the enquiring classroom

Values, Identity, Exploration

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The Project

The Enquiring Classroom methodologies have been developed in collaboration with teachers and other educators. It is underpinned by a philosophy of education that has developed through this engagement. This re-articulates the relationship between values, democracy and education. The Enquiring Classroom's creative pedagogical strategies are designed to engage teachers and students in thinking and talking about the rich stories of our common world, the pluralistic nature of life and society, the existential dimensions of the human condition, and the values that hold us. By being clear about the norms and values that govern educational spaces, it can become easier to navigate difficult conversations, including those about identity, colonialism, ethics, values, religions and beliefs, diversity, belonging and violence. Educational spaces involve 'putting matters on the table' in an educational way. Through culturally responsive and culturally sustaining pedagogies, students are invited to bring their life-worlds into educational spaces, and teachers are encouraged to see this as part of the cultural and educational richness of classroom and school life. By also asking students to face historic and contemporary injustices and conflicts, educational spaces can also become spaces in which we come to understand why the world is how it is and imagine how it might be otherwise. Each new generation can thus come to take on the task of reimagining and renewing our common world.

The Project: Principles and Philosophy

This section outlines the principles, ethical framework and concepts that inform and shape *The Enquiring Classroom* project. It will be helpful to readers to understand the rationale for our approach and to see how our principles, philosophy and ethical commitments shape the spirit of the proposed pedagogical strategies and educational vision.

In these times, there are many projects and approaches that seek to address questions of ethics, values, conflict, democracy, citizenship, and integration. *The Enquiring Classroom* is part of this field of creative and engaging approaches to pedagogy and education that seeks to put the voices of children and young people at the heart of their practice. But it also differs from these projects in a number of ways. Our ethic, philosophy and our approach to pedagogy is explicitly pluralistic without being relativist. We are committed to connecting discussions of philosophical concepts, beliefs, stories, examples, and values with lived experiences and living traditions. This involves tapping into the existential concerns of children and young people whilst also inviting conversations about the political question of how, at a minimum, we can we bear to put up with one another?, and at a maximum, how can we live well together?

We do not wish to erase the horrors of the past, nor do we wish to see the young as those who will once more be burdened with changing the world for the better, as education is so often asked to do. Rather we ask that we think about the differences between political and educational spheres, what can be asked of each, and where they may overlap.

The Enquiring Classroom doesn't solely focus on outcomes, skills, and competences but instead tries to create the conditions in classrooms for educational experiences: existential shifts, reflection, experimentation, making sense, meaning-making, dialogue, criticality, the desire to understand more deeply the human condition and our relation to the natural world. We work with the imagination, with perception, with affect, with relationships, and with reason and argumentation to try to create the conditions for different kinds of experience and knowledge in educational situations in ways that are inclusive of all students and that can be woven into existing curricula.

We are aware of those arguments against philosophical enquiry with children and young people, including suspicions and concerns about how or whether one ought engage with explorations of ethics, religions, beliefs and values in classrooms and other educational contexts. We know about some of the pitfalls that can arise when approaching complex questions that go to the heart of individual and collective identities, in particular if they deploy didactic, information-based or moralising approaches that fail to connect with the lives and concerns of children and young people. This is why we focus on creating the conditions for conversation, for listening, and for exploration. This helps to foster a taste for enquiry in children and young people as they build together communities of enquiry that demand self-reflection, criticality, the ability to give reasons, the capacity to use the imagination, the desire to face reality, and that foster a sense of interest and curiosity in the world, and in others. These are informed by the principles of culturally responsive and culturally sustaining pedagogies that value the life-worlds of children and their families as rich cultural, pedagogical and educational resources.

If we genuinely wish to find ways of talking about those questions, ideas, concepts, and events that so often create polarisation, exclusion, silencing, or disagreement, it is essential that we create conditions in classrooms and schools that foster a sense of responsibility for speaking, an ability to listen, the capacity to think and offer reasons, and that also cultivate a sense of reverence for the learning of humankind over millienia In this way, we train the imagination to go visiting, as political theorist Hannah Arendt once said. Educational spaces are ideal spaces to do so as they can allow us to sometimes temporarily suspend the immediate cares and concerns of the world in order to understand together more deeply subjects of our study, the questions that move us and in so doing permitting us the intimate distance that will enable us to figure out what matters to us, and what we value as individuals, as collectives, as community, and as a society, rather than retreating to crude forms of relativism that close us off from one another and imprison us in our own monologues, filter bubbles, or entrench dogmatic polarisations. The space of the classroom, the educational space, can allow us to relate to one another, to our subject matter, to our questions and our disagreements, in a different way permitting of dialogue, contemplation, expression, and a deeper understanding of the stories of our world, past and present.

At a time when populism and intolerant extremisms are rising, movements that bring with them a 'single vision' or 'single answer', we are interested in the ways in which educational spaces allow us to 'put things on the table', something that can be challenging in political spaces. Educational spaces and political spaces are governed by different norms and different expectations. Educational spaces can be exploratory, asking children and young people to have a sense of humility and perspective as they try to forge a sense of identity and purpose in their lives, and helping them to see that their actions and their ideas are formed by and shape the story of our common world.

It is important to develop a sense of creative curiosity, wonder, intellectual humility and understanding in children and young people. It is important to have a sense of the past rather than a sole focus on the future in an ever-changing world. In education, the curriculum is always of the past. Curricula can help to remind ourselves of the rich stories of humankind and the natural history of our earth and of our universe, without turning from the violence and injustices of both the past and the present. We hope to cultivate historical sensibility and unsentimental ability to 'face reality' through the exercise of the imagination, philosophical enquiry, and exploration of beliefs and values.

We do this by placing pluralism at the heart of our project through the development of an experimental repertoire of creative methodologies that offer teachers and educators skills and ideas to engage children and young people in conversations that matter in our time.

The Project: Principles and Philosophy

The Enquiring Classroom works closely with educators, sharing ideas, knowledge and practices in peer groups, in order to develop skill-sets that can help to foster educational environments that will allow for the careful and sensitive exploration of ideas, questions and values that matter to teachers and students. The aim is not to propose a single response to complex questions but to work with multiple approaches that are attuned to the different rhythms and experiences of classroom life. Children and young people need to be given opportunities to discuss and critically examine complex issues in safe contexts with trusted facilitators so that they can foster critical thinking skills, refine moral perception and imagination, and develop the ability to engage with conflict and disagreement. These discussions are often most effective when questions, concerns, and issues are generated by the students from their own lives.

By developing communities of enquiry in classrooms and educational spaces and by fostering communities of enquiry and practice amongst diverse groups of educators, we can learn from one another and build knowledge, ideas, and strategies collaboratively, helping us to discuss those difficult situations and questions that sometimes arise in educational settings. We think about here about the school as an interstitial space between public and private that can bring communities together in a different way, allowing for different kinds of conversations about matters of common concern.

We have offered a number of training schools and summer schools in order to develop peer networks of educators that support knowledge exchange, and give a space for thinking and reflection. This training manual is informed by that process of co-enquiry and co-reflection, and has evolved by testing the key methodologies in communities of enquiry.

i. Contemporary Landscapes

Reflecting on the context for this project, we have tried to develop educational responses to questions of integration, cohesion, identity, extremism, radicalisation, political violence, democracy and belonging that are at the forefront of European policy discourses. Sometimes initiatives seeking to institute well-meaning preventative approaches in educational settings as part of wider counter-terrorist strategies may risk undermining the trust of communities, teachers and parents. We want to underline the importance of engaging children and young people and members of the wider communities in which they live in open and honest conversations about the specific challenges of our time. We are also aware that the refugee crisis has been born disproportionately by some countries, like Greece, at the front line of the movement of those fleeing persecution, and that there has recently been a reaction by a sizeable minority in Sweden to giving refuge.

By exploring values in pedagogical spaces, *The Enquiring Classroom* engages with questions of diversity and democracy, enters into creative forms of dialogue, and seeks to examine our responsibilities as citizens to those who are caught in a limbo space of awaiting political recognition and citizenship. Whilst we understand the motivation for preventative approaches to, for example, racism and extremism, this project chooses to engage with sensitive, difficult and complex questions through creative pedagogical approaches. Again, this involves exploring commitments, beliefs, and values through philosophical enquiry, aesthetic encounter, and reflection on lived experience in the context of rich cultural heritages, in order to also connect positively with a sense of identity, purpose and meaning for children and young people.

We argue that *generic* preventative and pre-emptive approaches to counter-terrorism are not appropriate for educational spaces. Where there is a risk of violence by or to a young person, comprehensive individualised responses are required in response to that specific case. This is where safeguarding ought to be part of school policy. However it is important to be careful in attributing such intent too quickly in cases of what may be read as ‘extremist’ statements. Pedagogical responses or pastoral responses rather than judicial responses may well be more appropriate in such instances if a student makes provocative or even what are perceived as extremist statements. We understand the importance of the need to delicately navigate and foster atmospheres and environments in which young people can experiment with and test ideas, cultivating their capacity for responsible speech and active listening. Therefore, in respect of questions of religious beliefs, values and ideas, including those that are contested or seen as ‘extreme’, we believe that educational and pedagogical spaces can constitute robust and safe spaces for dialogue about complex questions relating to identity, values, conflict, cultural heritage, and history. This can also allow us to think about the kind of society that we want to create together.

i. Contemporary Landscapes *(Continued)*

Sometimes it is said that multiculturalism is a 'failed experiment', yet the acknowledgement and cultivation of diversity has been and remains at the heart of the European project. As human beings, the simple fact is that the 'other', who is not the same as me exists. Extremes of secularist and religious beliefs and of political ideologies sometimes see one another as sharing no common ground or values, presupposing that there are fundamental and irreconcilable prior divisions. By doing so, they fail to seek out and locate those beliefs and values that they may share, at least in principle, even if they may interpret them differently.

The difficulty of facing the past and the present may lead some to re-frame structural questions of racism, white supremacy, and Eurocentrism in individualistic terms, for example, becoming defensive at the suggestion that perhaps societies aren't meritocratic, or that their own societies haven't lived up to their democratic ideals. Unfortunately, in the years since this project began we have witnessed increasing extremism, polarisation, and populism and increasing cynicism about the democratic project, as well as intolerance for difference in views, beliefs and ways of living. What are the implications of this for education? And how might we re-think the relationship between democracy and education?

The relationship between democracy and education has been interrogated in and through a wide variety of educational initiatives, educational research and theoretical literature. Some responses have involved building communities of enquiry with children and young people, whilst others create sites for aesthetic exploration and expression relating to the question of how we can come to live together or engage with injustice. Some responses invite reflection on presuppositions, bias, discrimination, and prejudices, whilst others engage in citizenship education, in anti-racism education, or in values or character education.

This project learns from these approaches but seeks to maintain an explicitly pluralistic approach that is sensitive to the temporalities and rhythms of educational spaces, to space/spatiality, to place, to history, to existence and to experience. We begin by framing our project in positive terms by thinking about living values in order to create the conditions to navigate more difficult topics, conversations, and questions as they arise. The purpose of this is to support a capacity for professional judgement on the part of educators, one that is attuned to the rhythms and particularities of different educational domains and classrooms. We encourage educators to adopt an experimental approach to pedagogy that maintains a strong sense of the specific potentials and possibilities of educational spaces – spaces that are temporarily suspended from the immediate concerns of the world

i. Contemporary Landscapes *(Continued)*

In our view, education ought not aim directly at democracy and at creating democratic citizens. The space for education is a more subtle space that creates a set of preconditions for democracy: thoughtful people who can listen, disagree, make well-informed judgements and learn so that they, in due course, can engage in democracy – the practice of agonistic negotiation. In the educational space, we can explore the content of the values and stories that motivate this contestation. We want to suggest that we may continue to reflect on the quintessential 'liberal values' but that we do so in order to understand them through the lenses of our diverse positions, cultural worlds, and heritages. This could also help us to reflect on what might be meant by the values and principles underpinning democracy, like transparency, accountability, pluralism, rule of law, and so on. We don't tend to speak of values like 'freedom' or 'equality' as *democratic values* but rather open them up to exploration and analysis in wider conversations about living values.

The word 'enquiry' communicates our commitment to curiosity, to openness, to an investigation and exploration that extends us beyond ourselves as we come to listen to others. Our conceptual and pedagogical framework is informed by a range of theorists and practitioners, whose work is detailed in our theoretical references. Of course, to call attention to the specific potentials of educational spaces does not mean that students' other material, emotional or social needs should be ignored, or that some pristine or politically innocent image of the educational space is being promoted. It is simply to be clear about what is educational about educational spaces and what it means to take up these questions in an educational way, that also values the rich life-worlds of all children and cares for the diverse needs of children in our care. Why does this matter? We suggest that there can be something precious about educational spaces that allows for forms of enquiry, expression and exploration that may not be possible or welcomed in other settings, like political or domestic spaces.

Inspired by the method of appreciative and affirmative enquiry, we seek to reframe (temporarily at least) the language of the contemporary situation from one of difficulty, challenge, crises, and problems to one which sees disputation, conflict and disagreement as essential to the democratic process, that that sees the child's life-world as an enriching contribution to the classroom, and sees the educational task as one where, with each generation, children and young people to explore and examine the values, ideas, beliefs, ideologies and traditions that shape them and that they will in turn shape.

Building communities of practice and learning begins in local contexts. This includes generating sensitive ways of working with the fears and anxieties about risks of further suffering or isolation that can be experienced by communities, in particular in times of crisis. The question is how to do so without retreating into monolithic and simplistic identity positions, whilst understanding some of the desires and motivations for such a retreat. In classrooms and schools, this involves sharing learning, experiences, ideas and practices. This is supported by educators who are committed to developing creative pedagogical approaches that can be tailored to specific contexts, cultures and histories. In this project, we hope to begin to address in an educational way some of the most pressing contemporary issues facing education and our world.

i. Contemporary Landscapes *(Continued)*

This is done by introducing children and young people *educationally* to that world, finding ways of connecting with 'what matters' for young people, including how they live and embody their values, or the ways in which they feel either silenced or have voice. We understand the desire and need to engage with controversial or ethically and politically difficult questions in schools and to up-skill teachers in this regard.

As is acknowledged in much of literature what is essential here is to enable conditions for enquiry that are grounded in a deep understanding of educational norms so that such open, critical and reflective dialogues can become embedded in school life. This involves building trust, attention and the ability to listen actively, agreeing rules of engagement and expression, and cultivating mutual respect and responsibility. Reflecting on when and how to address these issues is key here, and there are no general rules for this; professional judgement is needed.

The pedagogical strategies suggested in this project are underpinned by a series of important images and metaphors that are constitutive of some of the key concepts that inform the vision of education in the project. Understanding this educational philosophical vision is important for professional judgement, otherwise the proposed strategies risk becoming 'recipes' or 'techniques' that are merely procedural. Such images and concepts include the following: the commons; estrangement; suspension; distance; the world; pluralism; poetic contiguity; agonism; sensibility; temporality; space and place; playfulness; trust; non-identification; fostering; atmosphere. The project is anchored in an exploration of values like freedom, tolerance, solidarity, inclusion, equality, and responsibility.

Central to this project, as we have outlined, is a positive and constructive orientation founded in dialogue and listening which refuses to choose between binaries commonly found in educational discourse, policy and practice and in wider societal and political discourses. In this regard, we distinguish between the procedural and negotiated nature of democracy and the substantive, if contested, nature and terrain of values. This is an important distinction for us as it understands contestation, disagreement, conflict, negotiation, and agonism to be not only part of the democratic process, but constitutive of the meaning of democracy. By beginning a commitment to understanding, interrogating, and reflecting on values, this helps to create spaces to explore how values are experienced, lived and interpreted. Part of this gesture involves re-appropriating terms that have sometimes been understood by certain traditions in a way that excludes others. For example, we introduce the language of the sacred to the secular, the language of heritage, tradition and culture to liberalism, and the language of ritual to everyday life.

The common practice of framing encounters, beliefs or ideas in oppositional or binary terms is not, we suggest, pedagogically or educational useful, and it risks intensifying polarisation in political life. Examples of such oppositions include secular *or* religious; progressive *or* conservative; orientation toward the past *or* the future; skills *or* content; national identity *or* migrant, and so forth. We aim to transform negative and oppositional discourses of prevention or polarisation into creative and engaging discourses by trying to connect with what matters to humans, as individuals, as societies, and as citizens.

This is done by engaging a range of creative methodologies to complicate stories about the genesis and shared heritage of our species and our common world.

Perhaps more controversially, whilst we acknowledge the necessary and vital contribution of human rights in our world in ensuring protection and agreement on shared norms, we argue that human rights cannot provide the ground or orientation for education and nor are they equivalent to the democratic process; whilst necessary, they are not sufficient. Required in educational spaces are more careful and thoughtful discussions and explorations of key concepts and values, including those associated with human rights, like equality, as well as the introduction of more careful consideration of questions of responsibility, creative attention, obedience and duty, amongst others. This helps to ensure that certain voices and interpretative traditions are not *de facto* privileged at the 'table' but rather that we are all given the opportunity to explore the stories of key concepts and values, our understanding and experience of them, and their meaning to us and to others through the histories of the world. For instance, freedom might be understood as duty, free will, free choice, submission, emancipation, liberation, autonomy, responsibility or obedience.

Creative Pedagogies

The Enquiring Classroom is comprised of six primary strands. The purpose of this multiplicity of strands is to support teachers in making judgements that allow for *phronesis,* that is, situated unfolding judgement that can respond to the emerging qualities of educational spaces. We have discussed with teachers and other educators ways to become better attuned to the rhythms and potentials of classroom life, and have tried to explore which different exercises and approaches might make best pedagogical sense given the question or problem that has arisen. Following Jean Oury, we sometimes call this 'working the invisible'. Such attunement involves judging at what relatively rare moment a judicial instance has arisen that requires discussion, consultation and referral or reporting. It involves having some confidence in differentiating these moments from pastoral moments that require a response to the individual student. These are both distinct from pedagogical moments, which demand educational judgement, for example, how and when to introduce a creative strategy, a different curricular element, or simply a pause for reflection and contemplation.

Our exercises involve giving students time and space to explore responses, beliefs and feelings by drawing on example, narrative, experience and story. One example is belief circles which involve structured dialogical approaches to beliefs. At other times, participants are invited to reflect on the legacies and traditions and cultural life-worlds that have brought them to 'be held' by their values in these different ways. Themes arising from such discussion may also lead to topics that lend themselves to investigation in a community of philosophical enquiry. Given the dissatisfaction on the part of both students and teachers of certain readings of the Toledo Principles that are seen, rightly or wrongly, as encouraging the absolute neutrality (rather than dispassion) of the teacher or as failing to allow opportunities for children and young people to connect stories about religions and beliefs to their own lives, we mobilise a 'lived and living values' approach.

ii. Creative Pedagogies *(Continued)*

This demands that we examine our own presuppositions and it affords the opportunity to explore the sense and meaning of what are might be seen as 'classical' liberal values in the lives of students. In this way, students (and teachers) are invited to ask 'what does this value mean to me?' and 'what does it mean in the context of my traditions or lineages?' or 'what stories that I have been told or what experiences that I have undergone might connect with this value'?

Working with museums and gallery spaces, and engaging with artworks and collections, can be supported by distancing and estrangement techniques that can activate and intensify the ethical and creative imagination. Inviting playfulness can also allow for intimacy, for example, in imagining the genesis of material objects, 'allowing' them to tell their stories, the imagined stories of their time, in turn creating further curiosity and a desire to understand our world. Phenomenological approaches to living exemplars of values, those people who we know well and who we see as embodying particular values that we value, may be manifested through writing a letter and entitling a sculptural form in plasticine. Tasks and exercises drawn from contemporary art practice offer a lens through which we can explore the critical questions of our present, again by 'putting something on the educational table' that invites us to engage with questions and themes from a plurality of perspectives. This is particularly important in coming to engage with the enduring legacies of colonialism, racism, white supremacy, sectarianism, injustice, and visions of ethno-political identity premised on purity, or if we want to discuss questions of capitalism, sustainability and the future of our planet.

A decolonial strand is important to this project, evident in the art of Emily Jacir, just as is a rich perspective from the humanities, exemplified in the writings of Homi Bhabha. Culturally responsive and culturally sustaining images of pedagogy help educators to see the world of the child or young person as a wonderful resource of knowledge. Case studies, drama, and scenario-based learning can support peer mediation and collective critical reflection, and imagine surprising ways of responding to situations of potential conflict, or generate possibilities for solidarity. This offers opportunities, depending on the situation, for critical enquiry, imaginative engagement, experiential encounter, storytelling, listening, or dialogue. In this way we 'de-centre' ourselves, bracketing our ready-made positions, ideas of self, and immediate concerns in order to listen to others, and imagine from the perspective of others.

By thinking about educational spaces, like schools, as spaces provisionally and temporarily suspended from the immediate needs of the world, students can come to establish a different relationship to the world. This involves coming to love the world, that is, to come to reconcile to it unflinchingly in all its beauty and horror, saying, with Arendt, 'this is our world', and believing as they do so that they have something to say and something to offer. By creating the conditions for encounter, trust, listening, and dialogue, teachers can also become better equipped to pursue those significant moments when the world opens up for a child or young person, as well as those difficult moments where it might feel easier to shut things down (as indeed one may have to do temporarily until the time is right).

ii. Creative Pedagogies *(Continued)*

As we think together and speak together, we create together collective life and knowledges, exemplifying the task of renewing the world. Thinking about the nature of educational spaces in this way can help to make us better able to understand the importance of being clear about pedagogical framing and the norms that govern educational spaces. It is not that everyone has the 'right to speak' or is 'entitled to their opinion' or 'has the right not to be upset by the state of the world'. It means that dialogue is privileged over self-expression, and that coming to have an opinion involves taking into consideration multiple points of view. This means listening to other perspectives, rather than propagating fixed, unreflective and dogmatic views and opinions. This instils the idea that educational speech, which is not quite the same as free speech in the political sphere, also brings with it responsibility and duties, and coming to understand this and is part of the discipline of becoming educated.

By temporarily suspending the immediate demands of the world in educational spaces, we seek to reclaim the common, that is, the ordinary, the common humanity, and the commons. This means creating spaces where we can come together, put things on the table and speak about them together. This is different from the public dimension of politics. This means understanding education, not in terms of *preparing* for democracy, but as a human practice to renew humanity and our common world, as we have done for millennia, passing knowledge and gestures and rituals and artefacts to one another. This gives a different sense of the importance of the educational endeavor, reminding us that it is an initiation into the cultures and stories of all humanity and the stories of the natural world.

Retaining an historical sensibility matters here. What would humanity be without education, and what would it mean to exist in a world without education? Asking these questions helps to come to understand the complexity of the world and open up these stories to students. This is done for positive reasons, not just to prevent terrorism, extremism, or radicalisation or promote inclusion and integration head on, because these are our shared stories – the stories of humanity and the world – stories that belong to everyone from the newly arrived refugee from Syria, to the child in a small rural village on the Atlantic coast. Beginning with the commons and what we share in common also allows for different stories and lineages to be held in a common space without privileging from the outset one story over the other. This also means calling to account and interrogating those stories that strive to erase or annihilate the other who is different.

Sometimes in classrooms democratic moments also arise, in particular in communities of philosophical enquiry that invite agonism and contestation. Thinking of classrooms and schools as communities can helps to foster pluralism, relationships, and caring and collaborative thinking. It also can help to shift the culture in schools and invite parents into different forms of relationship with one another, their children, and the school.

iii. Building Community

By developing communities of enquiry in classrooms and educational spaces and by fostering communities of enquiry and practice amongst diverse groups of educators, we learn from one another. The idea of community extends to understanding schools as both part of, and often shaped profoundly by, their local communities, in particular those communities that may have undergone rapid change as in times of crisis, economic or political. This image of the school as a 'suspended place' that allows for different kinds of dialogue and listening can offer an important space for dialogue at times of difficulty, it can also allow for spaces of gathering, dialogue, and even negotiation with parents. Even though pedagogical and educational spaces sometimes have to navigate problematic histories and images, in principle, their existence in between the public domain of political life and the private sphere of the family, between the past and the future, can provide opportunities for other kinds of dialogue and conversations.

In the case of schools, societal inequality ought to have no influence in how children and parents are treated by staff and fellow parents, carers, and students in the school; all parents and all children should be treated with equal dignity and respect. This does not mean being treated exactly the same. In doing so educational spaces can also open up and operate as community building spaces. By being culturally responsive to the life-worlds of students and their parents, educators should come to see cultural and linguistic diversity in schools as strengths and funds of knowledge, rather than problems, obstacles, or difficulties.

Educational spaces offer the possibility to engage in a different way with some of the issues of the wider world – this might be through gestures of welcome in curriculum, pedagogy and school space to those fleeing persecution rather than framing their arrival as a problem or challenge. Spaces for encounter with different beliefs, cultures and values can be created in school hallways and receptions, offering opportunities to gather together around issues of common purpose, common concern or common joy. Schools might use the quasi-public nature of education to offer interstices, or spaces, between the world of the home (or the temporary shelter) and the school. This can happen through different kinds of exchange and sharing, activating the spaces within school walls in order to open up different kinds of conversations. This might involve starting a sustainable and transformative dialogue with those parents, carers and families who may feel marginalised or silenced for whatever reason, or it might involve dialogues that invite those who may not have previously reflected on their own positions of relative privilege to find forms of solidarity. Equality of dignity and respect is presupposed and required in the space of the school, even thought it may not be experienced by some children and their guardians in the rest of life.

As proto-political spaces, schools can redress the ways in which some living in our societies have none of the rights of citizens. They can do so by ensuring that in the space of the school all have a voice, all can participate, and all can imagine together, including re-imagining our common world.

Ireland is an island located in the northwest of Europe. Twenty-six counties of this island make up the Republic of Ireland while the remaining six counties, Northern Ireland, forms part of the United Kingdom. The uncertainty surrounding Brexit is particularly acute at the time of writing. The Republic has a population of 4.78 million with people living in Ireland represent 200 different nations, accounting for 11.6% of the population. Ethnic minority students make up approximately 10 per cent of the primary school-going population.

Although, Ireland has been culturally and ethnically diverse for millennia, this diversity has not always been acknowledged or accompanied by a positive and respectful recognition of the rights of all its people. Cycles of invasion and assimilation have given Ireland complex and often contradictory, cultural, religious and social histories with a complex relation to pluralism and integration. In Northern Ireland, such historical legacies resulted in violence and conflict from the 1960s until the 1998 Good Friday/Belfast Agreement. This violence periodically spilled over from Northern Ireland to the Republic of Ireland. Dialogue about living values, religions and beliefs remains part of the living questions of how to live with one another, how to envisage a genuinely pluralistic island of Ireland, and how to come to navigate political disagreement and conflict without violence.

In the Republic of Ireland, the 2016 Census reveals that the majority of the population describes itself as Catholic (over 78%), yet it is important to note that Ireland's population includes a wide variety of religious and secular perspectives, and the role the Catholic Church plays in Irish society is changing rapidly. A number of referenda have signalled changing attitudes and values in Ireland. In 1995, divorce became legal. In 2015, Ireland was the first country to vote for same sex marriage by popular vote and in 2018, the controversial Eighth Amendment to the Constitution was repealed making abortion legal.

Education in Contemporary Ireland

In contemporary Ireland, the State has an integrated approach to funding private and public schools in that faith schools are publicly funded. This means that elementary or primary level Ireland has not historically offered a State system of schooling, although the new Community National Schools have changed this. For 96% of schools, the State funds privately owned and managed faith schools. The Catholic Church is Patron to 90% of these schools at primary level and thus exercises considerable influence on the Irish educational system. An increasing number of voices are calling for a change to Ireland's existing 'denominational' educational system, exploring ideas of values-based Public Education.

Much political and educational debate has focused on the need for more secular or State alternatives to Faith schools in all areas of Ireland. One government report cited the 'mismatch between the inherited pattern of denominational school patronage and the rights of citizens in a much more culturally and religiously diverse contemporary Irish society.' Educators and policy makers are exploring what changes are necessary so that Ireland's educational system can respond more comprehensively to the needs of a multi-belief society. In 2012 the *Report of the Forum on Patronage and Pluralism* recommended the introduction of a new curriculum or programme on Education about Religions, Beliefs and Ethics in all schools for all children at primary level. The Catholic Church has also recognised the need to change and 'divest' or hand over schools for other Patrons.

Ireland's population is highly educated and a recent Independent International report on initial teacher education provision in Ireland stated that 'academic standard of applicants (to the teaching profession) is amongst the highest, if not the highest, in the world' and that in Ireland teaching is 'increasingly viewed as a high-status profession similar to the work of lawyers, doctors and engineers.'

Enduring problems in Ireland include attitudes towards Ireland's ethnic Traveller group. While formally recognised as an ethnic minority in 2017, discrimination against Travellers is a persistent issue, and Traveller culture is not valued or acknowledged in national curricula. Traveller life expectancy, educational attainment, living conditions, and wellbeing (estimated 30,987 Traveller members in Census 2016) falls far below other member of the population, with incarceration rates and suicide rates disproportionately higher than the general population. Ireland has systematically discouraged Asylum Seekers and refugees to come to the island (just 2,910 applicants in 2017). An on-going issue is the length of time for decisions, the complex Single Application Procedure, and fear of deportations. In addition, many Asylum Seekers waiting for a decision on their status are housed in Direct Provision Centres in extremely challenging conditions. This is in a wider context of a referendum in 2004 that amended the constitution so that children born in Ireland no longer had the right to citizenship.

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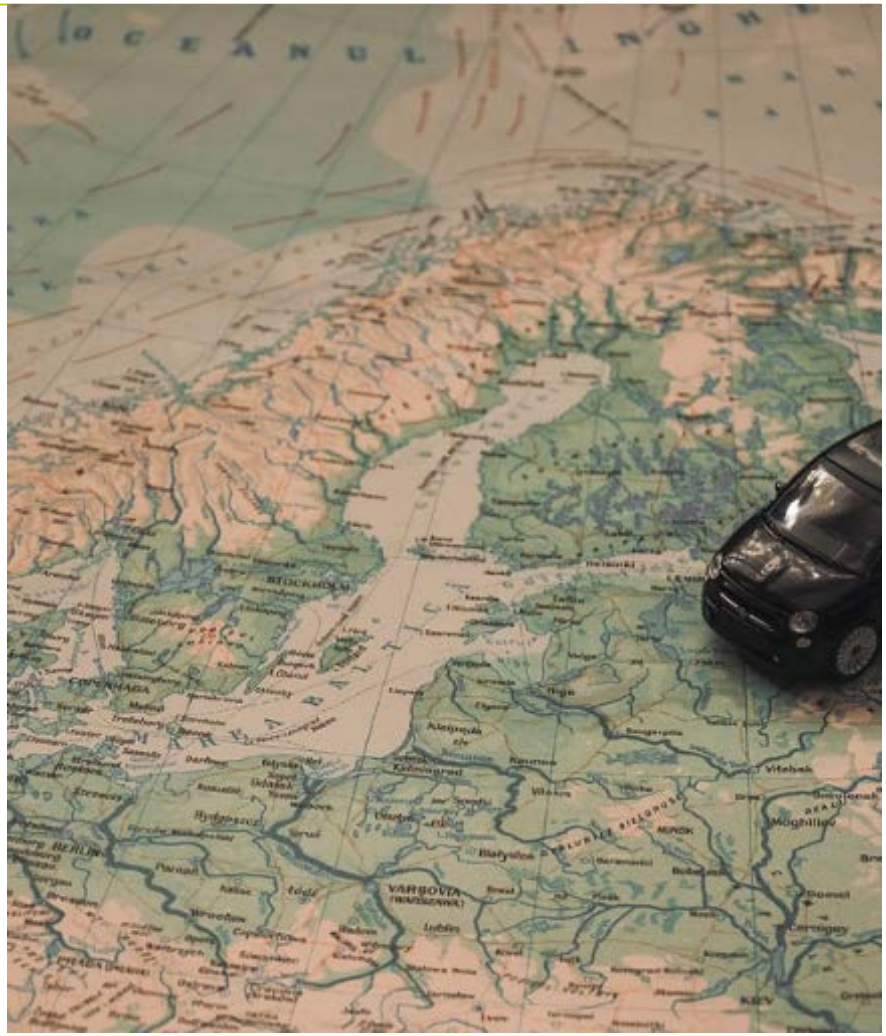
Country Profile: Sweden

Sweden is often described as one of the most secular countries in the world. According to Inglehart & Welzel's (2008) cultural map in the World Values Survey, Sweden is characterized as an explicitly anti-authoritarian society approving of secular-liberal values as tolerance, freedom of self-expression, and gender equality. This means that divorce and abortion are relatively accepted phenomena in society and that there, in general, is high tolerance for gays, lesbians and transgendered people. It also means that there is high demand for each person's right to participate in everyday decision-making – both at work places and in schools – and in political and economic life more generally (ibid.). Since the beginning of the 1950s, religion has been regarded a private issue although the Church and State separated only in the year 2000 and even if only 14% of its members are regular churchgoers, more than 6 million of Sweden's 10 million citizens are still members of the Lutheran Church. What these broad brush-strokes suggest, in sum, is that traditional values that emphasize the role of cultural heritage, tradition, family ties, and the importance of religion and authority do not have a strong position in Swedish society (ibid.). By contrast, many Swedes put a lot of emphasis on the importance of individual self-expression to the extent, according to World Values Survey, that even if categories like 'holy' or 'sacred' have little meaning in ordinary language, the focus on individual self-expression in Sweden gives the individual an almost religious or sacred status (ibid.). What complicates this focus on the individual, however, is that it is combined with a strong desire for reaching consensus in public debate and great expectations on the State to provide high level of welfare for all (Berggren & Trägårdh, 2015).

However, similar to many other western European countries, the above cultural map is currently being redrawn. Sweden is not only



seeing a 'return of religion' in the sense that religious symbols, religious arguments, religious clothing and religious ways of living are becoming more visible and noticeable in the public sphere. Swedish society is also undergoing a turn to conservative and traditional values as well as to an increased interest in fascist and populist movements. Since the refugee crisis in 2015 when Sweden received more than 170.000 migrants during only a couple of months, the debate on immigration has more or less divided the country in two factions. In addition, the Alt-right movement is gaining ground, generating resentment and distrust in all kinds of institutions and establishments, among them academic institutions.

Some of the more controversial values conflicts that have been debated publicly in Sweden during the last decade have been related to issues of gender and gender equality. As a country that prides itself of being world leading in these issues, there has been much concern as to how gender equality is to be passed on to, particularly, the growing number of young male immigrants who are to be prepared for partaking in Swedish society. Hence, some interpretations of the secular liberal democratic values are currently being put to the test and the striving for consensus that has dominated Swedish mentality is being challenged.

Education in Contemporary Sweden

Educationally, Sweden has gone from a centralised and homogenous State-run school system to one of the most privatised and de-centralised school systems in the world. The vast majority of schools in Sweden are run by the municipalities, but there are also autonomous and publicly funded schools, known as 'independent schools'. What is currently being debated, however, is whether the economic responsibility for the schools is to be transferred back to the State since the de-centralised system seems to have resulted in profound socio-economic injustice. Given the focus on anti-authoritarianism and secular-liberal values mentioned above, progressive pedagogy and democratic, deliberative dialogue has dominated teaching for many decades. In combination with a strong focus on the individual learner, Swedish schools have been characterized by student-centred pedagogies and problem based learning. However, in a time of increasing pluralism where we can no longer rely on everyone in the classroom sharing the same language and value commitments, there is today a renewed interest in the role of the teacher and the art of teaching.

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Country profile: Greece

Greece is a country in South-Eastern Europe in the Balkan region. It gained independence from the Ottoman Empire in the 1820s and its current borders were finalised in the aftermath of WWII. It has a population of over 10 million. Greece has undergone extensive periods of instability, including major events, such as world and civil wars and internal conflicts. There is a sizeable Greek diaspora in the USA, Canada, Australia and Central Europe.

In the 20th Century, Greece's political and social landscape has been determined by the Balkan Wars (1912-1913) between the Balkan League and the Ottoman Empire that saw the retreat of the latter from the region; the Greco-Turkish war of 1919-1922 in which the entire Greek population of Asia Minor (modern-day Turkey) suffered great losses and expulsion (while the Turkish population of Greece proper was also expelled and forced to relocate to modern-day Turkey; WWII; a civil war that followed the end of WWII; a military dictatorship that ran Greece from 1967 to 1974; the Cyprus conflict and the restoration of democracy in 1974 and the accession to the EC/EU in 1981.

In the 21st Century, Greece suffered greatly during the 2008 Financial Crisis, as it was massively exposed to heavy public and private borrowing, and had to be rescued in a series of EU-IMF-ECB bailout agreements that introduced unprecedented austerity, leading to a loss of a quarter of its GDP and unemployment of over 30%. In the past 5 years, the biggest movement of peoples in the history of the world, as a result of conflicts in Syria, Iraq, Afghanistan and sub-Saharan Africa, saw over one and a half million people crossing the Greek borders to reach Europe.

As a result of wars and population exchanges on an ethnic basis, Greece became a rather homogenous country for most of the 20th Century, with over 95% of its population being Orthodox Christian Greeks. The current refugee crisis and the collapse of Eastern Block in the early 1990's drastically altered Greece's population make up.

Education in Contemporary Greece

The Ministry of Education, Research and Religious Affairs exercises centralised control over state schools, by designing the curriculum, appointing staff through state examination and controlling funding. Private schools also fall under the mandate of the Ministry, which exercises supervisory control over them.

In the 2015 PISA survey by the OECD, Greece scored poorly (below OECD average) in Science, Mathematics and Reading. The country did much better in areas such as Gender and Social Equity, as well as in Educating Immigrant Children.

Major educational issues have resulted in heated debates and conflicts. In the past, a key issue that dominated much of the 20th century was which form of the Greek language, the Purist or Modern Greek, is more appropriate for education dominated much of the 20th Century with resolutions in 1976 and 1983 in favour of the second.

Current issues include chronic underfunding (exacerbated in the years of the Greek Crisis), the lack of school autonomy, the introduction of new curricula and methodologies, the accommodation of newly arrived migrants and refugees, the role of religion in both the curriculum and school itself (symbols, praying, etc.), the role of gifted and talented children in education and the issue of teaching-to-exams.

In the context of the current refugee crisis and attempts by the state to accommodate refugee children in the education system (rather than in auxiliary structures outside the school) there is both an opportunity for new methodologies and inclusion policies to flourish and a challenge for teachers and local communities.

The Enquiring Classroom has been contributing to the debate with ideas and methodologies and has established contacts and synergies with the Institute of Educational Policy, NGOs and other European projects.

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Making Democracy

(the political)

Making democracy in education

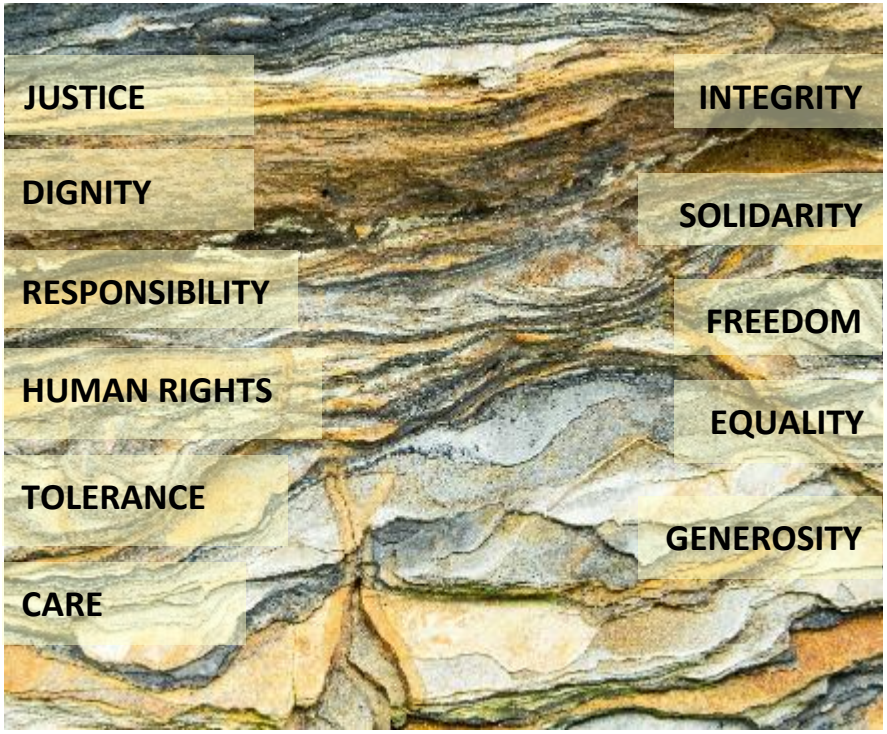
Nations are created top-down, they are products of desks and wars, but societies are formed and built from the bottom-up (Benedict Anderson, 2016). Since this handbook is reflecting on the relationship between the educational question, the democratic question and the question of pluralism, the exercises we present here all have a bottom-up perspective. This is in order to put in focus how teachers and educators, in times of increasing fascist, populist, xenophobic, racist and anti-democratic movements in Europe, can invite a different kind of engagement by students and teachers with the question of values, identity and purpose, in particular the relation to the question of liberal values and democracy. At the heart of this project is a commitment to pluralism and to the public, in the sense that we appear to one another, speak with one another, and that we accept that the other, who is never the same as me, exists and has the right to continue to exist and to live in our common world.

It is not the task of education to create national borders and education is not simply a mechanism for producing citizens. The task of education is to take responsibility for the living-on of the world into the future by introducing the next generation to the stories of our world so they can decide which elements of our common world they wish to renew, which to reject and which to preserve. Yet, education, like politics, is concerned with 'facts', the most fragile things in the world, says Arendt, and whilst each generation re-interprets the 'facts', it cannot simply erase the facts as it wishes.

The school … creates a 'common good'.
To us, it is an invention particularly worthy of defence today

Jan Masschelein and Maarten Simons, 2013
In Defence of the School: A Public Issue p. 134.

When we think of 'making democracy' in the educational space, we refer to a commitment to pluralism that also allows for the constant formation and reformation of values and traditions, including examining the values on which liberal democratic societies are built, whilst engaging, unflinchingly with the undersides of these societies, not only populism, but the colonialism, xenophobia, violence and racism whose legacies persist, in a European context.



In this way, we also take up a decolonial lens, in particular in relation to thinking about the past, while seeking to help students to explore questions of values, pluralism, and democracy in an educational way that sustains a commitment to pluralism, rather than a single vision of 'how things are'. This allows students to form their own opinions and sense of purpose. We see the educational space as one involving an interplay and tension between preservation and change, between the old and the new. This educational tension is, in fact, the essence of education. Let us develop this a little more below.

What is democracy?

In this handbook, democracy is primarily understood as a verb, not a noun. No one has ever 'seen democracy'; it is something that comes into concretion in our doing and acting together with others. Of course it could be argued that democracy is a noun in the sense that Sweden or Greece or Ireland are democracies, referring to the rule of government or the representational democratic model that govern these three nation states. But this political model is, as we see it, of little concern for schools and doesn't comprehend democratic political life. The approach taken here, by contrast, is that democracy is not noun but a characteristic or a quality of something we do (or fail to do) in our living and acting together with others. Seeing democracy as a verb derives from an age-old tradition of thought. More precisely, it finds its foundations in ancient Greece and etymologically, the term democracy is derived from the Greek word 'demos' meaning 'people' and 'cratos' meaning 'power' or 'rule'.

This suggests, then, that democracy is about 'the power of the people' to openly and publicly deliberate about different worldviews and different and competing ideas about what characterizes a good life. The democratic tradition is people-centred in character (focuses on the 'demos') and what is crucial to it in its original Greek variant is pluralism and openness. This function offers the citizens the power to renegotiate and re-interpret the different kinds of knowledge, values and cultural traditions that they have acquired from previous generations. In this sense, democracy as verb offers a form that allows the negotiation and renegotiation of certain content but it does not in itself offer such content.

The broad spectrum of so-called liberal values that make up the content negotiated by the democratic tradition in the European context are not, in principle at least, culture or religion specific. It is the pluralism and communicability of these values that matters. Central values include freedom, equality, solidarity (i.e. fraternity), justice and tolerance. These are values that we here put on the 'educational table' in order to explore and examine them, making sense of them and seeing how they give sense to our lives through the diverse traditions and lineages which we inherit and embody. Each person should be able to speak of these liberal values in their own way, from their interpretations of their own tradition, perspective, or lineage whilst remaining committed broadly to the democratic tradition which seeks to approach the question of values from the perspective of citizens. There may be additional values that are not included here that may also be 'put on the table' if they are values which we can all discuss.

At the heart of the liberal tradition lies an emphasis on those values that sustain pluralism, in broad terms, not only allowing different versions of the good life to co-exist, but seeing this as an enrichment of democratic life and of humankind. Understanding what pluralism means in an educational way involves a rich encounter with the world, with a range of traditions, ideologies, perspectives, cultures and diverse ways of understanding values. It requires facing history and the past including the blind-spots and failures in liberal democratic societies that refuse to acknowledge their own injustices past and present. This may express itself by efforts to seek to impose one particular understanding of 'core' values that indicate they are are not genuinely inclusive and pluralist, other than on their own terms. Educationally, pluralism involves developing the ability to learn to see the complexity within one's own traditions and commitments. In this way, we come as citizens to engage in the on-going process of re-negotiation of values in democratic societies bringing with us our own traditions as rich sources of knowledge, and coming to also see, perhaps, some of the limitations in those traditions or perspectives.

Arguably, liberal democratic societies rest on two partly contradictory traditions: the democratic, political tradition (from ancient Greece) and the liberal, moral tradition (from the French Revolution) (Mouffe, 2005). The contradiction consists in the liberal tradition striving to establish liberal values that keep the individual at their heart, whereas the democratic tradition starts with the people and the commitment to diversity and pluralism.

The educational project and the democratic project strive, in their different ways, to allow the present generation to constantly negotiate and renegotiate the values, knowledge and traditions taken over from previous generations. This tension between negotiation and pluralism, on the one hand, and the transmission and establishment of ethical or moral values, on the other, constitute the heart of liberal democracy.

If negotiation and pluralism are sacrificed, the society becomes 'hard-core' liberal but not democratic. And conversely if the so-called liberal moral values (understood here as complex rather than monolithic) lose their power to attract and motivate citizens, society becomes directionless and in lack of motivating force.

Democracy today

It is this tension between continuously debating, arguing and renegotiating the values and traditions that have emerged in particular societies while at the same time continuing to believe in them broadly speaking, holding them valuable and allowing ourselves to be held by them, that is at the heart of liberal democracy. However liberal democracy has not always been fully understood in this way, and it can sometimes seem as necessarily in conflict with deeply held religious, moral and political beliefs. So too is there a risk of 'liberal imperialism' or even 'liberal intolerance' that prescribes a single set of responses, or 'core values' to complex moral and political questions. A further problem is when faith in the idea of liberal democracy is undermined by double standards in practice, differential treatment of citizens, and a refusal to be critically reflective and honest about the past and the present. Perhaps the greatest threat today is cynicism about democratic life on all sides of the political spectrum.

Liberal democracy today, understood here as democracy committed to pluralism and to negotiating values, is facing great challenges. As we write, fascist, populist, xenophobic, racist and anti-democratic sentiment are gaining ground in public conversations in many parts of Europe and educational institutions all over the continent are struggling with how to 'combat' and 'tackle' the situation (ECRI, COE). Some researchers go so far as to assert that there is in fact a 'motivational deficit' at the heart of liberal democracies, suggesting that secular liberal democratic values and the traditional institutions that represent these values – such as schools and universities – no longer seems to sufficiently motivate people in Western liberal democracies (Critchley, 2007). The motivational deficit suggests that the values associated with liberalism are becoming irrelevant to a growing number of people and that the people's power (i.e. democracy) is increasingly being used to express non-liberal values or illiberal/intolerant values.

In a situation like this, what is the role of teachers and educators in preparing the next generation to want to even participate in democratic processes? How are they to present democracy in such a way that the next generation becomes willing to pick it up and pass it on? How can they put values on the 'educational table' such that students can find purpose and meaning, so that they can have a complex understanding of the past and present, whilst committing to a pluralistic society? This question, to our minds, is one of the most crucial questions facing education in our time and age. That is, how is democracy to become meaningful again to the new generation and not transmitted as merely factual or necessary? It is in this light, and to the end of making democracy meaningful, that the exercises below are to be understood and practiced.

Making Democracy (the political)

In ‘Making Democracy’ we address questions of democracy, liberalism, pluralism and values in an educational way. The exercises maintain the educational commitment to introduce students to our common world, whilst fostering a sense of the pluralism of the human condition, the singularity of each human, and the dangers of a “single vision” both educationally and politically. By not confusing the formal question of democracy with the substantive, if complex, question of values, we invite an understanding that is premised on negotiation, on pluralism and on renewal, avoiding monolithic claims to “our values”, “core values” or “shared values” that suggest that there are those others who have irreconcilably “other values” and who thus cannot be included in the democratic conversation. We resist the language of “democratic values”, asking that we see democracy as the process of negotiation, and values as the ‘matter’ on the educational (and political) table.

Some of these exercises were developed by Aislinn O’Donnell in collaboration with Glenn Loughran as part of the Visiting Project, and others with Katy Fitzpatrick as part of “Art and Philosophy in the Classroom.

Making Democracy (the political)

Exercise 1: Embodying Power

Description

This is an exercise drawn from Boal's work in *Theatre of the Oppressed.* It allows students and teachers to explore questions of power by intervening in the space themselves to examine and analyse the different ways that power operates. It cultivates their analytical, affective, and imaginative capacities as they evaluate the different stagings of objects and bodies through the lens of power, then describing and evaluating what is witnessed.

Aims:

To help students understand the embodiment of power, the relationship between bodies and space, and their own affective responses and presuppositions.

Learning Outcomes:

- Develop the ability to symbolise and manifest power using material objects and space.
- Deepen understanding of affective responses to power and the positioning of different bodies.
- Development of creativity and imagination in exploring possibilities of staging.
- Understanding of the perspectives and experiences of others through noting their responses and listening to their reasons.

Intended Age Group:	Aged 8 to Adult
Duration:	15-20 minutes
Resources:	Four chairs, One table, One bottle
Preparation:	Create sufficient room for objects to be moved

Making Democracy (the political)

Exercise 1: Embodying Power

Method:

Option 1:

- Place a table, 4 chairs and bottle at one side of the space, so everyone can see it.
- Ask someone to place the objects in an order to make one chair the most powerful object. No objects can be removed, but they can be placed in any way in our 'scene'/'image'.
- Describe what you see. In what way does this show power? Do we all agree that this is the best way for the bottle to have power? Why? What do we see that makes us say that it has power?
- Ask someone else to change the image if they think they can do it 'better'.
- Repeat this exercise a number of times with different people.
- Ask a volunteer to place him or herself in the image to take up the most powerful position without moving anything. Invite them to move the objects.
- Ask another volunteer can join to see if they can take a more powerful position (all without hurting anyone or being rude).

Option 2:

- Place a table and 4 chairs in space.
- Ask one person to step into the image and take up what they think is the most powerful position.
- Analyse what they have done as a group and ask that person to say why they think they have taken a powerful position.
- Then ask one other person to step into the image to see if they can usurp that power (all without hurting anyone or being rude).
- Repeat a few more times with more people joining the image and us all analysing it as the image progresses.
- Think about, what makes someone or something powerful in an image? What symbols/body postures/ positions of things make them powerful? Try different movements and postures.

Supplementary Exercises

- Explore the "Hidden Curriculum" by occupying the space of the classroom in different ways and notice how this shifts relations of power (see Saturnalian School below).
- Give the children cards naming different roles within the school and wider education context and ask the student to take a card and rank their status in term of power by standing in a line. Include student teachers in this ranking. Ask them to explain their reasoning.
- Work with still images made by students taking up different positions to express different responses to power in small groups. Ask them to explain their reasoning.
- Make together a set of visual images that tell the story of gaining power or losing power. Display and discuss images and brainstorm themes relating to the images.
- Students can later develop scripts or stories around these themes.

Tips:
Invite younger children to model and engage in gestures and postures of power between different iterations of the Boal exercise.

Making Democracy (the political)

Exercise 2: Living Exemplars

Description:

If we are to put 'values on the table', it's worth exploring and understanding how those values are embodied by both ourselves and others in ways that have been significant in people's lives. For some this can be quite a personal exercise so participants should be made aware that they will be under no pressure to describe or share their writing or thoughts. This can also help us connect with what we *really* value, rather than what we think we *ought* to value by virtue of our identities, alignments, affiliations, histories and associations. This exercise is informed by practices of appreciative enquiry and seeks to shift from practices of critique and problematisation to exploring how those critiques also reveal our commitments and values. Recently, philosophers of religion have argued that in order to understand values, we need to encounter them as living, embodied and alive. This is why stories and exemplary figures are important as they help us to make *contact* with values. The structure of the task is informed by Swiss artists, Fischli and Weiss. It can be approached in ways that allow for different kinds of engagement with different age groups.

Aims:

Understand deeply held values and gain insight what it means for these values to be embodied and expressed.

Learning Outcomes:

- Explore and reflect on the living nature of values.
- Develop practices of appreciation and gratitude for those who embody those values.
- Listen to the stories of others, if they choose to share them, developing insight into what matters for others.
- Learn to co-exist together in difference, without seeking consensus, mutual understanding, or agreement.

Tips:

Make sure participants don't feel pressurised to share their writings and thoughts. Work by invitation.

Intended Age group: From 8 years old to adult

Duration: 30-40 minutes

Resources: Pens, Blank postcards, Plasticine, Ideally, origami or coloured paper on which to place figures, Piece of cloth.

Preparation

This exercise is better suited to groups of 12-15.
Create a circle with a large space in the middle where objects can be placed on the cloth.

Method:

- Ask the group to silently bring to mind someone they know who embodies what they see as an exemplary (or admirable) life. For young children, this can be re-framed so that as they think of someone they admire important to them, they learn to describe the values that that person embodies.
- Participants should reflect on the values expressed in this person's life and the ways in which they are expressed by them – what they do, how they are with others, and so on.
- Write a thank you letter to that person, explaining why they have been important to you, what you have learned and how you sensed and felt the values that they embodied. Spend 15 minutes on this. Advise participants that they do not need to share this.
- Create from plasticine, a little figurine or symbol related in some way to that person and place it on a sheet of origami paper on the floor.
- Participants may decide to choose one word or a short phrase to title the little sculpture. This can be silly, serious, poetic, descriptive.
- If anyone wishes to volunteer, listen to and share the stories, reflecting together on what it means to embody values.
- These stories can be shared over a number of sessions.

Making Democracy (the political)

Exercise 3: Imagining the Demos

Description:

This is a set of imaginative exercises to explore political imaginaries, in particular the democratic imaginary. The exercises aim to draw out the conceptual presuppositions relating to different political systems, and the affects (or emotions/feelings) that accompany and constitute different political and social imaginaries. In many respects they are playful and provocative. The exercise also supports political literacy and enables students to see the connections between the circulation of affects (emotions/feelings) and political life, in particular identifying dogmatic and polarised positions, and noticing the different investments that people hold in relation to politics. Whilst our position in *The Enquiring Classroom* is that we need to distinguish questions of democracy, *qua* agonistic negotiation, from questions of values – the content which is of common concern - it is important to understand a variety of ordinary conceptualisations and images of political systems, and to think about how students understand the questions of politics, the State, democracy and other political systems. It is also important to imagine the kinds of virtues or commitments that might be expressed by different systems, for example, openness and listening in democratic systems.

Aim:

Explore political systems through a range of creative and non-traditional strategies.

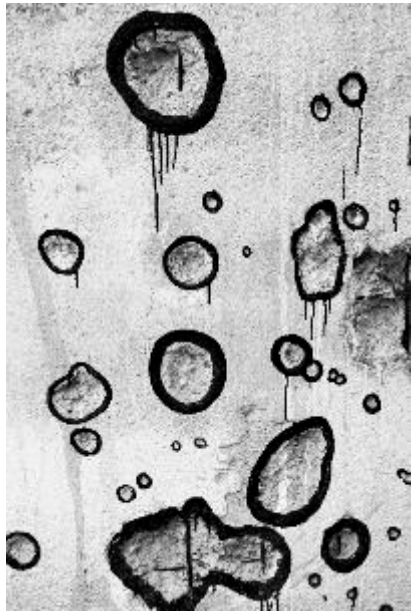
Intended Age Group:	From 14 to adult
Duration:	20-60 minutes depending on how many exercises are developed.
Resources:	• A2, A3 and A4 paper • Pens

Learning Outcomes:

- Understand the tenets and principles of a range of political systems.
- Develop knowledge of how different political systems operate.
- Analyse the concept of democracy from a range of perspectives.
- Develop imaginative pedagogical responses to contemporary questions in political life.
- Connect the world of the past with the present.

Preparation:

Ensure materials are ready, especially if you are engaging in a sequence of exercises.
Students should be supported in developing a good understanding of diverse political systems.



Making Democracy (the political)

Exercise 3: Imagining the Demos

Method:

Task 1: Mapping and dialogue in group of 5-6.

- **Draw democracy:** First individually (A4 page) and then as a group collectively (large page).
- **Concepts of democracy:** Map provisional ideas and concepts associated with democracy. See *Concept Constellations.*
- **Affects of democracy:** How does democracy 'feel'? What are the dominant affects and lived experiences that circulate in democracies? Is this the same for all citizens or all people who live in a democracy?
- **Values and democracy:** What are the key values, virtues and dispositions that one *expects* to encounter in a democracy? Why? What is *actually* encountered in democracies today?

Individual writing exercises:

- **Democracy's Autobiography:** Write from its own perspective of its hopes, dreams, gifts, shortcomings? Write from a Critic's perspective of its blindspots, and its shortcomings.
- **Right of Response**: What would Democracy say to those who reject it?

Share the writing exercises.

Task 2

- For students who have a good understanding of different political systems and who are able to weigh up the pros and cons of different systems.
- **Political Systems in Therapy:** In pairs, imagine a political system going to therapy. How does it look? Sound? Move? (oligarchy, fascism, totalitarianism, communism, socialism, theocracy, imperial, colonial, democracy, social democracy, liberal democracy, republicanism). Describe autobiographically, in the voice of the system, the problems they may face, the relationships they value, their own values.
- **Political Systems at a Dinner Party:** In groups, each person chooses to be a political system. What is the image that each of these systems might want to project of itself and how might it relate to others? How would it behave? How would it move? What would it look like? Map the primary affects, ideas and values motivating different systems. Describe autobiographically in the voice of the system the problems they think they face.
- **Manifesto:** Choose a system and write a short manifesto advocating its values, but do so in the voice of an 8-10 year old child.

Tips:

- You can modify these exercises depending on the age, level and knowledge of the students. This is a good strategy to evaluate their political literacy, interest and engagement, and to allow for honest conversations about relationships to democratic systems.

Making Democracy (the political)

Exercise 4: Porch-Sitting

Description:

This is a short listening exercise that can be done in pairs, sitting side by side (porch-sitting), or in groups. If the latter, participants should be encouraged to sit with one another side by side and listen to one another. The aim is to invite silence and reflection rather than engage in discussion after each contribution. Different concepts can be taken up in this exercise, but each time try to approach it through story and through imaging, or perhaps thinking symbolically. Part of this exercise also involves seeing how sensibilities, listening and experiences shift when spaces are re-arranged, however very minimally. For instance, moving chairs, tables, how we sit or stand, or place these in a space, makes a huge difference to experience.

Aims:

- This exercise aims to connect a concept or value with an experience or story in a meaningful way for participants, helping them to understand how they understand some of the "liberal values" that we put on the table, alongside other important concepts like peace and conflict.
- The experience is shifted by a different way of speaking and listening that comes from sitting alongside each other rather than face to face.

Learning Outcomes:

- Experience how sensibility shifts when spaces are re-organised, in particular when participants sit side by side.
- Identify connections between stories, experiences and concepts/values.

Intended Age Group: From 8 years old to adult

Duration: 20-30 minutes

Resources: No additional resources required, other than reorganising spaces. You may like to build on this exercise with a drawing exercise.

Preparation:

In silence, think of an object, a story, an image, or an experience that in some way symbolises, or connects with, the concept of conflict (or of peace.)
Don't overthink it.. Work intuitively..

Method:

- Sitting side by side (porch-sitting), speak to the person beside you for between 2-4 uninterrupted minutes about whatever has come to mind. Change places. You may repeat once more. This exercise can build into other exercises like philosophical enquiry.

Tip:

- If doing this exercise as a group, this should be sitting in a row or a triangle of chairs facing a wall, window or corner.

Making Democracy (the political)

Exercise 5: Training the Imagination to Go Visiting

Description:
This is a listening exercise that can be done with small groups of 10-15. The purpose is to listen in different ways without 'cross-talk' or further dialogue after each contribution. This time again the form matters and this kind of exercise should only be tried with groups who have developed listening skills and relations of respect. The topic can change but it should connect the personal with the political without making students vulnerable by telling solely personal stories. It allows a space to voice the questions that matter. Hannah Arendt following Walter Benjamin speaks of 'pearl diving', discovering thought-fragments. Think about what 'pearls' we want to pass on to others and to the next generation through the stories that we tell one another about our present and our past.

Aims:
This exercise aims to connect a concept or value with an experience or story, this time by shifting relations in space and by creating an atmosphere of listening.

Learning Outcomes:

- Experience how sensibility shifts when spaces are re-organised, in particular when participants sit side by side, facing ahead.
- Identify connections between stories, experiences and concepts/values.
- Understand and experience the complexity of concepts and values and the different ways that people make sense of them.

Intended Age Group:	14-18 year olds
Duration:	20-30 minutes
Resources:	No additional resources required, other than reorganising spaces.

Preparation:

Chairs should be organised side by side in a triangular shape, facing either a corner or a window.
Participants should be given a prompt before the session to reflect on. An example of this is "Tell a story of political shame or surprising solidarity".

Method:

- Offer a prompt to the group. For example, "Digging back into your memory think of a story of political shame or surprising solidarity".
- Construct the prompt in a way that allows people to talk about experience, the stories of others, or witnessing through story without it becoming narrowly personal – the stories should speak to the wider world.
- Once the chairs are set up ask people to sit quietly until someone feels 'moved' to speak.
- *Everyone listens, reflects for a few moments after the person finishes, then sits in silence until the next person offers a story. This can be short or long, profound or light and humorous.*
- The exercise continues for as long as people wish to contribute, or for a set time and then returned to.
- There should be no further cross-talk or dialogue. The themes may be incorporated into other exercises.

Tips:

- If doing this exercise as a group, this should be sitting in a row or a triangle.
- The facilitator may be prepared to begin with a story, though give enough time for others to decide if they want to contribute first. Allow for silence.
- Be clear about the parameters. This space isn't a space for further discussion.
- Some of these themes may relate to issues discussed on the wider curriculum or issues arising in the wider world.
- This exercise relates to other exercises on memorialisation, identity, and values. It is best followed by a contemplative exercise, perhaps drawing or making in response to a task.
- Some themes, if the students wish, can be developed in philosophical enquiry.

Making Democracy (the political)

Exercise 6: Choreographing Values

Description:

These exercises seek to explore values aesthetically, through movement, gesture, and imagination. They seek to take up a different relationship to values so that rather than 'having' values, we think about how our values hold us, which ones won't let us go, how little about them feels like a matter of choice, how we live and express them, and how we might renew or re-imagine them. We think about and discuss what they feel like in the body and in encounters of bodies and gestures. We offer a series of exercises to explore values in different ways.

Aims:

This exercise aims to connect a concept or value with embodied experience and expression.

Learning Outcomes:

- Take up other kinds of non-discursive (speaking) relation to the exploration of values.
- Discover and explore how and why different movements might be associated with different values.

Intended Age Group:	From 8 years old to adult
Duration:	45 minutes
Resources:	Create spaces for movement and push back tables to allow for sharing of choreography of movements.

Preparation:

Create invitational spaces so that students can decide how and whether they want to participate.

Making Democracy (the political)

Exercise 6: Choreographing Values

Method:

Instruction 1: Holding Values

This simple speaking and listening exercise shifts our ideas about agency and choice from imagining *we* hold values to imagining that *they* hold us. It is influenced by the writings of philosophers Rudi Visker and Friedrich Nietzsche.

- **Participants:** Initially work individually and make sure there is a surface for writing available to everyone, then turn to work in small groups of 3-4.
- **Values:** Individually, spend five minutes reflecting on what values *hold* you? Which values do you feel you are chosen by and are thus committed to? *You may wish to engage in a free writing exercise based on this question.*
- **Being Held**: What is it like to be held by them? How does it feel? What would life be like if you were no longer held in this way? Spend 2-3 minutes reflecting on this.

Speaking and Listening: In groups of 3-4, speak for one minute each on the values that hold you, with no commentary or discussion. If someone chooses not to speak, then remain silent for one minute. Discuss in the wider circle for up to 20 minutes.

Instruction 2: Drawing Values

- Draw a concept and then draw its opposite for 10 minutes. Don't over-think this. Use pencils to allow you to explore the affects or emotions of different values.
- For example, What does freedom or dignity look like and feel like? What is its opposite – humiliation? control? Other possible concepts: generosity, tolerance, solidarity, equality, justice, care, responsibility, dignity, integrity.
- Discuss images in pairs and then in wider group for 10 minutes.

Instruction 3: Choreographing Values (with thanks to Anna Hickey-Moody).

- Each person goes into a corner on their own and begins to play with different ideas of what their value might look like through gesture and movement of the body. Also explore what its opposite might look like.
- This can be done in very safe ways so that students move at a micro almost invisible level, of tiny, almost invisible, gestures and movements.
- Invite each person to share their movements with one other person.
- Invite them to choreograph together a set of movements including the following:
    - Large and small movements
    - Fast and slow movements
    - Low down and up high movements.

Give some time for further practice and invite pairs to show their movements to the wider group. Do so in groups of 2-3 rather than individually. Please ensure there is no felt pressure to participate and devise safer ways of imagining and embodying gestures where there is genuine resistance.

Variations: Participants can choreograph the typical or everyday gestures of the school or of ordinary life. Allow for playfulness and critique.

Making Democracy (the political)

Exercise 7: The Political Aesthetics of Hate Speech.

Description:

This exercise seeks to engage with the question of affect, or emotion or feeling, in response to the different ways in which hate speech manifests or shows itself, beyond words. It aims to look at the question of hate speech by trying to get to grips with some of the desires and affects that surround hate speech. This is developed further in the later section *Thinking Together* on Philosophical Enquiry which looks at speech acts. It also seeks to analyse how identities both drive hate speech and are produced by it. Following Jeremy Waldron's work on hate speech, we open up a conversation about hate speech with students. This is built on by Miranda Fricker's work on epistemic injustice and epistemic credibility. Key to this for facilitators is the ability to make pedagogical judgements that preclude creating a situation whereby some groups in class feel targeted by hate speech. It involves both philosophical analysis and affective analysis, inspired in part by Freire's use of generative themes that allow the life stories and perspectives of students to enter the classroom space through a mediating object, like an image or a story. Images and newspapers or blogs can be used to see what hate speech looks like.

Intended Age Group:	From 12 years old to adult
Duration:	30 - 45 minutes
Resources:	Set of images that in some way could be associated with hatred printed in A4, or ask students to select images associated with hate speech or hatred. May also print multiple copies of one image to work in pairs.

Aims:

This exercise aims to create an environment where students can think about the question of hate speech in a context where they can speak freely, and responsibly, without a sense of moralising.

Learning Outcomes:

- Students will develop an understanding of how hate speech operates and how to decode it in its different forms: word/image/tone.
- They will develop the skills for exploring the affects associated with hate speech, and understand how these are bound up with beliefs, values, identities, and histories.
- They will learn to 'train the imagination to go visiting' to imagine what it might feel like for them to be a target of hate speech, and challenge the idea that this is just an 'opinion'.
- They should understand that hate speech is not about the intent of the speaker, but the experience of the hearer.

Making Democracy (the political)

Exercise 7: The Political Aesthetics of Hate Speech.

Preparation

These exercises can be connected with educational curricula, in particular literature, geography, and history. Choosing a key historical figure or perhaps drawing on stories of navigating hate or intolerance can open up the conversation, though educators should be very careful to ensure that the class has a good understanding of the 'rules' that govern these educational conversations, so that individuals are not left vulnerable to abuse or bullying. Choice of topic is key here. Working with philosophical enquiry may be an important precursor strategy if the conversation risks being 'too hot' from the outset.

Method:

These steps can also be undertaken as individual exercises or spread over a number of different lessons.

Step 1: Discuss in pairs one of the images provided and then open discussion to the wider group, showing the images to the group. Ask for descriptive analysis.

What does hate speech *look* like? What does it *sound* like? Where might we encounter it? How does it work? Topics that may emerge include: Anti-immigration, white privilege, national identity, racism, intolerant or hateful extremism, and alt-right.

Ask students to see if they can locate examples of hate speech today in public spaces.

Step 2: Introduce students to some of the central mechanisms and language in respect of hate speech. Discuss, for example, 'dog whistles' that send different messages to different audiences.

Step 3: Ask students to think about what might motivate a person or society to hate others, not because of who they are as a person, but because they are members of a group. Keep this discussion in the third person and remind them that their speech should be responsible speech and not provocative. Ask them to begin each sentence with "Some people believe..", "Some people argue..", rather than making 'I' statements.

Step 4: In pairs, ask students to reflect on some aspect of their identities that might potentially make them a target of abuse. Give scope for this to be trivial.

Step 5: Imagine a world in which 'free speech' permitted public displays of abuse, targeted at them in particular. What would that *look* like, *feel* like, *sound* like? Describe in detail, concretely how it would be to live in this world.

Step 6: Working with one of the images as a stimulus, open to a philosophical enquiry (see section below) in order to look analytically at this question of hate speech, and engage with the complexity of this. Students should generate questions. Teachers should seek to prompt with stimuli that ensure that students understand the complexity of this question and the debates about it in the wider field. These might include: Should hate speech be permitted as a right to free speech? Where should hate speech be permitted if it is a right to free speech? What are the arguments for and against free speech? What about in the classroom? Is there a difference? Is free speech the same as educational speech? What are the duties that accompany speech? Onora O'Neill has some important reflections on speech duties.

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Making Democracy (the political)

Exercise 8: Doing Surprising Things with Power and Speech

Description:

This exercise works with 'making strange', with ideas of the normal, with creating surprising responses to difficult situations, and with developing credibility audits. It is developed with Boal's concept of the "Difficultator" (rather than Facilitator) or Dostoevsky's Idiot in mind. It looks on the *how* of values, or at least how values are seen (or assumed) to be lived, expressed and incarnated in different identity positions. It explores some of the ways in which what we do with bodies and gestures (how we eat, move, stand, etc) are sometimes seen to express values, and what happens when different cultural practices are conflated with expressing different values. It explores assumptions, clichés, stereotypes and prejudices through a range of creative, contemplative, and mischievous exercises. Also key here is the principle of pausing and reflecting on how one might do something 'surprising' rather than fuel conflict or polarisation. What might disrupt the habitual patterns with which we react? Here students should be encouraged to explore multiple possible responses, not simply the ones they think are most likely to occur.

Aims:

The purpose of these exercises is to shift students from cliché and reaction in response to difficult situations in order to find a 'gap' for a different kind of response. It is also to enable them to analyse the ways in which power operates and circulates, including through speech.

Preparation:

Students should be familiar with pair work and group work. Other exercises, for example, choreographing values or using the device of the Martian Anthropologist may be helpful here.

Learning Outcomes:

- Students will develop analytical skills in respect of analysing speech acts, reflecting on epistemic credibility, and locating situations where epistemic injustice may occur. See Thinking Together (the philosophical) for more on epistemic injustice.

Intended Age Group: From 12 years old to adult

Duration: 30-45 minutes (depending on number of exercises)

Method:

Task 1: Making Strange

- Reflect and choose one ordinary aspect of your 'culture' that you embody in some way (whatever that is) that you find very familiar, common sense, and obvious and feel infringed when others transgress it. Think about the body, space, noise, civility. Think about everyday things and situations like opening a door.
- Imagine trying to explain it to someone who is completely unfamiliar with that practice. Provide the best argument, justification and rationale that you can give. If that fails, be dogmatic. See what happens in the relation with the other person in your pair when you do this.
- Remember in pairs positive encounters with other 'cultures' that you have had. Reflect on what comes up and why you see it as another culture.

Making Democracy (the political)

Exercise 8: Doing Surprising Things with Power and Speech

Method:

Task 1: Making Strange (Continued)

- Explore what practices that you have found beautiful or wonderful in other cultures or religions that you would like to bring into your life? Describe one or two in detail and explain why.
- As a wider group, begin to discuss "What is 'culture'" and how does it relate to 'values'? Here you might find it helpful to engage in philosophical enquiry. See *Thinking Together.*
- Ask the group to generate questions relating to culture.
- Questions that may be asked include. Is another 'culture' just someone who does things differently from *me*? Relate to examples from tradition, expression, embodiment, space, sensibility, voice, loudness/softness, movement, and so on. What is the relationship between culture and values?

Task 2: Playing with statements

In this exercise, we work with some of the issues raised by people who think about epistemic justice. Are some people systematically misheard, not because of what they say but because of *who* they are? Which voices in society are given more authority and why? Which voices are treated with greater suspicion? What are the implications for a person when they are not heard or listened to in the same way as another person just because of their (perceived) identity or group belonging? Miranda Fricker describes different kinds of epistemic injustice – testimonial and hermeneutic – and she also describes how there can be forms of institutional silencing where some voices are silenced completely or not given equal credibility. There are a number of ways in which this operates and these tasks seek to work with them.

- **Reading Text**: Which texts do *we* take more seriously and why? Which texts are seen as more credible? Use Print Media Sources as well and look at a range of statements and images in the media. The focus here is on what language *does* and this will provide participants with tools to analyse statements that can be shared with children and young people. Work with real examples.
- **Performing Text:** How and why do we respond to different people differently? Tone, Style, Dress. Use a variety of examples from different media and enact them. This moves beyond the later work that we will look at on speech acts to extend the question of role and function of different people (the judge who says 'you are guilty') to the ways in which the effects of speech differ depending on who speaks.
- **Credibility Audit:** Imagine (or enact) different voices and different people making the same statement. Who looks and sounds trustworthy and credible and why? What will come to count as knowledge? Discuss as a group and reflect on what epistemic injustice means, in particular thinking about race, gender, class, ethnicity, and nationality. Begin to develop sensitivity to the reception of different kinds of voices and the ways that these are shaped by different histories and social relations.

Tip and Further Resources:

There are a huge amount of helpful exercises and resources from both Augusto Boal and building on his work. These are really useful in terms of working through complex scenarios, for example a passenger being racially abused on a bus or a response to homelessness or poverty. Boal's books are an excellent source, but so are other resources like the NAYD's Introducing Forum Theatre as a Tool to Explore Issues of Equality and Discrimination. Workshop Resource Pack.
http://www.youththeatre.ie/content/files/Theatre-Forum-Resource-web.pdf

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Living Values

(the ethical)

The Ethical

In a pluralistic world and in times of increasing value conflicts, there are high expectations on teachers to handle and solve controversial issues by engaging pupils and children in open dialogue with those whose values and value commitments are different from one's own. In the face of an increasing interest in populist, racist, and fascist movements in Europe, not at least among young people, most teachers are also expected to facilitate difficult ethical discussions in the pluralistic classroom. Since this handbook is seeking out ways to take on the future of liberal democracy affirmatively, central to the Living Values Approach is that values and value commitments are not just sites for conflict and antagonism, but also play an important and affirmative part in people's everyday life and establish a relationship to that which is desired, valued and hoped for by a specific society (Joas, 2000). Shifting the perspective on value conflicts – from seeing them as things that need to be resolved through dialogue, to seeing them as signifiers of what concern us as individuals and as collectives – the exercises we present here offer teachers ways to narrate to the next generation a sense of meaning or 'value' to the values of liberal democracy.

The reason for developing the Living Values Approach stems from the observation that pupils and children do not always get the opportunity in schools to study and explore the plural and often contradictory meanings that the values of liberal democracy hold, such as freedom, tolerance, equality and solidarity. How should we, for example, understand freedom? As individual freedom of choice? As submission to a higher power or cause? As emancipation or as setting free? And when does freedom matter (and when does it not)? By addressing questions like these, schools can become places where what is being valued in a society can be rethought and renewed through collective study and exploration.

More precisely, the Living Values Approach offers teachers pedagogical strategies for working with the plural meanings of the values associated with liberal democracy, drawing on aesthetical and philosophical resources. This approach is different from traditional citizenship education or character education in the sense that it is primarily content-focused and that it treats liberal democratic values as a multi-faceted cultural heritage in need of being retrieved and renewed by the new generations. The strategies presented here, then, seek to open up discussions of values to lived experience, exploring how values are understood, lived, and what role they play in the lives of pupils and teachers. The focus on the work of values in people's everyday life allows for openness in exploration of what they mean in lived experience, allowing for different inflections and perspectives to enter into conversation. Hence, instead of seeing the "liberal democratic values" as something pre-defined and already common to be implemented in and through education, the Living Values Approach sees education as an intergenerational encounter between teachers and pupils through which the different meanings of liberal values are made common (though not the same) in teaching and study.

To this end, we offer the following five strategies, taking shape and form in six different exercises. The exercises have been developed in collaboration with the artist and aesthetics teacher Marta Mund who has closely tuned in with the strategies and transformed them into concrete exercises.

Educating seeing

This strategy has the purpose of neutralising our ways of looking upon value conflicts by putting ourselves as teachers and pupils in a 'studying mode'. This means that personal views, experiences, and normative judgements are temporarily suspended so that a more descriptive, 'thing-oriented' and enlarged vision can be achieved. By making a distinction between what we see (description) and what we *think* we see (interpretation) when looking at a common object, the purpose of this strategy is to educate the gaze so as to allow for a more attentive approach to what is turned into an object of study (Masschelein, 2010). In this way, a common view of an object is created from the bottom up, making something common instead of presupposing commonality and joint vision top down.

Putting values on the table

The purpose of this strategy is to turn values from the liberal democratic tradition into common objects of study. 'Putting on the table' here means that something – in this case a value – is put on display for everyone around the table to explore and engage in on equal footing. In a literal sense 'the table' could be a whiteboard, a blackboard or a PowerPoint image, that is, an imagined 'table on the wall'. When a value is 'put on the table' in this way, it is released from being an object of negotiation to becoming an object of study, inviting teachers and pupils to explore it and take interest in it in its own right. In other words, the value is taken from the negotiation table (which is a political table) and is turned into an object of study on the studying table (which is a pedagogical table). In a metaphorical sense, 'the table' is here what both brings us together (proximity) and separates us (creates distance) which means that it creates the necessary conditions for approaching value conflicts in an educational way (Arendt, 1968).

Turning matters of fact into matters of concern

When passing on a cultural heritage from one generation to the next, the crucial question for every teacher is both to decide what in a given culture or context is valuable, and to present this content as something worthy of living on. The purpose of this strategy is to turn the values of the liberal democratic tradition from 'facts' that are assumed to speak for themselves into 'matters of concern', love and care that need to be readdressed by every new generation in each new time (Masschelein and Simons, 2013). In this way, this strategy seeks to turn values as something 'out there' – to keep or to reject on an individual basis – into concerning matters that collectively gather us as teachers and pupils/children around a common cause and a common task.

Engaging in double reading

The purpose of this strategy is to unpack and unfold the etymologies and genealogies of the values of the liberal democratic tradition. Concepts such as freedom, equality, tolerance, integrity and responsibility are relational concepts that matter to, and are understood by, humans in different ways in different times and in different cultures. Focusing on the relational nature of the values under study (instead of trying to give them absolute definitional clarity) helps teachers and pupils see their shared pasts and how the values of a certain tradition (in the case of Europe the liberal tradition) are related to the values of other traditions, past and present, in other cultures and contexts.

The aim of this strategy, then, is to make possible a 'double reading' of the values 'on the table' offering both a systematic reconstruction of the values' past meanings (preservation), and an opportunity to open the values up for new and unintended meanings (renewal). In order to create such meanings or 'double readings' in the classroom, both teachers and students have to draw on the creative resources of poetic language such as similes, antonyms, metaphors, parables and allegories.

Cultivating moral judgement

The aim of this strategy is to prepare pupils and children to make moral judgement and to continuously face moral ambivalence (Bauman, 1989). The strategy is grounded in a relational view of moral selfhood through which the participants are encouraged to recognize their own situatedness and the inter-connectedness of their decisions, as the basis for moral responsibility and action. Rather than seeing education as a site for implementing abstract rules of moral behaviour or good moral conduct, the approach here is to create a safe educational space where the ambivalence involved in moral judgement can be faced and lived with. Through aesthetic exercises, the approach taken here is that teachers and pupils/children cultivate moral judgement and decision-making in a way that seeks out engaged and embodied responses to complex and concrete problems. The concept of 'living values' is picked up differently in later sections with further pedagogical strategies offered there. Later in this handbook, the 'undersides' to the European tradition are also examined through a series of exercises relating to questions of colonialism, injustice, and racism.

Living Values (the ethical)

Exercise 1: Educating Seeing

Description:

Why is it difficult to share the same vision or look upon the world? One reason is that we see different things although we are looking at the same object. The following exercise is designed to make a distinction between 'what we see' (describing something) and 'what we think we see' (interpreting something) in order to postpone arriving at too hasty conclusions and instead engaging in the shared act of study that makes commonality possible.

Aims:

The aim of the exercise is to temporarily pause predefined opinions and presumptions and enter into shared and more attentive ways of seeing things in the world.

Learning Outcomes:

Participants:

- Are aware of the difference between description and interpretation.
- Understand why it is difficult to see the same thing in what we see when discussing value conflicts.
- Are able to explore the difference between pre-supposed commonality and making something common through shared study.

Intended Age Group:	From 12 years to adults
Duration:	Between 15 to 30 minutes depending on the number of pictures used
Resources:	• You will need digital pictures that have an explicit symbolic value for at least some of the participants. • A PowerPoint projector and screen.

Preparation:

- Decide which images of symbolic value you are to 'put on the table' (i.e. on the whiteboard) and search for digital pictures that represent them.
- Choose and upload the pictures to an electronic device and arrange them in a PowerPoint document.

Method:

- Arrange the chairs in a circle or a U-shape
- Show a picture on the screen and ask: What do you see?
- Let the students in silence write down notes about what they see.
- Depending on the size of the group, do a small round to share notes
- Summarize difference and similarities in what is seen.
- Look at the picture again. This time, instruct the students to try and 'go native'. In pairs, let them describe only what is really in the picture and take notes together. That is, try to have the students describe what is in the picture 'as if for the first time', without using normative judgment and abstract concepts.
- Show another picture and, depending on time, repeat the exercise (from step 2).
- Finish the exercise by reflecting together on the discrepancy between 'what you saw' (descriptions) and 'what you thought you saw' (interpretations) in the pictures.

Tips and Further Resources:

- Choose pictures that are ambiguous and can be interpreted in different ways.
- Use overhead projector and show the images on the wall as a way of making the images common (i.e. putting things on the table/wall).

Living Values (the ethical)

Exercise 1: Educating Seeing

Living Values (the ethical)

Exercise 2: Room for Values

Description:

As a way of creating common ground, classrooms can become places where teachers and pupils together try out different positions in thought around values as common matters of concern. This is done by approaching the values indirectly and by interrupting the traditional school setting. In this exercise, a mobile 'nomadic tent' is placed in the classroom where we create attention to what is being said by listening closely and by temporarily suspending the busyness of the outside world as well as personal opinions and standpoints.

Aims:

The aim of this exercise is to create a safe environment where teachers and pupils together can try out different ways of thinking and reasoning about certain given values.

Learning Outcomes:

Participants:

- Are able to try out different positions in thought in a playful and creative way.
- Understand the value of listening and paying attention to others.

Intended Age Group:	From pre-school pupils to adults
Duration:	From 30 to 60 minutes
Resources:	You will need a hula-hoop ring, see-through or thin fabric (approx. 20 meters), a suitable spring system for hanging up the fabric, chairs and cushions, source of light that resembles a small fire.

Preparation:

- Arrange chairs and cushions in a circle in the classroom according to the size of the group. Make the 'tent' and set it up according to the instruction/drawing below. Put the 'fire' in the middle of the circle of chairs.
- Select the value/s you would like to talk about.
- Adjusted to age group, prepare a suitable introduction and questions to be asked in order to stimulate the conversation. The introduction can be in the form of a fable, a story, an image, an object etc. The value in focus can be either explicitly mentioned or only hinted at during the exercise, depending on age group.

Method:

- Invite the pupils into the tent and let them settle in comfortably on the cushions.
- Explain where you are imaginarily, for example, on the savannah, in the desert, in the rainforest (nomadic places). Tell a story like the following: 'We are sitting in a tent in the desert gathered around the fireplace, and the sun has just gone down. It is getting chilly outside but in here we are warm and safe'… Let the participants help you imagine the place and fill the story out.
- Go on to the prepared introduction.
- Invite the participants to partake in a conversation about the selected value.
- End the exercise by returning to the imagined surrounding/ environment.
- Exit the tent with care and in silence.

Living Values (the ethical)

Exercise 2: Room for Values

Tips:

- This exercise can also take place outside the school premises such as in public parks, squares, museums etc.
- Choose second hand material for environmental reasons.

Living Values (the ethical)

Exercise 3: Unfolding Values

Description:

The values of the liberal democratic tradition have long histories and therefore they cannot be defined in any single or straightforward way. The genealogies or 'root systems' of each value take us not only to its antonym, they also take us to different cultures, different times, and different corners of the world. Otherwise, can certain religious clothing be seen as freedom for one person and repression to another? And what does tolerance look like? Or generosity? In this exercise we use similes and multi-layered pictures in order to unpack or unfold the different and often contradictory meanings that the same value can hold.

Aims:

By using similes and pictures, the aim of this exercise is to offer a more nuanced, historicised and profound look upon value conflicts and to avoid a one-eyed, unified, and narrow understanding of liberal values.

Learning Outcomes:

Participants:

- Understand that the same value can have different meanings and histories.
- Recognize our shared pasts and the relatedness of different value traditions.
- Are able to unpack and explore different meanings of a particular value by using poetic language like similes, antonyms and metaphors.

Intended Age Group: From high-school pupils to adults

Duration: Approximately 30 – 45 minutes

Resources: A PowerPoint projector and screen.
Paper and pencils for each participant.

Preparation:

- Decide which value you would like to present to the participants and research its theoretical and historical genealogies or 'root systems'.
- Choose pictures representing different aspect of the chosen value, approximately three pictures. For example, choose pictures representing 1) freedom as choice, 2) freedom as emancipation, 3) freedom as submission (to a God or to a higher cause). Or, 1) tolerance as carrying a burden, 2) tolerance as welcoming, 3) tolerance as drawing a line (enough is enough) etc.
- Arrange the pictures in a PowerPoint document as follows: a) the first slide states the chosen value *in text only*, b) the second slide shows the pictures representing its different aspects (see examples above).

Living Values (the ethical)

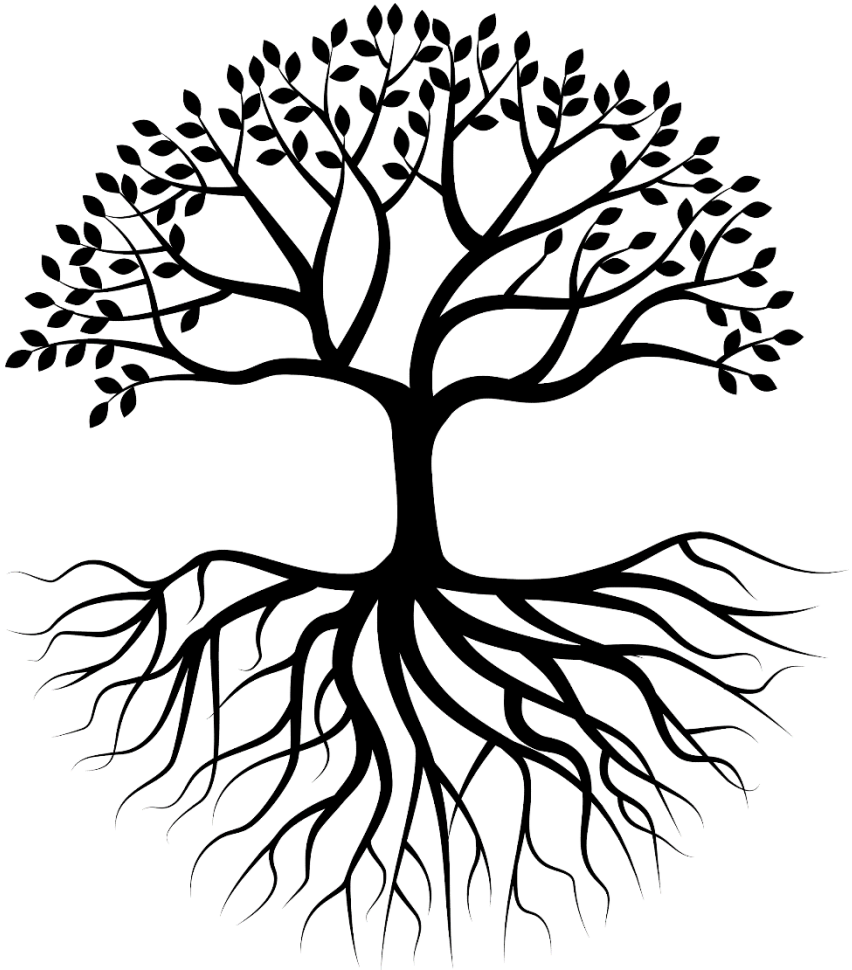
Exercise 3: Unfolding Values

Method:

- Show the chosen value *in text only* on the first slide of the PowerPoint.
- Ask the participants: What image do you spontaneously 'see' when I say (read the given value)? Ask the participants to take down a few notes on their paper individually in silence.
- Show the picture representing the aspects of the value and ask the participants to compare their spontaneous image to the different aspects. Leave room for a small discussion about which other pictures the participants would like to add.
- Contextualise the different aspects chosen for the value by briefly presenting their different theoretical and historical genealogies or 'root systems'.
- Open up for discussion: How can we think differently about value conflicts given the values' multilayered and inherently diverse meanings? Let the participants discuss this in small groups and finish the exercise by summarizing the discussions in the whole group.

Tip and Further Resources:

- When researching the value, pay special attention to the meaning/s the value can have in different cultures (avoid a too one-sided European focus).
- When choosing the pictures, makes sure that a 'double reading' is made possible, that is, that the value's implied opposite (its antonym) is represented. If this 'double reading' does not come up spontaneously in the discussion, it is essential to the exercise that the teacher addresses it explicitly.
- It is recommended that as many as possible of the "liberal democratic values" are worked through in this way during a particular time period.



Living Values (the ethical)

Exercise 4: A Haiku of Value

Description:

The values from the liberal democratic tradition that inform schools in many Western countries are often more difficult to explain than we think. How, for instance, do we explain equality? Or freedom? Or tolerance? This is particularly difficult is this when we do not have a shared culture or to a full extent speak the same language. By writing a Haiku together we make use of our imaginary resources in order to come to a shared understanding of a value in a non-dogmatic way.

Aims:

The aim of this exercise is to experience the difficulty in explaining the values that we too often think we know the meaning of, and yet offer the strength in poetic language and joint effort.

Learning Outcomes:

Participants:

- Recognizing the difficulty in explaining what a value means.
- Are aware of the creative force in shared imagination.
- Are able to unpack and explore different meanings of a particular value by using poetry.

Intended Age Group: From 12 years to adults

Duration: From 15 minutes to 30

Resources:

- You need paper, pencils and value cards (smaller cards on which the values are written on one side and the other is blank).
- A PowerPoint projector and screen.

Preparation:

Decide which values to work with and make the value cards.
Prepare the following instruction, either on the board or on the white board so that everyone can see the instruction throughout the exercise:

- Line 1: one word, a noun, what the poem is about (the value)
- Line 2: two words, adjectives, what something is like…
- Line 3: three words, verbs, what this value does…
- Line 4: four words, i.e. a sentence that expresses a feeling (i.e. your relation to your interpretation of the value)
- Line 5: one word, the same word as in line 1, in our case a metaphor for the value

Go through, with the participants, what a noun, an adjective, a verb and a synonym is by giving explanations and examples.

Method:

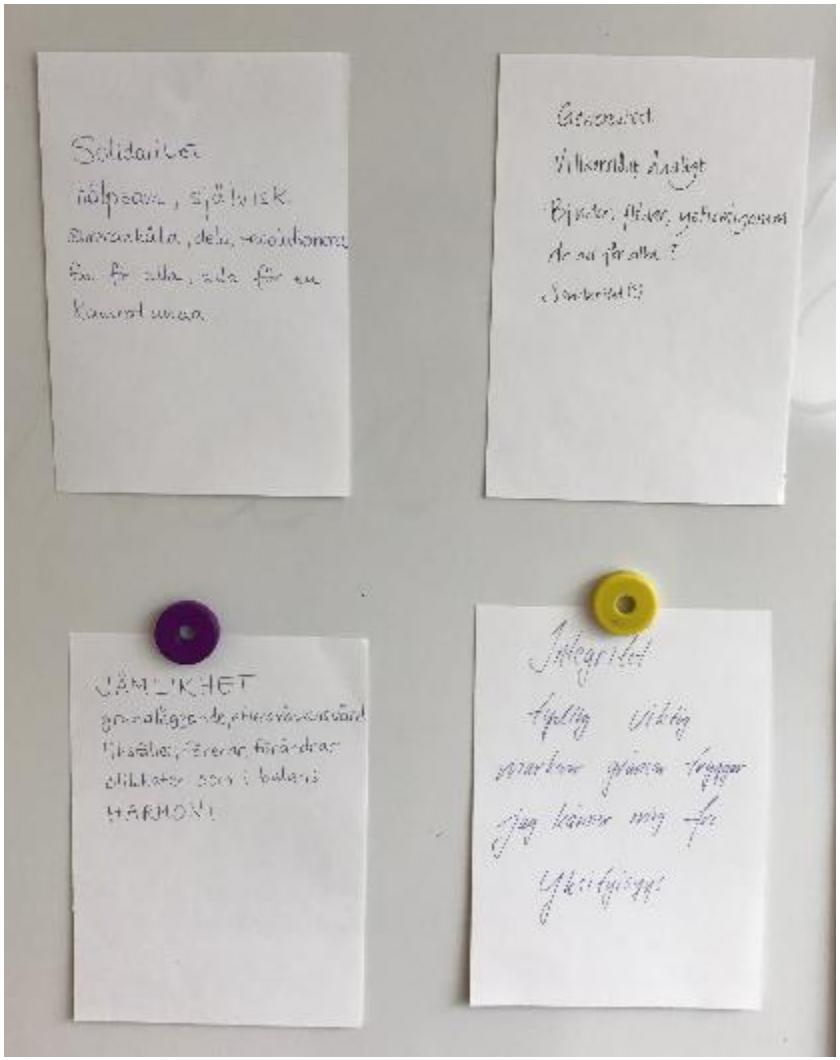
- Divide the participants into small groups, preferably in groups of three.
- Hand out one paper and one pencil to each group.
- Put the above instruction on the board or whiteboard and explain the exercise.
- Let each group choose a value card (values face down).
- Give suitable time for group exercise, approximately 10 minutes.
- Exhibition and discussion. Put the different Haikus on the wall and let each group read their poem aloud. Discuss both the poetic language used as well as the value it represents.

Tip and Further Resources:

- If a group finishes earlier than the given time, let them write another haiku on their value.

Living Values (the ethical)

Exercise 4: A Haiku of Value



Living Values (the ethical)

Exercise 5: Collective Drawing

Description:

We make moral decisions all the time, but we are seldom aware of how our own and other people's decisions are interconnected. The exercise draws attention to the relational aspects of making moral decisions and their collective consequences. It is a quiet exercise, where communication and decision-making only take place through the drawing.

Aims:

The aim of the exercise is to become aware of how moral decisions are always done in context, influencing other people.

Learning Outcomes:

Participants:

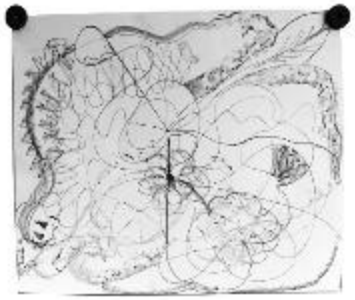
- Understand how my decisions and actions influence others.
- Become aware of the relational aspects of decisions and actions

Intended Age Group: From 8 years old to adults

Duration: From 30 – 45 minutes

Resources:

- Big A3 papers.
- Charcoal pencils or sticks that can draw lines of different thickness



Preparation:

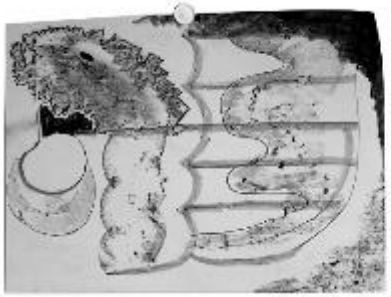
- Divide the participants in groups of 4-5.
- Hand out one paper and a set of pencils/charcoals per group.
- Scotch tape or pins to use for the exhibition.

Method:

- Introduce the exercise by explaining that it will be done in silence. No communication is allowed, except for the act of drawing itself.
- The first participant in the group draws a point on the paper.
- The next participant continues by drawing a line of any shape, thickness, strength, direction, etc. This moment is repeated by taking turns, until one of the participants decides to stop.
- Exhibition: put the collective drawings on the wall.
- Reflect together how each individual choice of the shape, length, thickness or direction of the line has or has not affected the next person's choice and the entire outcome.

Tip and Further Resources:

- If a group finishes earlier than the given time, let them draw another drawing.



Living Values (the ethical)

Exercise 6: The Beautiful and the Ugly

Description:

Making moral choices in complex situations and troubled times is not an easy thing. This exercise draws attention to our ability to make moral judgements. By focusing on aesthetic perception, a collection of pictures is categorized according to what is beautiful and what is ugly. In this way, a safe place is created where pupils can indirectly face the necessary ambivalence involved in everyday moral choice.

Aims:

The aim of this exercise is to cultivate the ability to remain with the anxiety involved in deciding between two mutually exclusive options.

Learning Outcomes:

Participants:

- Are able to face the ambivalence of making judgements based on aesthetic perception.
- Are able to discuss the ambivalence and complexity involved in everyday moral choices.

Intended Age Group:	From 8 years old to adults
Duration:	Approximately from 10 – 20 minutes
Resources:	• You will need a collection of pictures (approx. 15) representing *objects* that could be categorized according to *three* categories: 1) classically beautiful pictures, 2) ambivalent pictures, and 3) classically ugly/disgusting pictures. • A pencil and an answer sheet per participant, with a table for categorizing each picture as either beautiful or ugly (no category for ambivalence). • A PowerPoint projector and screen.

Preparation:

Arrange the pictures in a PowerPoint document, one picture per slide and in random order.

Method:

- Hand out the answer sheets and the pencils.
- Explain to the participants that they are going to see different pictures and that task is to decide whether they are beautiful or ugly. Explain that the exercise will be done in silence, and that they will have to make their individual decision rather quickly.
- Show the pictures one at a time in a steady but calm pace.
- When all the pictures have been shown, go through each picture again and let the participants compare answers as a whole group. Focus on differences and similarities in their choices: Which pictures were easily categorised? Why? Which pictures were difficult to categorize? Why? How would they like to change their choices after hearing others categorisations and seeing the picture again?
- End the exercise with the discussion about the difficulty in making judgements and the ambivalence and anxiety that it can involve.

Tip and Further Resources:

- Avoid pictures of human beings or living creatures.
- It is important that at least a third of the pictures are ambiguous or difficult to categorise.
- It is important that the participants are given enough time to reflect on each picture but at the same time are forced to make a decision rather quickly.

Living Values (the ethical)

Exercise 6: The Beautiful and the Ugly

Please Tick:

☐ **Beautiful** ☐ **Ugly** ☐ **Undecided**

Arendt, H.(1968), 'The Crisis in Education' in Between Past and Future: Eight Exercises in Political Thought. London: Penguin.

Bauman, Z. (1989) *Postmodern Ethics,* Oxford, Blackwell Publishers.

Bergdahl, L., and Langmann, E. (2017a) 'Where Are You? Giving Voice to the Teacher by Reclaiming the Public/Private Distinction' Journal of Philosophy of Education 51(2), pp.461–475.

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Joas, H. (2000), *The Genesis of Values*, Chicago: University of Chicago Press.

Masschelein, J. (2010). 'E-ducating the gaze: the idea of a poor pedagogy', *Ethics and Education*, 5(1), pp.43-53.

Masschelein, J. & Simons, M. (2013), *In Defence of the School. A Public Issue,* Leuven: E-ducation, Culture & Society Publishers.

(the religious and the secular)

A Rough Guide to the Sacred

The Religious and the Secular

The religious and the secular are often placed in opposition to one another as though there is no common ground and no common space in which they might encounter one another. Yet, it is difficult to understand the genesis of secular liberal values without reference to religious traditions and cultural inheritances. In this project, we refuse to begin with a binary opposition of the religious and the secular, an opposition which risks tending towards polarisation, and which fails to connect with the existential, with stories, with experience, and with the poetic dimension of the human condition. Instead we think about what we hold sacred and what we value, inviting into a space of contiguity a range of positions that might not ordinarily be found alongside one another – the religious, the political, the philosophical, the cultural, the personal. This approach seeks to notice the sacred in everyday life, surveying the long history of humankind, including the faith traditions. It is impossible to understand the history of Europe without a sense of the faith traditions of Christianity, Islam, and Judaism, and to stretch further back, amongst many others the interconnected stories of these lands include the myths and cultures of Mesopotamia, the Caves of Lascaux, and Ancient Egypt. So too is it essential to acknowledge, and indeed reverence, the cultural and belief traditions of contemporary indigenous peoples, in particular given the legacies of settler colonialism and colonialism. We live within traditions and they live in us, including in ways that we do not acknowledge or understand. We are not interested in 'reifying' traditions, invoking a return to the 'past' where the world was aright, but rather in relating to traditions as living.

It is in this wider context that there have been misgivings about what has sometimes been perceived to be a demand that education about religions and beliefs, and ethics be taught in a neutral or so-called objective manner. Some feel that this risks failing to connect with the living nature of religious traditions and faiths, or will confuse the child or young person. Others suggest that it fails to connect with the existential needs of students or value their experiences. Yet it is important to deepen literacy in areas of faith, beliefs, religions and ethical traditions, as in other traditions, and there are many ways in which we can approach these questions and subject matters pedagogically.

The *Toledo Guiding Principles* did emphasise the importance of providing learners with a fair and deep understanding of religious, cultural, and belief traditions, but perhaps it was not sufficiently sensitive to the importance of creating educational spaces in which students can talk about what it means to practice those faith traditions from the inside or be committed to religious beliefs and values. To teach about religions, beliefs, and ethics in a living way is not to indoctrinate students or bind them to a 'single vision' – it is simply to show that these are living and vital traditions, not simply banks of information. On the other hand, in response to those who propose a human rights approach will suffice in terms of sufficient normative attraction, we suggest questions of justice must run deeper than rights, and that the space of the secular can lack the rich resonances of 'religiosity', or the 'sacred' in terms of values: philosophers Raimond Gaita and John Llewelyn both argue for a retrieval of the language of the sacred in the everyday in broadly secular societies.

Distance in Time and Space

The 'Rough Guide to the Sacred' draws upon dialogic pedagogies and practices of silence and listening. Dialogues about beliefs also invite engagement with the beliefs of religious and cultural groups from the past, drawing upon, for example, the rich belief traditions of the Ancient Egyptians, the Ancient Greeks, the Celts and the Ancient Romans, or the Aztecs alongside a myriad of living ancient wisdom traditions. Students' commitments and convictions can be explored through dialogue about complex contemporary belief traditions and practices, opening up to diverse epistemologies and the relational ontologies of, for example, the first peoples in Australia. This permits of a sense of living connection between past and present values, beliefs and rituals. In terms of the distant past, ancient belief traditions, for example, Egyptian mythology, can be doorways into the present, distancing devices that allow us to be strangers in our own present, and make unfamiliar, temporarily, that to which we may be most attached, offering a different sense of perspective and outlook. Creative pedagogies also provide new vantage points from which participants can appreciate the complexity of their own beliefs and values as well as those of others. They support the cultivation of an ethical sensibility that contemplates the long history of humankind in its relation to the sacred, living traditions and values, and to the 'gods' and God.

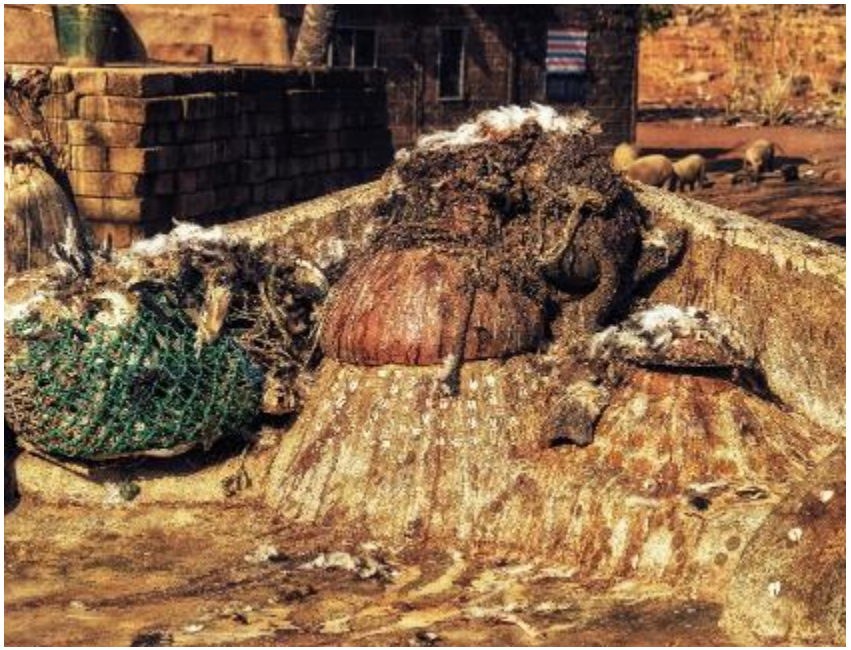
Common Spaces and Storytelling

Sometimes foregrounding from the outset one's own beliefs or identity brings a risk of closing down conversations that might otherwise be fostered through storytelling. Narrating experiences and stories without prior self-identification or 'self-labelling' is one way of shifting and opening up practices of listening. We call this 'de-identification'. It is a measure not to annihilate difference but rather to create a space for careful listening that isn't overburdened by prejudgement and projection. In some of the exercises we ask people not to begin with a declaration or expression of personal belief identity or even faith, but to temporarily explore what happens when we don't *first* identify ourselves before listening to one another, but do so a little later, rather telling the stories of our rituals, our faiths, our beliefs, and our values in storied and aesthetic form. With this small gesture, conventional approaches to inter-belief and inter-faith dialogue are transformed.

The Sacred

Dialogical approaches that value deep listening also support participants' engagement with religions and beliefs through multiple models of enquiry. This can make it easier to engage with the discomfort or reluctance that sometimes arises when addressing questions about religions, beliefs and values, particularly in classrooms. It can be difficult for both educators and students to always know how to navigate such spaces because of a lack of religious, ideological or cultural literacy, of knowledge (even of one's own tradition), because of lack of confidence in cultural competence, because of stereotypes and assumptions, or because one doesn't belong to a faith tradition (or even because one does). Sometimes, teacher discomfort arises when students know more about beliefs and religions than they do. Students may also feel sensitive, embarrassed, victimised or alienated when issues relating to their personal or familial beliefs are explored in the classroom (Council of Europe *Teaching Controversial Issue*s, 2015, p. 12) or, alternatively, be afraid of causing offence or saying the wrong thing or causing conflict in the classroom. Developing culturally responsive pedagogies invites the child or young person to bring her life-world into the educational space so that teachers can respond to these funds of knowledge as a rich learning resource. This can allay fears and support the teacher in seeing the children's diversity as a strength and rich fund of educational knowledge, even at those moments when there are clashes and disagreements of beliefs. Finding the right pedagogical response for such 'critical' moments can enable them to become important teaching moments.

By creating exercises that foreground and value phenomenological and existential experience - lived and living values - the aim is to invite curiosity and interest in the content of different beliefs, faiths, religions and values, and to connect with the 'living' nature of these beliefs and values. Introducing 'exemplars', as we elaborate in our section 'Making Democracy', draws on Hannah Arendt's concept of 'exemplary validity' and Immanuel Kant's claim that 'examples are the go-carts of judgement'. Examples can support participants in developing a finely grained understanding of concepts by understanding how they are embodied and lived.



In suggesting that we don't always start with identity positions or 'roles' in life, we do not wish to bracket or suspend people's stories, lives and commitments. Far from it. Rather we want to cultivate ways of allowing these stories and perspectives emerge through dialogue and listening. By creating exercises that foreground and value every day, lived experience, our aim is to both invite curiosity and interest in the content of different beliefs, faiths, religions and values, and also to connect with the 'living' nature of these beliefs and values. Sometimes, though not always, students and indeed educators and parents may like to tell stories about what matters and what they value without first having to identify themselves 'I am a…' or 'As a..', that can sometimes act to pre-frame their identity.

The refusal to set the secular in opposition to the religious, or to separate the two spheres from the outset, allows the creation of a different kind of educational space, a space of the commons that allows for deep disagreement and very different perspectives, one that is not solely oriented toward moderation or the middle ground. It allows students to explore, connect with and articulate a sense of purpose and identity in their cultural and religious life worlds, whilst asking that they also listen to others as they do likewise. It is important at a time of increasing polarisation and 'filter bubbles' to create such common spaces in education. Educational spaces are governed by norms that demand that we listen to one another, in particular when we are invited to speak freely.

The Heart of the Matter

The Enquiring Classroom's methodological approaches offer a repertoire that also requires the judgment and skill of the educator in distinguishing between pastoral, pedagogical and judicial moments. The Rough Guide to the Sacred provides a space and structure where a range of different beliefs, identities, perspectives and traditions can be explored. Students need not step away from their commitments and values once they enter the educational space, even if some exercises like philosophical enquiry require other ways of relating to them. These values and beliefs can be approached in different ways in educational spaces. Sometimes, it is important for students express and explore their beliefs and talk about their own traditions, entering into dialogue in a space that values their life-worlds, beliefs, cultures, and values. At other times, more dispassion and criticality may be fostered by listening carefully to what others say about beliefs and values more broadly or generally, such that the personal conviction or connection is not foregrounded in the same way. Such approaches make space in the classroom for a variety of meaningful dialogues. It allows us to explore with imagination and curiosity, the rituals and meanings, both secular and religious, that give orientation and offer meaning to human life. By developing creative methodologies, we aim to scaffold different kinds of moments in educational spaces that range from the contemplative, existential, dialogical, experiential and personal to explore values and beliefs.

At the heart of this is an experiment in bringing diverse traditions, values and ideas into a common space, without seeking mutual understanding, consensus, or agreement, but which also does not fall into relativism, a monologue of 'my opinions' and 'my beliefs' that closes off the other. Educational norms can ask of students that they engage in practices of listening and dialogue, without imposing or requiring consensus or agreement. Some of our proposed pedagogical strategies work with belief circles and everyday rituals. Others involve more subversion and imagination, turning assumptions on their heads (Saturnalian School). Some place personal commitment and belief in a wider cultural, religious, political, and historical context (Does anyone care what I wear?). Other exercises are intimate and personal or involve collective dialogue and philosophical reflection. Some methodologies involve thinking together (Origami Moment) and engagement with formal belief systems, but they are all designed to connect students with beliefs and values, both their own, others, and those of times past.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 1: Belief Circles

Description:

Belief circles emerged as an experimental strategy in order to create the conditions to talk about what really matters to us as human beings. They scaffold and structure communication about personal beliefs among small groups of participants (6-8 participants). The belief circle is a small circle made of plastic or chalkboard rewritable material. Topics for discussion are selected by spinning the dial on the belief circle on which topics are written on each of its eight sections. The methodology provides a safe and structured process which invites participants to speak about their convictions, commitments and personal worldview. They might also wish to remain silent but do so for the equivalent set period of time. They are encouraged to pay attention, to notice, to listen and to become aware of the relevance of beliefs (including religious, moral, political, and philosophical convictions) in the everyday lives of participants. This format invites people to communicate to others what they personally believe in a structured safe space, and asks them to listen to others without comment.

Belief circles focusing on key themes (e.g. death, life, gods/God, wealth, animals, soul, school, justice) are used to discuss participants' responses to whatever word arises from the spin of the Belief Wheel from a personal and storied perspective. Each person will speak – or be silent – for a set period of time, usually between 30 seconds and 2 minutes. Each participant will be invited to speak, but nobody is forced to speak. The belief 'game' is a scaffolding device for learners' expressions of personal values, worldviews, belief identities and commitments in the classroom. It normalises and fosters confidence in reflecting on and talking about felt and lived beliefs, which are intimately important to learners. Through inviting learners to voice what matters to them and encouraging turn-taking and active listening, it also connects learners to the voices of others who speak about what really matters to them.

Aims:

The aim of the exercise is to reflect upon and express personal beliefs.

Learning Outcomes:

Participants:

- Provide a safe space to think about personal beliefs and identity.
- Foster participants' confidence in expressing their beliefs.
- Create a safe environment where personal beliefs will be taken seriously and will not be ridiculed.
- Facilitate participants' respectful engagement with a variety of belief perspectives.
- Negotiate points of difference and commonality.
- Acknowledge that there might be moments of disagreement in any discussion about beliefs and participants can disagree without being disagreeable.

Intended Age Group: From 8 years old to adults

Duration: Between 20-60 minutes, depending on the number in the group and the level of activities (three levels possible)

Resources:

- Belief Circles (one for each group), timer
- Whiteboard markers/chalk
- A digital version of the belief circle can be created with the randomiser app and an online timer.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 1: Belief Circles

Preparation:

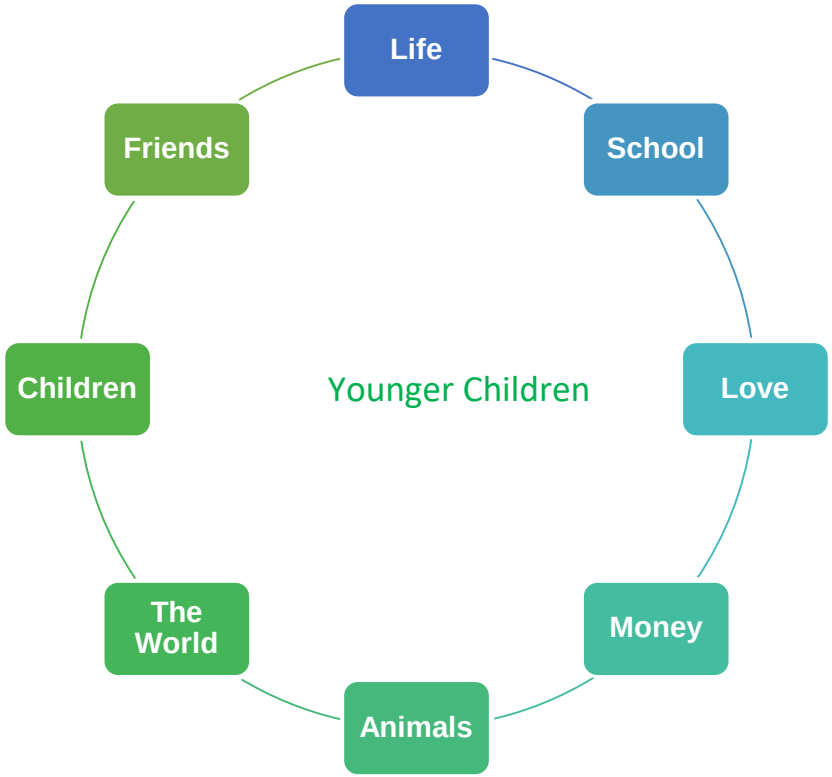
- Decide on the number and size of the groups appropriate to your context.
- Download the Belief Circles pack from *The Enquiring Classroom* Padlet.
- Improvise and make your own belief circles by using 8 small cards with topics printed on them and a pen to spin as a dial. Alternatively use a randomiser app to select topics on a circle on your interactive whiteboard.
- A range of possible topics is given in the *The Enquiring Classroom* pack, although teachers can choose to work collaboratively with participants to select topics that are most relevant for their learning needs and interests. Newspapers can be used to select contemporary events and themes. It is important that teachers filter these.

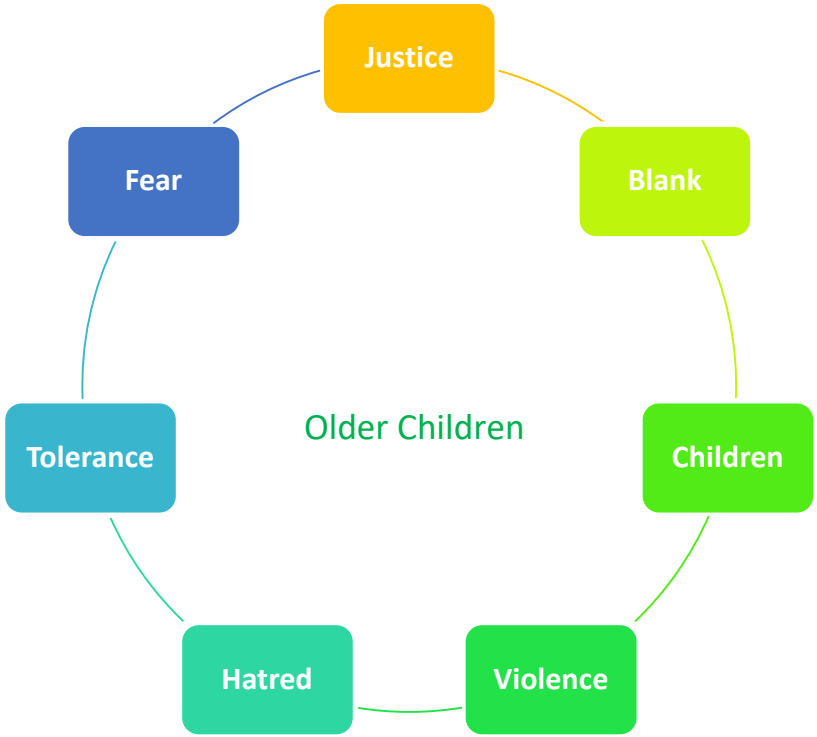
Method:

1. Arrange the chairs in a circle.
2. Teacher introduces the beliefs game and belief circles.
3. Agree the rules of the game.
    - Everybody is invited to speak but nobody is forced to speak.
    - Silence is a valuable form of participation and
    - communication.
    - Everyone speaks about their own views… “I think” or ”I believe” or “I feel”….
    - Everybody is invited to speak for an equal amount of time (e.g.30 seconds to 2 minutes, using a timer or speaking object if desired).
    - Everyone speaks about their own views… “I think” or ”I believe” or “I feel”….
    - Everyone in the group gets a turn to talk (clockwise rotation).
    - Everybody agrees to listen actively to the person who is talking and not to interrupt.
    - Nobody criticises or ridicules another person’s beliefs (e.g. “you’re wrong”…”That’s ridiculous”…)
    - Nobody tries to convert other people to their personal beliefs or to share with anyone outside the circle what somebody has said (confidentiality).
4. Collaboratively decide on themes for discussion.
5. A volunteer starts the discussion by spinning the dial on the belief wheel until it randomly lands on a topic for discussion.
6. Everybody has a first go at speaking for one minute.
7. If time permits, go around the circle a second time to hear participants speak on the existing topic or alternatively spin the wheel again until the dial lands on another topic. Participants speak about their own beliefs.
8. Before the game ends the participants are invited to write anonymously and briefly on a piece of card:
    - One thing they liked about somebody else’s belief.
    - One thing they heard that made them think differently about their own belief.
    - What did it feel like to agree with somebody’s beliefs?
    - What did it feel like to disagree with somebody’s beliefs?
    - After 5 minutes the cards are gathered, shuffled and placed blank side up on the floor. Participants are invited to pick up a card and going around the circle again they read out the response that is written on their random card.

Exercise 1: Belief Circles

Possible Belief Circle Topics





Belief Circles foster inter-belief dialogue as a distinctive higher order pedagogy, with different levels of meaning, as well as affective, cognitive and relational dimensions that foster co-operation, communication and self-confidence.

Tips and Further Resources:

- The teacher facilitates the process but does not join any belief circle.
- Leave blanks on the belief wheel so that participants can contribute their own themes.
- Different groups might select different topics or extend or reduce the length of time (2 minutes or 30 seconds). 30 seconds for beginners gradually extending to 2 minutes.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 2: Does Anyone Care What I wear?

Description:

This methodology explores how beliefs shape choices of *all* clothing and the ways in which *all* clothing is deeply symbolic. In his book *Mythologies* (1972), Roland Barthes writes of how all the world is saturated with meaning: no object or word can exist without being suffused with multiple meanings, and we humans are constantly reinterpreting and reimagining the world around us through a variety of lenses (class, gender, age, ethnicity, belief). One person might look at an item of clothing and see an everyday item of clothing, another notice its rich cultural meaning, someone might see it as purely practical, another as precious, another as utterly pointless, or yet another as harmful or culturally isolating.

One of the aims of these units is to encourage participants to become aware of and explore the multiple lenses through which we perceive clothing and to become attuned to the symbolic nature of clothing, as Dianne Gereluk (2008) describes. This methodology invites participants to become conscious of the way in which they view people who wear certain forms of clothing. Rather than focusing on the clothing of one ethnic group or one culture or belief tradition, this opens the question of the symbolism and meaning of all clothing in human lives.

Aims:

The aim of this exercise is to encourage participants to explore the symbolism of clothing.

Learning Outcomes:

Participants:

- To excite curiosity and interest in clothing and its rich symbolism in human life.
- To appreciate that clothing is worn for a variety of reasons: cultural, geographic, fashion, gendered, power, playful, religious, practical, and so forth.
- To present participants' experiences, thoughts, responses about different forms of clothing to peers.
- To evoke questions about unfamiliar clothing and to think through the symbolism of familiar everyday clothing.

Intended Age Group:	From 8 years old to adults
Duration:	20-30 minutes
Resources:	30 laminated A4 images of different types of clothing (downloadable resource on TEC Padlet *Does God Care What I Wear?*)

A Rough Guide to the Sacred (the religious and the secular)

Exercise 2: Does Anyone Care What I wear?

Method:

1. Facilitator begins with the question 'Does anyone care what I wear?'
2. Participants form a line of opinion with those saying 'No I don't care what you wear' on the left and 'yes I do care on the right' and those who don't know in the middle.
3. Probe why participants care/don't care. Facilitator introduces variables. Would you care if…the diamond in my ring were a blood diamond? If my shoes were made by child labour in a sweat factory? If I had assaulted somebody to get my jacket? If I had a hate slogan on my T-Shirt? If the people who sewed my jeans were trafficked? If the factory where my scarf was made was pouring toxins and plastics into the sea?
4. Introduce the topic of clothing carrying meanings that say something about the wearer and extend beyond questions of practicality, labels and fashion, communicating also mood, personality, status, wealth, self-perception, beliefs, ideas, values, etc.
5. Divide participants into groups of 4. Each group engages in photo-elicitation activity. Groups are presented with laminated images of people wearing a variety of clothing – different types encompassing fashion, fur, religious, entertainment, safety, etc. Each group is given different images.
6. Group collaboratively selects one image to look at more closely and discuss in detail.
7. Group discusses what these clothes are saying to them: Do they tell you anything about the wearers' beliefs and values? Do they tell you anything about your assumptions?
8. Plenary: individual groups show the image they've chosen and feedback to the main group.
9. Are there any issues that might arise if these clothes are worn in schools? Who decides what can and cannot be worn in schools?

Tips and Further Resources:

- Many additional exercises and images are on TEC Padlet *Does God Care What You Wear?*
- Piercings and tattoos may be of interest and relevance to students. It is up to the discretion of the teacher to include/exclude these. Some schools have policies relating to these.
- You might listen to Daniel Lismore Be Yourself Everyone Else is Taken https://www.youtube.com/watch?v=zeZprXcHW1Y
- Neil Mc Gregor *Living with the Gods* BBC 4 Podcast http://www.bbc.co.uk/programmes/b09c0pw4

A Rough Guide to the Sacred (the religious and the secular)

Exercise 3: What really really matters in a human life? What really really matters to me?

Description:

Sometimes people feel uncomfortable or uncertain when talking about their beliefs. They may even not know what they believe. Beliefs may seem abstract or irrelevant to their lives or overly theoretical. In order to explore issues of ultimate meaning and personal commitment, we ask the following questions:

1. *What really really matters in a human life?*
2. *What really really matters to you?*

Participants are encouraged to appreciate that people's personal commitments and beliefs are important and often sacred to them. However, they will also notice that beliefs, including their own, can be fluid and dynamic, sometimes internally inconsistent and subject to change, and can be very difficult to express. This methodology gives a place and a space to explore and express the heterogeneous, contested, dynamic, and constantly evolving nature of beliefs and commitments. This methodology involves the creation of two parallel "Beliefs Walls", one focusing on what really matters in human lives (more general and universal) and another focusing on what really matters to me and my life (more personal and particular). Post-its are stuck onto each labelled wall to enable participants to see what matters to them as individuals in a particular time and place, and what may matter to human beings more universally. This methodology is particularly appropriate in educational contexts where people inhabit multiple cultures that interact in complex ways in order to explore affinities and divergences in beliefs in a space shared in common with others.

Aims:

To encourage participants to explore questions of beliefs generally and personally.

Learning Outcomes:

Participants:

- Distinguish and articulate beliefs that are of importance to participants.
- Reflect upon what is ultimately important in their lives through answering the questions "What really, really matters to me?" and "What really, really matters in a human life?
- Reflect upon why certain things really matter to them and to humans.
- Construct 2 labelled beliefs wall using post-its which provides a visual record of different themes and values commitments which matter to the group and to humans.
- Explore common and diverse themes on the beliefs walls.

Intended Age Group:	From 8 years old to adults
Duration:	20 to 30 minutes depending on the number of pictures used
Resources:	Two clearly delineated spaces on a wall or large whiteboard. One with a label "What really, really matters to me?", another with a label "What really really matters in a human life?"

Preparation:

Look at testimonies from Yann Arthus-Bertrand's film *Human*. This film addresses issues connected with the question "What is the meaning of human life?". In this film, a compilation of first person human stories without commentary, people speak in their own voices.
https://www.youtube.com/user/HUMANthemovie2015

A Rough Guide to the Sacred (the religious and the secular)

Exercise 3: What really matters in a human life? What really really matters to me?

Method:

1. Everybody sits in a circle.
2. Introduce the theme of what gives human lives meaning?
3. Show a number of brief excerpts of testimonies from Yann Arthus-Bertrand's film *Human*.
4. Think-pair-share: What really, really matters for human beings?
5. Volunteer hands out a blank piece of card and a pencil to each participant. The volunteer then reads the prompt questions and invites participants to jot down a response (can be visual or written etc.) to the questions: What really, really matters to me? What really, really matters to human beings?
6. Allow participants to spend some time reflecting and then discussing in smaller groups of 2-3, thinking about what people need to live, to feel alive and valued, and to feel that they, and wider humanity, are leading lives that matter, in some way.
7. Invite the participants to place their post-its on the designated labelled wall space.
8. Participants survey what matters to them as individuals, and what they think matters to human beings.
9. Ask what do you notice about what matters to our group? To humans? Return to the circle to reflect.

Do all humans think the same things are important?
Does what matters to me really matter to everyone else?
Do we all have the same needs and desires?
Are there any things that surprise you on the wall?

Tips and Further Resources:

- Participants may not associate what really matters to them with questions of ultimate meaning or with what they believe, so you might re-phrase the question to connect in with values and with practices of living. They may view these issues pragmatically or materially and may not see the connection between what matters, and their everyday practices, values, and beliefs.
- Think about clustering these, and exploring underlying values orienting practice.

Exercise 4: Everyday Rituals

Description:

This exercise differs significantly from "religious-impartial or belief-impartial" approaches, which place an emphasis on presenting information about cultures or traditions in an objective manner. By centring on the question of ritual, it also allows for exploration of what really matters, including in faith and belief traditions, and for exploration of what is held sacred in everyday existence. Blaise Pascal's famous formula for belief was "Kneel down, move your lips in prayer, and you will believe". Ritual is an essential dimension of faith traditions, transforming the nature of experience. For the purpose of this exercise questions of ritual are understood expansively to describe any repeated gestures, activities, practices, experiences, or events that express or in some way give meaning or orientation in a human life.

These rituals may form part of communal formal religious, faith, or convictional traditions, they may include everyday activities, conventional rituals, or they may be private and particular to an individual (or all of these). This approach invites participants to express what ritual means to them and to express the personal, idiosyncratic and particular nature of those rituals that are meaningful in their lives. Participants are invited to become curious about, explore, express, and reflect upon those everyday rituals which are meaningful or important to them. They are asked from the outset not to 'overthink' the exercise. Rituals encompass the everyday, intimate, particular and personal aspects of what matters to people as well as the more formal public aspect of organised belief and philosophical traditions. The experience of sharing rituals, marvelling at, or being challenged by the ritual of others, allows diverse rituals to be placed in relationship to one another in what we are calling the 'space of the commons'. This allows for the secular and the religious to occupy the same common space as matters of common concern, but this is not to suggest that all these rituals are the 'same' or 'equivalent'. The narration of personal ritual can also engender experiential and participative moments of significance, especially when those stories enter into relation with the stories of others' rituals.

Aims:

The aim of the exercise is to enable participants to explore playfully everyday rituals that are meaningful to them and appreciate the symbolism of objects associated with rituals.

Learning Outcomes:

Participants:

- Recognise the importance of ritual in everyday life.
- Are aware of the symbolic nature of objects and their capacity to communicate meaning about what is meaningful in human lives.
- Explore the different symbolic meanings and personal narratives associated with different everyday objects and rituals in people's lives.
- Appreciate that a ritual that is deeply significant to them may hold little significance for others.
- Understand that different people and traditions value different rituals and that the narrative and meaning of ritual is deeply symbolic.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 4: Everyday Rituals

Intended Age Group: From 8 years old to adults

Duration: 30 minutes

Resources:

- Participants bring a real (or imaginary) object that symbolises or communicates an everyday ritual that is significant to them.
- Large cloth/sheet upon which the objects are placed, including imaginary objects.

Preparation:

- In advance of this exercise, invite participants to bring an object that symbolises in some way a ritual that is important in their lives. Everything from the deeply significant to the banal and very ordinary, or even silly, is welcomed into the space. It is important for it to be invitational.
- Participants are invited to think about why their selected ritual is important to them (but asked not to 'over-think').

Method:

1. Whole group sits in a circle around a large cloth placed on the ground. Everybody brings an object that symbolises an everyday ritual (however apparently insignificant) that helps them to live in some way.
2. Participants invited to speak to, and through, their object, tell why it matters, and what values it holds in their lives.
3. After speaking they place the object (real or imaginary) on the cloth in the centre of the circle & return to their seat until next participant volunteers.
4. It is fine if some do not wish to speak & simply wish to silently place the object on the floor space.
5. When everybody's object is placed on the floor, the facilitator invites people to look silently at all the objects and reflect upon the meanings and rituals they represent in people's lives.
6. Think how might somebody who had not heard the personal stories of their meaning in participants' lives view the objects?
7. Facilitator notes key themes and ideas throughout the exercise, mirroring and reflecting back at the end.

Tips and Further Resources:

- Participants speak randomly and spontaneously and not taking turns according to circle formation.
- Person who goes first set the tempo, tone & duration for the exercise.
- To start perhaps select somebody who will tell the story of their object and explain the ritual with rich detail and with ease.

Living Values (the ethical)

Exercise 4: Everyday Rituals

A Rough Guide to the Sacred (the religious and the secular)

Exercise 5: Covering the Head

Description:

This methodology evokes questions about cultural and religious traditions that may be unfamiliar, or perhaps misunderstood. It encourages participants to think through familiar everyday ways of living that involve covering one's head. It invites them to think of headcovering in relation to their own lives, and to realise that the head itself is deeply symbolic. Importantly, it avoids a disproportionate focus on certain types of headcovering (e.g. religiously inspired headcovering) by fostering an appreciation of the symbolism and significance of a large variety of headcoverings in diverse ancient and contemporary traditions. This is not to diminish the religious significance of headcoverings in faith traditions, but to displace the assumption that *only* this form of clothing is symbolic, by coming to see the symbolic and expressive nature of all clothing. This methodology moves beyond a binary view of the sacred and profane by placing together a range of headcoverings, exploring their symbolism, as well as exploring the responses of students if they were to be prohibited from wearing their familiar or favoured headcoverings.

Aims:

- Excite curiosity and interest in head covering traditions and practices & understand the symbolic nature of clothing.
- Appreciate that people in the past and present cover their heads for a variety of reasons.

Learning Outcomes:

Participants:

- Explore diverse historical and contemporary practices of head decoration/coverings in religious, secular, ethnic, and cultural traditions.
- Elicit discussion about the complex meanings associated with different forms of head covering without exoticising or relativizing them, or making them all the same.
- Engage imaginatively with unfamiliar forms.

Intended Age Group:	From 8 years old to adults
Duration:	Between 40-60 minutes depending on the number of tasks selected
Resources:	Padlet TEC Head covering Power Point, Head Start Cards, Respect and Disrespect Cards, Fact or Fib game, Finish the Statement Cards, Response Board, whiteboard markers, pencils and blank card/ bag of different head coverings. Resources downloadable on Padlet.

Preparation:

- Divide the participants in groups of 5-6.
- Give groups box including a range of head coverings (cultural, fashion, religious, sporting, novelty etc.).
- Mirrors, pen and paper and response board.
- Story Booth Disrespected for Wearing a Hijab https://www.youtube.com/watch?v=CfON_TDYMn0

Exercise 5: Covering the Head

Method:

1. Students agree to the ground rules.
2. Warm up fact or fib game exploring headcovering traditions around the world.
3. Teacher invites everybody in the group to play the finish the statement game: e.g. I think people shave their heads because.. Somebody might wear a wig when.. Religious reasons for covering heads include..
4. Each group is given a box of head coverings.
5. Participants are invited to playfully try on a range of headcoverings (mirrors provided).
6. Each participant selects their favourite type of headcovering from the box and explains why they picked it out.
7. Participants are then invited to select one item of headcovering they know little about and drawing on information sheets on selected cultural/religious head covering (Padlet) to record on their response boards:
8. What it is called? When,? Why?, and Where might somebody wear this?
9. Participants select one item they know little about and drawing on information sheets provided (Padlet) they record What it is called? Why might somebody wear this?
10. *Group discussion:* Is there a head covering in the selection you would never wear? Why?
11. What would happen if you wore this head covering in a place where it is not usually worn (e.g. wearing a cowboy hat in a swimming pool or a swimming hat in the supermarket)?
12. Do you think people might view you or respond to you differently if you wore this in the street? How might you feel? What might you think?
13. Participants think of a head covering that is important to them. Invite them to write a short diary entry imagining how they would feel if people put pressure on them not to wear it. Lay the anonymous responses on the floor and invite participants to read one other's responses.

Tips and Further Resources:

Before you do this activity, invite students to bring in different forms of head coverings (cultural, fashion, religious, sporting, etc.) to contribute to the collection. Build up your collection so that you have a range of head coverings encompassing a variety of beliefs and traditions.

Exercise 6: The Saturnalian Classroom

Description:

At the Ancient festival of Saturnalia the Romans tried to recreate and imagine a vanished golden age when Saturn, the god of the harvest and the god of agriculture, ruled on earth. This festival recalled an ancient but long past Utopian time of joyful plenty and feasting without slavery or hunger or division. During the festival of Saturnalia Romans imagined returning to this age of plentiful contentment and lack of division by turning the world, as they knew it, on their head. Saturnalia turned upside down the normal social conventions and role reversals and role-playing were an important aspect of the festival. C. Geertz says, "In ritual the world as lived and the world as imagined …turn out to be the same world". During Saturnalia, slaves could disrespect their masters or tell them what they really thought of them without reproach. A king of misrule was elected in each family and could bid the *paterfamilias* (head of the family) to do whatever they pleased. Women could mingle in men-only company. Free speech – satire, liberty to insult without impunity, criticism of those in power, abandonment of social hierarchy, dress (more solemn white toga exchanged for synthesis – brightly coloured gown), disruption of convention over a number of days, playing of games, gambling, etc. became the norm during the festival. Ancient Romans gave to one other what is a precursor to greeting cards containing deliberately awful verses. Gifts were given – the more esteemed the person, the worse the gift. "Now you have license, slave, to game with your master".

This version of Saturnalian activity is influenced by the Brazilian playwright, Augusto Boal's *Theatre of the Oppressed*. His practice turns things on their head so that spectators become active participants in the theatre, they dialogue with performers, and they suggest alternative ways of engaging with the narrative to become Spect-Actors. Boal suggests 'While some people make theatre, we all *are* theatre.' Historical (long ago), geographical (far away) and cultural distancing (different worldviews) can provide a safe starting point to allow students to look imaginatively at both their own and other's belief traditions and values. This enables them to reflect on the familiar through a stranger's eyes, and helps navigate complex and difficult questions by 'introducing activities to help students to see an issue from someone else's perspective…' (*Teaching Controversial Issues,* 21). This exercise is also influenced by Jacques Rancière's arguments for the 'sharing/distribution of the sensible' by analysing how the voices and ideas of some people are rendered invisible and inaudible, and by exploring what might need to happen to change this: the subversion of the master-slave relation, for example.

Aims:

The aim of the exercise is to introduce students to the cult of Saturnalia as a device to role play and role reverse so that they can see their own familiar world through unfamiliar eyes.

Learning Outcomes:

- Playfully explore the festival of Saturnalia through role reversal.
- Write an instruction piece to an educator telling them about the Saturnalian Classroom or School.
- Discuss links between ancient and modern rituals and beliefs and values
- Interrogate conventions and explore alternative possibilities.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 6: The Saturnalian Classroom

Intended Age Group: From 8 years old to adults

Duration: Between 30-60 minutes

Resources: PowerPoint on the god Saturn and Saturnalia (available on TEC Padlet)
Whiteboard markers, response boards, card, pens

Preparation:

Decide which images of symbolic value you are to 'put on the table' (i.e. on the whiteboard) and search for digital pictures that represent them.

Method:

- Introduce the festival of Saturnalia & in groups brainstorm what it might be like to celebrate Saturnalia in their classroom today? What would they do if everything were flipped?
- *Prompt questions:* Imagine what would happen to the physical learning space? What roles would change? What rules would be inverted? What might the transformed learning space look and feel like? Would the playground remain the same?
- Give a sheet of card and pen to each participant. Ask them to imagine yourself as a younger child that you know or as the child that you were/are. Younger children can imagine themselves as adults. Go to any available space in the room you are in and find a place and posture where that child/adult might be comfortable. Imagine this Saturnalian classroom. What would happen to your experience? On your blank sheet of card write out a simple and concrete set of instructions for a teacher to change the nature of your experiences and express your needs and desires in the flipped classroom.
- *Group Task:* Return to their smaller groups, collaboratively compose and record a set of classroom rules for the Saturnalian classroom on their response boards
- Children and young people may enjoy writing a manifesto or creating placards on the School/World I would like would…
- On your blank sheet of card write out a simple and concrete set of instructions for a teacher to change the nature of your experiences in the flipped Saturnalian Classroom. In writing your instructions be clear to express your needs, your beliefs, and desires.

Task 1: "This is not how we do things here.. We don't..": Dictate a list of such things from the perpective of a teacher, child, parent, and/or citizen (3 minutes)

Task 2: Subvert the rules of this space (temporarily). Imagine how you might have loved to have occupied a classroom space as a (younger) child or how you might occupy it as an adult in the future (3 minutes)

Task 3: Brainstorm list of Questions by Children for Teachers about the Rules of the School. Group attempts to answer questions (8 minutes)

Task 4: In groups outline a Code of Behaviour for Teachers and a list of School Rules from the Perspective of the Child (10 minutes)

Tips and Further Resources:

Selecting beliefs or rituals from ancient history or culture is a distancing device that simultaneously connects the past and the present while inviting participants to engage with and reimagine conventions and practices in their everyday world.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 7: Origami Moment

Description:

This exercise offers a playful, informal methodology which encourages participants to pause momentarily in the middle of an exercise and play a game using a piece of origami. The origami game enables participants to ask each other questions about the nature and symbolism of clothing in their lives and in human life. It can be adapted for other questions on other topics that can range from the silly to the philosophical to the historical. The template is provided on our website.

Aims:

- Create opportunities for participants to engage in playful, paired dialogue on the topic of clothing.
- Respond to the spontaneous opportunities for imaginative thinking about the function of clothing though paired work based on question and answer.

Learning Outcomes:

- Explore the symbolism and function of clothing.
- Elicit paired discussion about the complex meanings associated with different forms of clothing and body decoration.
- Engage imaginatively with colour, shape, texture and forms of clothing that might mean different things to people in different places and times.
- Activate the imagination and create a sense of strangeness and interest in one's own and others' everyday practice, as well as a sense of how things might have been otherwise.

Intended Age Group: From 8 years old to adults

Duration: Between 10-15 minutes depending on the number of times the teacher invites participants to engage in an origami moment.

Preparation:

- An origami template is given to every pair of participants.
- The pair follow the instructions and make the origami piece containing the questions on clothing.
- Downloadable template found on http://www.enquiring-project.eu/ and TEC Padlet.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 7: Origami Moment

Method:

At the beginning of a session on clothing provide each pair of participants with the origami template and invite them to make the origami piece. As participants engage in Does God Care What I Wear activities the teacher decides when it would be appropriate to punctuate the units of learning with paired dialogue on the symbolism of clothing. Participants are invited in pairs at intervals, open their origami figures and play the game and read the question or quotation. Suggested Questions inside the origami template below:

1. If we all wore the same clothes, would there be less division in society?
2. What colour does the notion of the sacred have for me?
3. Looking at the colours in this room what questions come to mind?
4. Imagine a situation where you wear, for example, swimming gear to the museum. If clothing is only functional this should not be a problem. Why might it be?
5. Do the clothes you are wearing today express who you are or say something about your character and identity?
6. How might clothes divide you from other humans who dress differently? Why?
7. Why didn't Neanderthals and early humans share fashion tips?
8. Look around the room. If clothing hadn't become popular and we had stuck with decorating our bodies with paint, how might people here be decorating themselves?
9. What was the human or Neanderthal who first put on a piece of clothing thinking? How did the others respond? Did he or she first start wearing clothes to cover up his or her loss of fur? And if so, how did it become a 'thing' and when did fashion proper begin?

Tips and Further Resources:

- A downloadable blank version of this origami template is provided by TEC that can be adapted to ask questions relating to any unit of learning. These origami moments can be used to scaffold paired work.
- Not all participants will be familiar with how to make the origami piece or how to play the origami game. You may need to give additional time for this.
- For older groups this can link to questions of cultural destruction or a discussion about the politics of assimilation that tries to eliminate difference. For children of all ages it can open up discussions about difference. These can be approached in a number of ways, including philosophical enquiry and writing fiction.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 8: Interfaith Dialogue Cafe

Description:

This interfaith café methodology gives students an opportunity to engage and dialogue with members of different faith traditions. Ideally it should take place in a large space (e.g. hall) with four tables each designated to a different faith and covered in paper tablecloths. The number of chairs around each table (ideally 5 or 6) varies depending on the number of participants. Coloured markers are left on the table so participants can draw, doodle, write questions or comments. An adult member of a different religious tradition is 'host' to the students at the table designated to explore their faith. Faith members put sacred artefacts from their tradition on the table for students to explore. Students spend an identical amount of time at each table and after 10 or 15 minutes they rotate in a clockwise direction while the hosts remained in situ. Students are encouraged to ask any questions they wish about each faith tradition. A bank of identical cards containing questions is provided at each table as a stimulus to discussion if needed. In the course of the hour students get to visit all four tables and dialogue with four members of different faiths.

Aims:

- Excite curiosity and interest in diverse religious traditions.
- Appreciate that religious beliefs are complex, diverse and deeply meaningful in people's lives.
- Listen, ask questions, and engage in group discussion about religious worldviews & the sacred with believers.
- Open, warm, relaxed, non-judgmental engagement involving group discussion with religious believers.

Learning Outcomes:

- Explore diverse sacred artefacts in a multi-sensory manner.
- Elicit discussion about the symbolism, teachings, rituals and personal significance of different religious traditions.
- Engage in a relaxed open dialogical manner with peers & members of different religious traditions.

Intended Age Group:	From 8 years old to adults
Duration:	Between 60 – 70 minutes depending on the number of tables and group sizes.
Resources:	Markers, paper tablecloths, prompt questions, 4 large tables /chairs for students Interfaith reflection & bank of question resources downloadable on Padlet.

Preparation:

- Set up the 4 tables with paper tablecloths, markers, artefacts, prompt questions & talking object.
- Divide the participants in groups of 5-6 and seat them around the tables.

A Rough Guide to the Sacred (the religious and the secular)

Exercise 8: Interfaith Dialogue Cafe

Method:

1. Members of the different faith traditions stand in a line in front of the children (seated at tables), welcome them & explain how the interfaith café works.
2. Optional choral reading of interfaith text by faith members to show solidarity between their different faith traditions (downloadable on Padlet).
3. Students agree to the ground rules (talking object, nobody forced to talk, nobody criticizes / tries to convert anyone else/ move table in clockwise direction.
4. Invite the student to ask questions – no such thing as a silly question
5. Faith members return to the table they are hosting & welcomes everybody. Everybody says their name.
6. Looking at the objects on the table invite children to guess what tradition the faith member is from (don't tell them).
7. Invite spontaneous questions – give children a little thinking time & invite them to write down any questions on a tablecloth.
8. Use talking object. Faith members respond to participants' questions but also expand them to include broader questions 'Does anybody else here believe anything similar? Different? '
9. When time is up one host faith member concludes the event by asking students at each table: "Could you tell us one thing you learned?; "one interesting question?"; "one thing that surprised you?"; "one thing you'd like to know more about?" etc.

Methodology has been developed and piloted with EDNIP and MWIN.

Tips and Further Resources:

- One person acts as time-keeper (strict) and rotates groups every 15 minutes. Before this activity brief members of the different faith groups that they are not the 'expert' but while answering students questions they are also facilitators of group discussion.
- Children may doodle, play with artefacts etc. and not appear to be participating but this is a deeply relevant and meaningful form of participation. If participants run out of questions introduce the bank of questions and ask them to pick any one.
- Facilitate diverse forms of participation including listening/drawing/exploring sacred objects/mime etc. After the café,tablecloths act as an important record of the dialogue.

Barthes, R. (1972) *Mythologies.* New York: Noonday Press.
Boal, A. (1979). *Theatre of the Oppressed*. New York: Urizon Books.
Gaita, R. (1991) *Good and Evil: An Absolute Conception.* London: MacMillan.
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Key Online Resources

Lifelong Learning Platform http://lllplatform.eu/events/education-for-intercultural-dialogue/

Living Difference III: Agreed Syllabus. http://www.fairisle-inf.co.uk/_files/documents/9D1802EE1696F903FB02A1EADA953AA8.pdf
Daniel Lismore, 'Be Yourself. Everyone Else is Taken'
https://www.youtube.com/watch?v=zeZprXcHW1Y

Neil McGregor *Living with the Gods* BBC 4
http://www.bbc.co.uk/programmes/b09c0pw4

John Paul 11 Centre for Inter-religious dialogue
https://www.facebook.com/JP2center/

The Pluralism Project at Harvard University http://www.pluralism.org/ European Commission Platform for Intercultural Dialogue
http://ec.europa.eu/culture/policy/strategic-framework/intercultural-dialogue_en.htm

World Council of Churches' Programme on Interreligious Dialogue and Co-operation (WCC-IRDC)
http://www.vatican.va/roman_curia/pontifical_councils/interelg/documents/rc_pc_interelg_doc_20111110_testimonianza-cristiana_en.html

https://www.curriculumonline.ie/getmedia/236745b0-a222-4b2a-80b1-42db0a3c7e4c/Intercultural-Education-in-Primary-School_Guidelines.pdf

http://cns.ie/support-materials/

https://unesdoc.unesco.org/ark:/48223/pf0000147878

http://www.worldwiseschools.ie/resource-item/religious-education-resources/

https://www.religiouseducationcouncil.org.uk/resources/

https://www.annalindhfoundation.org/sites/annalindh.org/files/documents/page/education_handbook_en_0_0.pdf

https://en.unesco.org/interculturaldialogue/sites/default/files/inline-files/EN_Diversity_Dialogue_and_Sharing.pdf

(the philosophical)

Thinking Together

Thinking Together (the philosophical):

Philosophical enquiry is well established as a practice and there is a good deal of literature and support available to teachers. We are particularly interested in exploring pluralistic approaches to enquiry in community, supporting philosophical contemplation and dialogue, careful analysis, critical evaluation and exchange of ideas, as well as fostering existential and imaginative relationships to 'big questions'.

An important aspect of doing philosophical enquiry is to make intent explicit and to encourage participants to do so too as they approach together the enquiries. Examples of intent include: **existential** (exploring a question more deeply, connecting with experience, and making meaning); **argumentational** (focusing on analytic skills and grounding in philosophical reasoning); **activist** (working from the philosophical discussion towards some form of agency, aesthetic, political, or otherwise). Thinking about *intent* is central and the facilitator can work with the students to set intent individually and collectively: on an individual basis, for example, generate a question that is 'personally meaningful to you', or focus on giving examples or reasons in a given session, individually or collectively. This can be reviewed and evaluated at the end of the session.

Philosophical enquiry differs from belief circles and other *Enquiring Classroom* exercises in that participants are asked to explain how they can support their ideas, provide reasons or evidence for their position, look for counter-arguments and examples, and are also invited to actively take diverse standpoints that may be at odds with their own beliefs and positions. However, these different methodologies in this project are designed in order to complement and enrich one another, so philosophical enquiry should not be undertaken in isolation from the range of other activities, and it should pick up on the themes and topics introduced through other methodologies. It does, however, also give students and teachers the opportunity to develop critical thinking skills and higher order thinking skills. Whilst centred on the discursive, ideas and positions developed in the course of philosophical enquiry can be also be manifested through a range of activities, including drawing, making, performance, action, and so forth. This invites a movement between the discursive and the expressive, and is an inclusive strategy. This means that in diverse classrooms in which not all children have equal fluency in the language, or where they may have undergone a range of experiences, including sometimes difficult experiences, that they have the opportunity to explore, express and manifest their ideas through diverse media and through the lenses of different traditions, cultures, and histories.

Thinking Together (the philosophical):

Communities of philosophical enquiry encourage intellectual humility, disagreement, capacity for reasoned argumentation, imagination, listening skills, analytical abilities, fostering the desire to engage in thoughtful and respectful dialogue. They are premised on the principle of collaborative learning – our thinking is enriched by the ideas of others. Like other methodologies discussed in this project, putting a 'concept' or question 'on the table' allows for a kind of 'intimate distancing' that enables a dispassionate, yet interested, engagement with the question. As participants are encouraged to take those positions that will enable multiple perspectives to be taken and explored on a topic, questions can be discussed in a safe space that doesn't demand personal positions or views to be disclosed. At the heart of this process is the development of critical, creative, caring and collaborative thinking. Philosophical enquiry is particularly useful when an educator needs to 'take the heat' out of a difficult topic or conversation. The rules of philosophical engagement demand active listening, careful reasoning, and respectful engagement. We draw further on some of these ideas in our section on Questioning.

Particularly important in this approach is to set intent together in the philosophical enquiry – what is it we would like to do today or focus on today? Can we think about what we would like to gain from this experience of thinking together? This kind of enquiry is really helpful when dealing with tricky, controversial or difficult topics. It asks for perspective taking as part of the process, and as we will see later in our section on questioning and philosophy of language, it also helps to build capacity in reasoning skills that again can be helpful if and when students make general and unsupported claims or engage In pseudo-reasoning or *ad hominem* arguments, or personal attacks.

Some Guiding Principles of the Philosophical Enquiry Space

- We will all respect each other's ideas and views, even if they are different, and be willing to re-think our ideas.
- We will (hopefully) disagree with one another if we're going to do philosophy well, but don't make it personal, and be respectful.
- Disagreement helps us to think philosophically.
- We will listen to each other.
- The teacher/facilitator will ask you to explain or tell us why you think something and to give reasons. Take your time, or come back to us if you need more time to think.
- No one in the room has the answers to all the questions; this is a journey of learning and thinking together.
- Everyone's ideas and views are valued in this conversation.
- Try to listen to one another and build on one another's ideas.
- We won't ask you to put your hands up but just turn up your palm when you want to say something, and we will make sure you have a chance to talk.
- Sometimes we will give you some time in silence to think about questions, so you don't need to feel you have to come up with an answer immediately.
- You are the experts in the room, and we want to learn from you.

Discuss the principles with students to decide if you are happy with them as a group or whether you want to add/remove any.

Diagramming and Documenting the Argument

It can be really helpful for facilitator and students to find ways of visually documenting the lines of enquiry in the discussion. This can foster inclusion of all voices and also help the facilitator and students to mirror back the key points and perspectives, to see what lines of enquiry have been pursued, perhaps to pause to ask which one students would like to pursue, and to note where the discussion has gone off-track. Different facilitators have different mapping practices and shorthand so it's worth practising these, and stopping every so often so that an ongoing effort is made to summarise, distil and reflect back the argument or enquiry to the group. Students can also be given this role as they become more experienced. Indeed students can be given different 'jobs' in an enquiry so that they can feedback at intervals and at the end to the wider group. A useful strategy, in particular at the beginning stages, can be to ask students to work at a 'meta level'. For example, "I would like to disagree with x", "I would like to offer an example in support of x". You can have a list on the wall to help students with the key language and terms. See possibilities on this page and the next.

You can also do concept maps together and build in this practice of reflecting on what is being said at regular intervals.

The lists provided on the next page can be used to write up a set of key philosophical moves to help students. Teachers may wish to focus on certain 'moves' and to simplify it for younger students. They can be used to document and diagram the enquiry, as well.

Ann Sharp writes of some behaviours that might show that a child is experiencing what it is like to participate in a community of enquiry (Gregory and Lavery, 2018: 40).

- Accept corrections by peers willingly
- Able to listen to others attentively
- Able to revise one's views in light of reason from others
- Able to take one another's ideas seriously
- Able to build upon one another's ideas
- Able to develop one's own ideas without fear of rebuff or humiliation from peers
- Open to new ideas
- Shows concerns for the rights of others to express their views
- Capable of detecting underlying assumptions
- Shows concern for consistency when arguing a point of view
- Asks relevant questions
- Verbalises relationships between ends and means
- Shows respect for persons in the community
- Show sensitivity to context when discussing moral conduct
- Asks for reasons from one's peers
- Discusses issues with impartiality
- Asks for criteria.

Thinking Together (the philosophical):

Thinking List *(From Teaching for Better Thinking by Laurence Splitter and Ann Sharp, pp. 9-10.).*

- Giving reasons and distinguishing good reasons from bad ones
- Asking questions
- Listening to others
- Drawing distinctions and connections
- Understanding relationships: part/whole, means/end, cause/effect etc.
- Using analogies
- Understanding and evaluating arguments
- Identifying, questioning and justifying assumptions
- Constructing explanations
- Striving for consistency
- Classifying and categorising
- Formulating and using criteria
- Correcting one's own thinking
- Looking for evidence and probability
- Problem seeking
- Making (and, where appropriate, withholding) value judgements
- Taking all relevant considerations into account
- Showing sensitivity to context (being able to identify specific
- characteristics which make a difference in judgement formation)
- Becoming committed to the value of truth and inquiry
- Clarifying meanings and reading for meaning
- Defining and analysing concepts
- Speaking confidently and fluently
- Constructing inferences
- Generalising from particular instances and experiences
- Finding examples and counterexamples
- Analysing sentences and statements
- Anticipating, predicting and exploring consequences
- Recognising contradictions
- Detecting fallacious reasoning
- Generating and testing hypotheses
- Displaying open-mindedness
- Detecting vagueness and ambiguity
- Exploring alternatives and possibilities
- Sticking to the point (being relevant)
- Being aware of complexity: seeing the 'grey' between the black and the white
- Acknowledging different perspectives and viewpoints; being imaginative
- Understanding the importance of being reasonable
- Developing dispositions of intellectual courage, humility, tolerance, integrity, perseverance and fairmindedness
- Respecting persons and their points of view
- Caring for the procedures of enquiry

Thinking Together (the philosophical)

Exercise 1: Agree/Disagree Statement

Description:

This exercise is an excellent 'way in' to philosophical enquiry, in particular to help with concept clarification, making distinctions, offering reasons, analytical skills, and perspective taking. It presents with a statement that should provoke different responses, for example, "Happiness is more important than Freedom". It asks participants to 'take a position' and to offer reasons for their position. It is important to try to follow the framework suggested. Try to avoid controversial statements or positions until the students have developed the skills of working together as a community of philosophical enquiry, but choose statements that will be contested, interesting and of common concern. Students should understand that whilst there are no final right or wrong answers, it is not just a matter of 'expressing opinions': everyone should try to give reasons for their perspectives, take time to reflect, and be willing to change their minds. All students participate by moving places, so this is a very inclusive exercise. Over time, students may generate their own 'Agree-Disagree' statements for the group.

Aims:

Develop the foundational skills and dispositions for engaging in philosophical enquiry.

Learning Outcomes:

Participants will:

- Be able to take a position and offer reasons for their position.
- Critically evaluate the reasons offered by others.
- Ask for clarification from others and be prepared to clarify meanings and offer a definition of concepts.
- Feel comfortable in changing their minds if they hear a persuasive argument from others.
- Analyse concepts and begin to develop a more finely grained and nuanced understanding of concepts.
- Learn how to disagree and to value disagreement.

Participants: This exercise can be undertaken in a group from 10-35 students.

Thinking Together (the philosophical)

Exercise 1: Agree/Disagree Statement

Intended Age Group: Early Childhood to Adult

Duration: 15-45 minutes

Resources: Masking tape to create a long line on floor stretching across the room
Two A4 size pieces of paper with words "Agree" and "Disagree" placed at either end of the line

Preparation:

- Explain the rules for the exercise that people should take up a position and can change their minds.
- Tables and chairs pushed back to clear a space where everyone can stand.

Method:

- This exercise is done standing up and involves moving positions physically.
- Explain that students should position themselves along the Agree-Disagree line, depending on how strongly they feel about the statement.
- Begin with asking for responses from students at the extremes of the statement, then move to students in the middle. Ask 2-3 students from each position to explain why they are standing where they are.
- Offer students the opportunity to change their mind and to ask questions at regular intervals.
- Facilitator should continuously mirror back the responses, seek clarification, and make connections/distinctions between the different reasons and definitions. "X said.. but Y said.. and Z said..".
- Students should be encouraged to make distinctions and to explore more deeply both their definition and the reasons offered, and to connect with the thinking of others.
- The facilitator models philosophical reasoning by mirroring, comparing, finding similarities, and encouraging sustained focus on analysis, on reasoning, and on clarification of concepts.
- Students should come to see that points of disagreement sometimes stem from disagreements of definition, and that where there appears to be agreement, this may not be the case as people may be using the same word but understanding it differently.

Tips and Further Resources:

- Encourage students to occupy the whole space of the room, and invite responses from a range of participants.
- Try to create a good energy through careful consideration of the statement. Later students may propose a statement themselves.
- As students become more familiar with the approach and with philosophical enquiry more broadly, more 'controversial' statements can be introduced, with sensitivity to the wider group.

Thinking Together (the philosophical)

Exercise 2: Concept Constellations

Description:

Working with concepts is core to philosophical enquiry, but sometimes it can be difficult for students to identify concepts and work with abstract ideas. It can also be difficult for them to connect abstract ideas or concepts with concrete examples, stories and experiences. In the context of this project, it is important that students begin to identify, explore and discuss key concepts and values, and develop their critical media literacy skills, drawing out the concepts implicit in images, and exploring those concepts that they generate from their interpretation of and response to images. This exercise is a very open one that should encourage everyone in the group to say something. It involves contributing single word 'first thought' responses to images. These are noted by the facilitator who also summarises the contributions, at intervals. It serves as a building block for the next exercise on generating questions. The exercise can be tailored by using Freire's concept of 'codification', distributing the same image to everyone in the group, and asking them to both describe it (initially in pairs), to say what they think is going on, and then to generate concepts. This has some similarity to the 'See, Think, Wonder' exercise described later.

Aims:

This exercise aims to develop capacity in concept identification and generation. It aims to show students how they each read images in diverse ways, building on and complementing "Educating the Gaze" activities.

Learning Outcomes:

- Build confidence in particular amongst those who may be more reticent to speak.
- Encourage students to move from description of stimuli to generation of concepts.
- Develop ability to navigate abstract ideas.
- Enable students to see the connection between concepts and concrete examples.
- Cultivate critical media literacy and interpretation of images.
- Develop understanding of how one's experience, background, context and perspectives shape the reading of images, by also imagining how such images might have been 'read' in the past.

Participants: This exercise can be undertaken in a group from 10-35 students.

Intended Age Group:	From 8 years old to adult
Duration:	20-35 minutes
Resources:	***Variation 1:*** Each individual is given the same print out of an image to study and to describe. Historical, newspaper or archival images can be useful here. It should be quite ambiguous as an image. It can be black and white. ***Variation 2****:* A wide array of colourful images is placed on the floor – these can be sourced from the internet, including sites like *National Geographic* or from newspapers. Any classroom or any space, inside or outside, will do. A3 page and markers/sharpies.

Thinking Together (the philosophical)

Exercise 2: Concept Constellations

Preparation:

- Create a circle and ensure all participants can see and hear one another. Facilitator may find it useful to map the concepts on an A3 page.
- It is important to emphasise that there is no right or wrong answers in this exercise. Facilitator should map responses without evaluation or judgement, only seeking clarification where required.
- Emphasise the importance of listening to one another and making sure that everyone has a chance to speak.

Method:

Method 1:

- Place wide array (20-25) of both abstract and richly detailed concrete images, ideally laminated, on the floor and encourage students to move, pick them up and look at them.
- Without prior indication that they will speak, students should simply say what comes to mind in terms of concepts (values, feelings, associations) as they look at the images. This could be framed as 'big ideas'. They will need to listen to one another and pay attention to one another so that no one voice dominates.
- The facilitator maps all responses without comment, encouraging one word responses as well as statements.
- Where students simply describe what is *in* the image "there is a..", encourage them to draw out the concepts, asking "Is it about…?". Exploring emotional responses or feelings can help to do this.
- Facilitator maps the images and begins to make connections on the map with the support of the group.

Thinking Together (the philosophical)

Tips and Further Resources:

Where the facilitator shows interest and encouragement to students, this can foster confidence. Work in small steps and ensure that each person feels valued for the contribution he or she is making. Don't push anyone to respond.

Get students to respond creatively by drawing the abstract concept, or by sculpting it in plasticine or clay. You might get them to add titles or statements, and curate the objects in the space of the school or classroom.

Method 2:

- Facilitator distributes an identical copy of a single individual image to each participant.
- Participants are asked to look at the image in silence for one minute.
- Participants then discuss the image in pairs – this will allow quieter students to engage and allows for more time for reflection.
- Participants move back to the wider circle and begin to describe what they see in the image prompted by the questions "What is going on here?", "What do you see?", "What do you think is happening?".
- After 10-15 minutes the facilitator feeds back responses and identifies key concepts.
- Participants are then encouraged to draw out concepts that they think are related to the image.

Method 3:

- Students are asked to look around whatever space they are in and to begin to generate concepts, thinking about the symbolic nature of the space and the bodies in it, and also paying attention to images, to the world outside, to people: e.g. power, nature, space, time, rules, obedience, discipline, fun, friendship.
- In all cases, ask the students to do "concept clusters or constellations", seeing which concepts they want to put alongside one another, and to offer a rationale for the concepts that they group together. For example, one group of 10 year olds suggested that love, life, joy, grief, and pain should all go together because you can only be sad if you have loved someone.

Thinking Together (the philosophical)

Exercise 3: Question Generation

Description:

In order to engage in collaborative enquiry, we need to generate good questions. In this approach, students generate their own questions and this requires scaffolding, at least initially. This will enable students to gradually come to frame, formulate and discuss difficult and complex questions relating to questions of values, identity, belonging, ethics, and politics. This exercise focuses on supporting students to develop philosophical questions and to see how they might distinguish those questions from empirical questions, scientific questions, imaginative or speculative questions. The previous exercise on "concept constellations" provides a useful way into this discussion. Philosophical questioning involves creating open-ended questions that can't be settled by observing or using our senses, by asking an expert, and that involve contestation and investigation, rather than asking for personal responses and observations. Whilst inviting responses or explanations, some open-ended questions allow for multiple responses but are not philosophical, for example, *visual thinking strategies* or *literary analysis.*

Aims:

Build student capability in formulating and framing questions that will enable and sustain engaged enquiry.

Learning Outcomes:

Participants will:

- Understand the difference between different kinds of questions.
- Be able to generate questions from concepts and from diverse stimuli, such as newspapers, literature, images, social media, and films.
- Learn how to use different questioning words, rephrasing, and framings in order to generate philosophical questions that will sustain a community of enquiry discussion.
- Be able to evaluate the strength of different kinds of questions in respect of their likelihood to precipitate and sustain dialogue.
- Learn how to refine questions and to develop them for collective enquiry.

Intended Age Group: Early Childhood to Adult

Duration: 30-45 minutes

Resources:
Version of Question Quadrant (optional, see, for example, Philip Cam)
A3 sheets to map questions
A4 sheets cut in two
A3 Card
Markers

Preparation:

The Concept Constellation exercise provides content to begin to generate questions.

- Ask students to come with examples of what they think might be philosophical questions, and to sort these.
- You can also use picture books, novel, images and films.
- You might write your own philosophical story as a prompt for the group, ask them to do so for older groups, or work with Ann Sharp and Matthew Lipman's Philosophical Novels.
- Another possibility is to begin with Visual Thinking Strategies working with one or two images and then build this into philosophical enquiry.

Thinking Together (the philosophical)

Exercise 3: Question Generation

Method:

Method 1:

Introduce a Question Quadrant with four kinds of questions:
1: "Look and see", 2: "Look it Up/Ask an Expert"; 3: "Imagine/Speculate what if questions"; and 4: "Thinking/Philosophical Questions. 1 and 2 have one correct answer, broadly speaking. 3 and 4 have multiple possible answers. Examples of each might be:

1. How many students are in the classroom right now?
2. What is the chemical composition of oxygen?
3. If there are aliens, what might they dream about?
4. Should the end justify the means?

- Ask the students to generate questions that are philosophical and work together to classify the questions, and identify borderline cases.
- You can use the concepts and discussion from the Concept Constellation exercises to begin to formulate questions.
- Encourage students to play with the wording of questions and see how their meaning changes with different questioning words: *How? Why? Does? Can? Ought? What? When? Could? Should? Is?*
- See what difference it makes when you include other words*: Always, sometimes, never, often, every, some, one.*

Method 2:

- Working in groups of 5-6, ask students to choose a concept and to both make questions more general and more complex (this will help them move from description of stimuli) and to make them more precise or simpler. e.g. What is happiness? Is happiness a universal right? Can people be happy all the time? Is it possible to be both happy and free? Should the aim of government be to maximise happiness? If everyone is a society is happy, but only because one person is suffering, is that acceptable? Do we need to have been sad in order to be happy?
- Ask the group to designate one person in the group as the scribe, one person to be in charge of ensuring that everyone has a chance to speak, one person to make sure that everyone listens, and one person to feedback.
- Place the questions in the middle of the floor so that everyone can see their diversity and together sort through the questions. They might want to classify them in line with the **question quadrant,** offering justification for the classification. Or they might want to explore which questions might open up the richest discussion.

Tips and Further Resources:

- Encourage students to air ideas and questions without self-censorship. When sorting and classifying ask them to explain why questions go in different categories, and which are the borderline cases.
- Beginning with the same concept them, ask students to generate questions, using as many different starting words and re-framings as they can, making them more simple and more complex.
- Connect questions with 'what matters' to them.
- Find ways of 'curating' the questions, placing them in different places (under the table, in the lobby), occupying spaces of classroom and school.

Thinking Together (the philosophical)

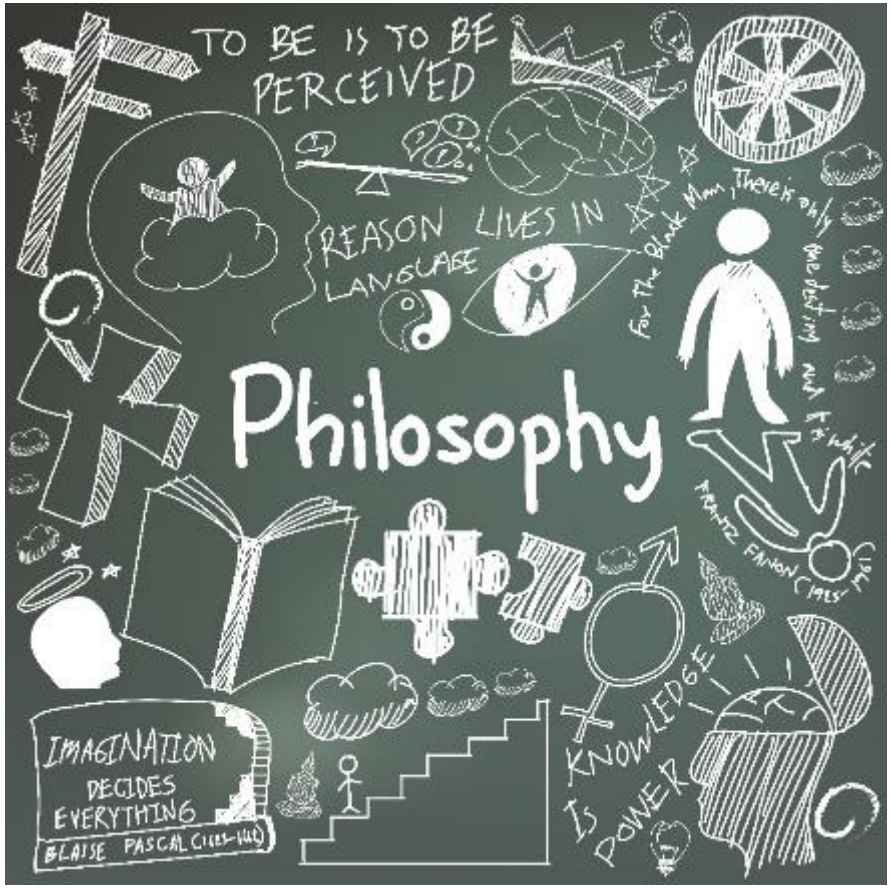
Exercise 3: Question Generation

Method:

Method 3:

- Using a stimulus or prompt such as an image, section of a novel, poem or film clip, ask the students to generate a series of questions, firstly on their own and then in pairs.
- Encourage them to really wonder and develop questions that are common (something of interest to everyone), critical and contestable, and that they can imagine creating discussion amongst their peers.
- Write up the list of questions on a flipchart or board and ask students to vote on the one that they would like to talk about.
- You might remind them to think about about setting intent and what they would like to learn and explore in the session. Also encourage them as they become more comfortable with the process to talk about questions that they might find more challenging.
- Use a chart to remind the students that philosophical enquiry is not the same as 'expressing opinions'. Ask students to look at the chart to help them engage philosophically by, for example:

Offering reasons; offering arguments; offering counter-arguments; offering examples and counter-examples; positing hypotheses; pointing out logical fallacies; introducing different perspectives; locating assumptions; clarifying meaning; making distinctions; and so on. See the lists at the beginning of the section.



Thinking Together (the philosophical)

Exercise 4: Enquiring Together, Building Community

Description:

Our understanding of democracy underscores the agonistic and contested nature of democracy, a process of negotiation that is constantly renewed, as we continue to 'put our values on the table' and discuss matters of common concern. Philosophical enquiry is about 'big ideas' and it invites and welcomes difficult and complex conversations. It deals with questions that are, as Grace Lockrobin says conceptual, common (bearing on issues and questions that we have in common), contestable (eliciting lots of different and diverse views), and central (they are important) (CAPE, 7). At the heart of this is a tolerance for disagreement, for perspective-taking, for dialogue, for critical thought, for analysis and for humility and for fallibility. Communities of philosophical enquiry involve critical, creative, collaborative and caring thinking, asking us to look at questions through the eyes of others, and to examine our own positions and beliefs with fresh eyes, and with a sense of proportion and distance. Lockrobin describes these as follows:

"Creative: They generate new ideas, put old ideas together in new ways and see things differently; Critical: They pull ideas apart, scrutinize them and make judgements; Caring: They show sensitivity to the context of a discussion and to other people, investing in the outcome; Collaborative: They rely on others, learn from each other and support one another's learning." (CAPE, 2011: p.7- 8).

This section provides an introduction to building a community of philosophical enquiry with students. It draws on the work of Matthew Lipman, John Dewey, Gareth Matthews and Ann Sharp, and on the practice and pedagogies developed by a range of organisations and individuals including SAPERE, IAPC, the Philosophy Foundation, Blooming Minds, and Thinking Space, and the community philosophy model developed by Graeme Tiffany.

Aims:

The aim is to build the foundational principles and skills for engaging in a community of philosophical enquiry. This builds on the previous exercises of **concept constellations** and **question generation**.

Learning Outcomes:

Students will:

- Develop active listening skills.
- Be able to engage in collaborative thinking building on the ideas of others.
- Develop capacity for critical analysis.
- Cultivate the ability to think carefully.
- Identify questions and matters of common concern and interest.
  Be able to devise questions that are contested and that matter, inviting a range of positions and perspectives.
- Be able to appraise, respond to, and evaluate the ideas and suggestions of others.
- Learn to make distinctions and connections between different concepts.

Intended Age Group:	Early Childhood to Adult
Duration:	45-60 minutes
Resources:	A4 paper and A3 paper, Markers Talking object (preferably soft and 'throwable') There are a range of resources (downloadable from Padlet and the Internet) to help to develop facilitation skills, to support self-reflection, and evaluation.

Thinking Together (the philosophical)

Exercise 4: Enquiring Together, Building Community

Preparation:

- Remind students of the agreed rules for enquiring together as a community

Method:

Method 1:

This 10 step approach is commonly used by SAPERE. As students become more familiar with the process, this can be stretched over different sessions and led by the students.

1. **Icebreaker**: Use an introductory activity to warm up the group. This might be an agree-disagree statement or other exercises like 'philosophy fruit-salad'. Decide on an activity based on the dynamics of the group: you may need one group to become more calm or another to be energised.

2. **Stimulus**: Choose a stimulus that is rich, ambiguous, thought provoking and age appropriate. You can draw on resources from across the curriculum. Images and films can be engaging ways in. Key here will be ensuring that students don't just *describe* the stimulus, and that they understand that the stimulus is a provocation to thinking.

3. **Thinking Time:** Allow students to reflect and consider the stimulus in silence for a few minutes. It may be helpful to ask what ideas or thoughts come to mind, and/or do they see any 'big ideas' in the stimulus.

4. **First Thoughts/Responses:** Remind students of the Concept Constellation exercise. It may be helpful to ask students to briefly discuss in pairs their responses. Invite one word responses to the stimulus that are shared with the wider group.

5. **Question Generation:** Working in pairs or in groups of 3-4, ask students to think about and write down some of the concept words that they have heard. Remind the students of different questioning words and framing of questions. Encourage them to ask questions that are interesting, that matter, and that are contested. Invite the students to go around in the circle.

6. **Airing Suggestions**: Encourage the students to reflect on and engage with one another's questions, asking for clarification, and making suggestions to help build and develop the questions. It may also be useful to begin to group and cluster the questions that are similar. For groups that are beginning to do philosophical enquiry, remind them of the question quadrant and ask them to sort the different questions.

7. Selecting a Question: Ask the students to vote on a question, using their feet or placing thumbs or palms up. Make sure that those questions that are not chosen are not dismissed but are kept as possibilities for future sessions. Ensure that students use criteria to make their decisions. (Which question would be most interesting for us as a group to discuss? Which question might matter most to the group? Which question will create discussion?)

8. First Words: Invite the students who generated the question to explain the process and their reasons for generating this question.

Method continued overleaf

Thinking Together (the philosophical)

Exercise 4: Enquiring Together, Building Community

Method Continued:

9. Engaging in Dialogue: Build on and begin the conversation amongst the students, encouraging them to build on one another's thinking. Ensure they know how to signal that they wish to say something (open palm, talking object). The facilitator can support enquiry by asking each student for their thoughts. Initially, it can be helpful to mirror responses, to note ideas, and to model responses "So are you saying that..,?" "Is that different from what Y is saying .." or "Why do you think that..?", "Can you give a reason..?", "Can you give an example/counter-example..?", "What might someone who disagrees say..?". It might be useful to ask students in making distinctions, comparisons, and connections. It can also be helpful to summarise, at intervals, the conversation, and to ask whether we are answering the question or whether we want to change our question, given the shift in focus.

10. Final Reflections: Going around the circle for one final time, offer students the opportunity to respond to and evaluate the enquiry. You might ask "What did we do well? What do we need to work on?" and also ask "What I learned.." or "What I found interesting..".

Tips and Further Resources:

- If the conversation starts losing focus, summarise the ideas discussed thus far, or ask for a volunteer to summarise them.
- If it's proving difficult to initially generate a conversation, ask students to return to pairs temporarily to exchange thoughts and reflect.
- Don't start with controversial issues; build up the skills of enquiry first so that students know how to navigate disagreement.

Thinking Together (the philosophical)

Exercise 4: Enquiring Together, Building Community

Method 2:
This approach is drawn from the Institute for the Advancement of Philosophy for Children (IAPC) approach.

- Invite discussion in pairs in response to the text/image/poem/film etc.
- Ask each pair to write a question on an A3 sheet that will be contestable, common, and conceptual.
- The group votes as many times as they like for each question. The one with the most votes is discussed. (Be cognisant of which questions are consistently excluded, perhaps because controversial, and introduce these in later sessions.)
- In first sessions keep a list of 'philosophical moves' written on the wall, and ask that participants keep referring to it to explain their moves.
- The chosen question anchors the philosophical dialogue that follows and the facilitator supports the group by reminding them of their question or, if the enquiry has shifted, asking them whether they want to change question.
- Facilitator distils key arguments, checks, and mirrors periodically, modelling philosophical thinking until the students come to embody philosophical reasoning themselves.
- Facilitator checks and clarifies the "philosophical moves" that students make in order to familiarise them with the language. "So you offered a counter-example.."
- Facilitator keeps track of the logic of the enquiry, periodically feeding back the central arguments or lines of enquiry.
- Facilitator ensures maximum inclusion and contributions from the group.

Thinking Together (the philosophical)

Exercise 5: Living Values

Description:

Discussing, exploring and enquiring values through dialogue and reflection is helpful in coming to understand the different positions and standpoints that people can have on what seems, at face value, to be the same concept, for example, freedom. It reminds participants of why these concepts matter, and it can make their significance very much felt, as well as the ways that their histories, biographies, beliefs, and traditions shape their responses. This exercise complements the commitment to finely grained analysis and reasoning of philosophical enquiry, but this time the concept is explored through storytelling, lived experience, and by listening to the perspectives of others. This exercise has some strict parameters and it's important that these are adhered to. It takes up the classic "liberal values", but instead of assuming that everyone thinks about these values in the same way, it invites participants to reflect on these through the lenses of their diverse cultures, traditions, and personal or political experiences.

Aims:

- Experience having one's own perspectives and ideas listened to, and having one's voice and story valued
- Develop capacity to sit with complexity and disagreement, without immediately reacting.

Learning Outcomes:

- Deepen and develop an appreciative understanding of the complexity of values.
- Cultivate ability to simply listen to the perspectives of others.
- Understand how the rich traditions and lives of others inflect their understanding of these values.

Intended Age Group: From 8 years to adult.

Duration: 20-30 minutes

Resources: Coloured card of good quality, not too bright with the following concepts written on one side. You need a set for each of the groups.
Tolerance; Solidarity; Justice; Freedom; Integrity; Equality; Generosity; Dignity; Responsibility; Human Rights; Care.
Timer

Preparation:

Divide the students in groups of 4-6, all sitting in a circle facing one another. Facilitators should have experienced this exercise before trialling it.

Thinking Together (the philosophical)

Exercise 5: Living Values

Method:

Facilitator explains the process.

- There are two options. In each case, each person has 1-3 minutes (decide the exact amount of time in advance but perhaps begin with one minute) to speak, from their experience or through a story, about a value.
- The circle moves clockwise.
- If someone chooses not to speak, everyone remains in silence until their time runs out, whereupon the next person speaks.
- No one should speak more than their allotted time.
- No one should interrupt or discuss the input of another person.
- If someone becomes emotional or upset, allow the person to simply be unless they become distressed.
- When finished, the group may choose to do another round on the same concept.

Method 1

- Place the cards face down. Each person chooses a different card each time.
- Do this for 2-3 rounds, or choose one concept as a group.
- After round 1, extend the time period to 3 minutes for each person.

Method 2

- Place the card down. Everyone in the group reflects on the same value.
- After the first round, you may decide to choose a different concept as a group, to continue reflecting on the same concept, or choose a different concept each time a person speaks.
- After round 1, extend the time period to 3 minutes for each person.

Tips and Further Resources:

- If you see groups 'breaking the rules', step in to insist that people stay with the process.
- This can be a very intimate exercise, or it can be a matter of fact exercise. The facilitator should step back and allow each group to develop their own dynamics, only stepping in where real distress is observed.
- Don't ask for feedback, but allow individuals to volunteer their own experiences, whilst asking them to respect the process and not disclose the stories of others.
- There may be an opportunity for cross-talk in smaller groups and then the larger group but here ask the group to focus on common themes rather than individual stories.

Speech Acts, Hate Speech, Epistemic Injustice

This section builds on this question of philosophical enquiry in order to address some of the difficult issues that arise in classrooms, including "trolling" and "provocation" on the part of students alongside serious and divisive statements. The question of professional judgement is key here. How should a teacher respond? Is it a pastoral moment? A pedagogical moment? A judicial or reporting moment? If students make statements in public, then fostering educational responsibility on the part of the speaker may mean that those statements ought to be dealt with publicly, though when and how is the vital question. The strategies in this section are not appropriate for engaging with parents – this may be a supplementary piece and would require dialogue and trust building.

The exercises that follow are informed by informal logic and the philosophy of language. They are deliberately devised to work 'formally' rather than with content. They build on the argumentational skills that students should have developed by working in communities of philosophical enquiry. They partly engage with reasoning and logical statements and they also look at speech acts and **what words do.** This latter part can be framed in terms of philosophy of language and work in that field. The reason for the formal approach is because these issues can be too heated, and also because they can provide a problematic opportunity for trolling and further provocation. In this way, the more general aspects of the statement can be drawn out, and the logic of the statements, propositions or reasoning analysed. The following offers context for philosophy of language and speech acts.

What words can do

Language has been a focus of philosophical study since ancient times, with many aspects of language requiring our attention. Areas such as syntax (the study of language structure), phonology (the study of sounds), morphology (the study of words and their building blocks), semantics (the study of meaning) have all generated an enormous amount of insights, ideas, theories in various scientific and philosophical contexts and paradigms.

In the mid-20th Century, there was a huge interest in the study of how language is used in human interaction and communication emerged. Let us briefly discuss the case of Wittgenstein, a dominant figure in the field at the time, who massively influenced the course of linguistic thought.

words that do

He is known for two rather radical and opposing views of what language is. The early Wittgenstein of the *Tractatus Logico-Philosophicus* (2013) saw words as names and statements as accurate pictures of the world, depicting actual facts or states of affairs. When talking about statements as pictures, Wittgenstein meant that our sentences, in order to have meaning, they must allow for a breakdown into more basic sentences, which are made up of names of the objects that we are talking about. The arrangement of these names must also mirror the arrangement of the objects in discussion. If, when using language, one arranges the names (of objects) in a way that agrees with how such objects are arranged in the world, then his statement is true. If not, the statement is false! He also thought that there is a limit to what language can do (basically the type of things it can describe) and attempts to employ language beyond such limits are illegitimate. Language is seen as a representation of the world, in a sense, simply describing what is there.

The later Wittgenstein, however, rejected his *Tractatus* project and came to realise that language is not a reporting/describing mechanism but a purely social affair. In his *Philosophical Investigations* (1968) and *The Blue and Brown Books* (2007) that were published by his students posthumously, he proposes that the meaning of a sentence is determined by how this sentence is used in human communication. He uses the analogy of the game to help us to understand. Using language is like playing a game. Language games are rule-governed and no game resembles another (of the same type and rules). In addition, the rules of a game may change if those 'playing' (the language users in our case) decide to do so. In playing a language game, speakers are **doing** certain things and Wittgenstein described in detail the many things we do with words.

Think of words as instruments characterized by their use, and then think of the use of a hammer, the use of a chisel, the use of a square, of a glue pot, and of the glue. (Also, all that we say here can be understood only if one understands that a great variety of games is played with the sentences of our language: Giving and obeying orders; asking questions and answering them; describing an event; telling a fictitious story; telling a joke; describing an immediate experience; making conjectures about events in the physical world; making scientific hypotheses and theories; greeting someone, etc., etc.) (Wittgenstein, 2007: p.68).

Philosopher, J. L. Austin further investigated language use as a type of performance. Following the latter Wittgenstein, Austin also rejected the idea that utterances are descriptive statements in the pictorial sense. Instead he talked of speech as action. For example, when the groom says "I do", he is not describing (declaring) a state of affairs in which such and such is true (or false), but he is rather **doing** something: he is **performing** an action.

The same is the case with other examples, such as when one utters "I bet you 20 euros that England will go out in penalties", "I promise to return this loan in 2 months", "Je suis…", "ich bin…", "me too" etc. In all these instances, the promises, bets, acts of solidarity, etc. are actually **manufactured** or **created** by virtue of our utterances. Austin calls these aspects of language *performatives,* juxtaposing them with what are called *constatives.* These are descriptive in nature (declarative statements). He describes constatives as *locutionary acts* and performatives as *illocutionary acts*.

The aim of a **locutionary** act is to truthfully describe a state of affairs ("there is a blue car in front of the house"), while the aim of an **illocutionary** act is the effective execution of an action through speech ("I do").

Speech Acts, Hate Speech, Epistemic

There is a third type of a linguistic/speech act: the **perlocutionary** act. This describes the effect that our utterances might have on a hearer.

Hate speech causes harm to those targeted. Recent research in the field of neurobiology has been looking into mapping the type of harm involved. According to a new body of research (Barret, 2017), "words can have a powerful effect on your nervous system. Certain types of adversity, even those involving no physical contact, can make you sick, alter your brain — even kill neurons — and shorten your life." Words, it is suggested, that are in the form of hate speech can cause chronic stress, which is associated in turn with physical deterioration in the brain.

Let us examine how hate speech operates. There are three typical devices or steps in hate speech, especially in most common appearance in the form 'us against them' rhetoric (Waltman, 2003; Waltman & Haas, 2011; Whillock, 1995; Waltman & Mattheis, 2017).

1. It presents the attacking person or group as belonging to a special and more general category (class, nation, ethnic group, culture, gender, etc.). There is also an effort to emotionally inflame members of the attacking group (for example by employing *appeals to emotion* or pseudo-arguments that contain emotive words).
2. It uses cultural stereotypes specifically framed to dehumanise a targeted group. It also presents a targeted group as collectively possessing negative, different or dangerous traits. Contemporary typical examples include depictions of members of newly arrived migrants and refugees as being prone to commit violence because of certain so called intrinsic cultural attributes or due to a natural tendency supposedly "verified" by past historical world events involving previous generations in the country or region of origin. These two devices/steps (cultural stereotyping and attribute ascribing) are often presented as separate.
3. Finally, hate speech attempts to entirely 'remove' the targeted group from a shared context by making statements that, for example, diminish or ridicule their suffering (past or present) or posit 'pure identities', for example, ethno-national identities, including images of, for example, Europe as White or Christian.

Hate speech also uses a number of moves that are fallacious but that can easily be mistaken for arguments and reasoning. The list of fallacies in arguments is rather extensive (the Internet Encyclopaedia of Philosophy lists 224 fallacies), but here we focus on a few typical ones that usually dominate hate speech.

On Fallacies

Fallacies often "guide" an attacker in the three steps previously analysed. It is helpful for teachers to become familiar with some of these moves in order to be able to both generalise from specific claims in order to discuss for example questions of gender or identity more broadly where relevant, but more importantly in this case, to see the errors and fallacies in student moves in order to ask probing questions like: "Do you mean some, one or all?". "If all, then can anyone offer an exception?". It is also important in engaging with some of the material with which students may be engaging to pull back from the specific issue mooted by the student to more general responses with these issues. This can be helpful when dealing with young people espousing, for instance, "alt-right" positions. These should also be supplemented by dialogue and further engagement with the young person and teachers should take care that the whole class isn't subsumed by the questions or position of one person. The teacher should also take responsibility for suspending a conversation, taking things off the educational table (however provisionally), opening out the conversation or changing the topic.

a. **Humpty-dumptying**: "When I use a word, it just means what I choose it to mean – neither more nor less!" (said Humpty Dumpty to Alice…). This fallacy is typical of hate speech and it involves attributing to hotly contested terms and concepts meanings that are simply imposed by the speaker. Instead of trying to engage in dialogue that works with common sense and agreed uses of words (especially those very public words such as 'race', 'freedom', 'equality', 'responsibility', 'religion', etc.), the speaker may (deliberately) opt for a totally private understanding of a word (migrant for example), usually attributing to it a set of negative connotations. Generally human beings operate with a certain *principle of charity* when communicating with each other. We assume that the speaker is rational and is being as truthful as possible in her use of words and meanings. Humpty-dumptying undermines the principle of charity by attempting to hijack the meanings of words by using them in ways that distort or misrepresent their commonly understood meanings.
b. **Straw man**: Hate speech targets particular groups or individuals. One strategy is to construct caricatures that in turn make these groups more vulnerable to attack. Sometimes this strategy is intentional as a tactic and other times may involve wishful thinking, which also has negative effects. The latter concerns how hate groups wish their victims to appear in the eyes of the general public.
c. **One/Some/all confusion**: A typical move used in attacking speech and in attempts to justify calls to subjugate social, ethnic and gender groups concerns the move from '*some X are Y*' to '*all X are Y*'. News pieces containing references of unlawful actions or questionable practices by one member of an ethnic or social group feature in hateful statements (some of them rather infamous by now), such as "They are bring drugs, they are bringing crime…" and "Dangerous people are teaching your kids".
d. **Appeals to emotion (anger, fear, pity)**: Hate groups and their language aim at fuelling the emotions of the public in their attempts to turn crowds or the masses against other groups that are more vulnerable. They often do so by appealing to collective frustrations (usually due to other causes), fears (projected against newcomers, for example), as well as feelings of self-pity (when the dominant group is presented as victim conquering ploy). This is a common tactic in Europe at the moment in fomenting hateful extremism, including violent extremism, and populism.

In her Locke Lectures (2015). Rae Langton underlines the importance of clarifying the difference between descriptive statements and normative statements. Many statements *appear* descriptive, but are in fact normative. In one lecture, she describes "How to get an 'ought' from an 'is': Normalising via ambiguous generics showing how each "generic operates" and the consequences of each. This sounds difficult but a little thought about everyday examples shows why this matters.

- ***Majority* generics:** 'Barns are red', 'Girls prefer literature to math'. Assert that members of a **kind** (girls, barns) have this property, and presuppose that a statistical majority have it.
- ***Striking property generics:*** 'Mosquitoes carry the West Nile virus', 'Muslims are terrorists'. Assert that members of a kind have this property and presupposes that property is **striking.** This is held as true even if few have property.
- ***Characteristic generics*:** 'Ducks lay eggs'. 'Hispanics are lazy.' Assert that members of a kind have this property and presuppose they have it by **nature.** This is held true even most lack property.
- ***Ideal characteristic generics.*** Assert or presuppose norms about **social** kinds: 'Boys don't cry' 'Men take charge; women are gentle and accommodating'.

Langton maps this as follows:

Something is said: 'Men take charge, or women are gentle and accommodating'.

Requirement: Force by *assertion* (of the statement above), plus there is a presupposed verdictive (truth) or directive about gender properties, in terms of: 1. prevalence (statistical majority), 2. essence (characteristics), or 3. ideals (norms about social kinds). "This is how it is", This is presented as uncontroversial.

What supports it being presented as uncontroversial and true? Certain conditions have to be in place. These are called felicity conditions.

Felicity conditions: These include the speaker's credibility, the hearer's uptake, the failure to block.

For example, a student or teacher makes a statement about another student "all x are y" and the class or teacher remains silent. This silence is accommodating and the speaker may feel that that silence suggests that people are in agreement. This is why engaging with speech acts is particularly important in classroom life. Silences also DO things.

What happens as a consequence? If all of these conditions are in place, the descriptive 'is' can readily become an 'ought'.

Felicitous outcome: force is verdictive or directive; e.g. 'men take ought to take charge; women ought to be gentle, accommodating'.

Thinking Together (the philosophical)

Exercise 6: Seeming Logical and Being Logical

Description:

In this exercise, critical thinking skills are used in order to analyse and evaluate the argument of a public figure. Try a range of figures, including controversial or populist figures. Approach this strictly on a formal level, and don't choose controversial or populist figures too quickly. Engage in a critical analysis of the whole construction of the piece, in particular for video. Look at how language is used orally and in written form, how images and sound operate, and so forth. Keep with the spirit of the "what do you see?" exercises rather than allowing students to engage in fantasy and projection. These exercises should be strictly formal. This can be useful where figures, for example, from the so-called "alt-right" accuse others of feeling rather than fact, but don't themselves engage in logical reasoning even whilst claiming to do so. Students can look out for *ad hominem* arguments or personal attacks, non-sequiturs, faulty reasoning, 'straw men', generalisations and so on. Students should become more aware of what speech is doing, what perlocutionary effects (on the listener) speech can have, in particular if masquerading as a truth claim.

Aims:

To enable students to critically analyse the speech of a popular or populist figure focusing on formal argumentation strategies.

Learning Outcomes:

- Students should be able to identify the rhetorical devices used by the speaker and to see how different media are being used to promote certain kinds of messages or elicit certain kinds of emotional responses.
- They should be able to identify logical fallacies and work with the basic rules of logic.
- They will be able to apply the skills that they have developed through philosophical enquiry.

Intended Age Group: From 13 to adult

Duration: 15 minutes to 45 minutes.

Resources: Projector, speakers, short clip of 5 minutes or so of speaker. Sheet with philosophical moves pinned up in educational space.

Preparation:

Students should have some experience of philosophical enquiry.

Thinking Together (the philosophical)

Exercise 6: Seeming Logical and Being Logical

Method:

Task 1: Rhetoric and Argument: Critical Analysis and Media Literacy

- Play a short speech or podcast/vlog straight through. Ask students to listen carefully without taking notes.
- Play again and ask students to take notes as you listen. Identify claims, arguments and counter arguments, and in particular try to identify evidence and reasoning for statements, as well as links between statements. They should not focus on whether they believe the speaker but rather on the construction of the argument.
- Discuss findings as a group. Facilitator should be prepared to introduce additional elements.
- Final Review using the following questions in the context of Speech Act Theory?

  1.What is he or she saying?

  2.Does the argument follow? Is evidence supplied for claims made?

  3.Is an effort made to introduce alternative perspectives?

  4.What are or might be the effects of his or her speech on different hearers? Name some different groups?

  5.Do his or her statements seem trustworthy or authoritative? Why? Would they come across differently if it were another voice, skin colour or gender?

  6.What are the lived implications of what he is saying? What does this speech do?

Task 2: Towards Mutual Misunderstanding: "So what you are saying is..."

- Interview another person about a relatively uncontroversial topic, like what they did that day or what they like to do in their free time.
- Whatever they say, reflecting back by deliberately misunderstanding and distorting their statements.
- Reflect together on what this experience felt like.
- Discuss what it would be like if a teacher, fellow student, or parent systematically and seemingly deliberately misunderstood and misrepresented everything they said.
- Think about modes of dealing with miscommunication and the difference between this and willful ignorance, deliberately ignoring what someone is saying, or selective hearing.

Difficult Conversation Tips:

1. Attend to own response: hold steady, breathe deeply, don't personalise.
2. Understand the situation: be sensitive to multiple perspectives, mirror back.
3. Short term response: If it's causing someone direct pain (not just offence) then intervene. If an option is there to hold the space educationally, do so.

Thinking Together (the philosophical)

Exercise 7: Words that Wound

Description:

This is a group activity building on the previous exercise in which students are explicitly asked to spot and discuss certain devices used in hate speech. The activity should be undertaken in a group responding together to a text, video, speech, etc. or a combination of both. This builds on earlier exercises looking at political aesthetics and hate speech, and offers a language and skill set to see how hate speech operates.

Aims:

This exercise should build on students' practice in communities of philosophical enquiry asking them to work more carefully with key philosophical moves in order to analyse a multi-modal text. The aim of this activity is to support students in understanding how hate speech operates in human communication by learning how to spot fallacies and aspects of speech act theory as outlined in the previous section.

Learning Outcomes:

- Students will refine and develop their critical thinking skills, applying them to multi-modal texts.
- Students will understand how hate speech operates and understand the basics of speech act theory.
- Through offering diverse encounters a range of different media and topics, students will become familiar with basic elements of hate rhetoric and should be in a position to spot and elaborate on examples of hate speech.

Intended Age Group: From 13 to adult

Duration: 30-45 minutes

Resources: Internet access, projector

Preparation:

Educators may choose to ask students to choose to research one popular figure and texts accused of hate speech. They should be reminded that the purpose of the lesson is not to say whether they agree or disagree with the speaker's position but rather analyse the speech. However care should be taken in particular if classes are divided and there is a risk some students will choose a speaker to deliberately provoke or hurt another.

Method:

- A text is selected with a view to looking at some aspect of (possible) hate speech.
- Students first take notes individually and then are asked to work in pairs on a second encounter with the material.
- Students conduct a basic critical analysis of the text, seeking to identify fallacies, illegitimate claims and arguments, and to locate how the speech act is working. The teachers may ask initially for a focus on 'normalising generics' or on 'humpty-dumptying'.
- Each pair should offer their own analysis of the text to the wider group.
- The different devices used in hate speech should be "put on the table" for discussion.
- Where there is disagreement, develop a framework that combines philosophical moves with analysis of speech in order to discuss the text.

Thinking Together (the philosophical)

Exercise 8: Navigating the Terrain of Beliefs

Description:

Educational spaces are seen as, and are, spaces for knowledge, for aesthetic encounter, for truth seeking, and for developing diverse lenses through which to view and encounter the world. Educational spaces are complex spaces from which beliefs, values, cultures, and identities cannot be erased. Some teachers and schools discourage students from bringing their "beliefs into the classroom". This pattern may follow or resemble certain governmental initiatives: some countries forbid students from wearing garments or accessories that are associated with certain belief systems such as religions. Although teachers may act to forbid such clothing out of genuine concern for the effects of beliefs in their classrooms, it is important to show the impossibility of achieving a belief-free classroom, because of the very nature of beliefs. But *why* it is impossible for someone to leave her beliefs at home? And why is it problematic educationally? Culturally responsive pedagogies see children's lives as rich funds and sources of knowledge for classroom life, and explore a range of creative and pedagogical strategies. The kinds of beliefs that children and young people hold come into being through complex histories. Here we introduce the more narrow understanding of belief in philosophy to show how beliefs are approached in philosophical terms, looking at how and if they relate to knowledge. Beliefs are ways of holding true or holding something to be the case, and they can be stubborn, even in face of conflicting evidence.

What are Beliefs?

- Beliefs are mental states in which someone considers something to be the case.
- Forming beliefs is an essential process of the human mental life. For example, philosophers in the pragmatist tradition refer to knowledge *as a justified true belief*. In order to know that something is the case, one has to believe that this is the case (If I know that I have a head, I have to first believe that I have one). It is impossible to say that one *knows* something without *believing* it.
- Beliefs are part of complex networks of other beliefs and can be difficult to separate from one another.
- Beliefs are also part of particular *worldviews* which guide one's life. It is even more difficult to alter worldviews than individual beliefs. Students inherit worldviews from their families, their cultural, religious, and political contexts, etc.
- Behaviour is also determined by beliefs: One acts in a certain way because he or she holds a belief or many related beliefs (I am standing in a bus stop, because I believe that there is a bus coming and that this bus will take me home).

Thinking Together (the philosophical)

Exercise 8: Navigating the Terrain of Beliefs

What are Beliefs? (Continued)

Certain beliefs, for example religious beliefs, determine the ethical stance that one has. A student behaves in a certain way towards fellow classmates because of the beliefs he or she holds. It is very difficult, therefore, for a teacher to ask a student to maintain a certain moral code (respecting or loving fellow students) without them also holding the beliefs that may support this code.

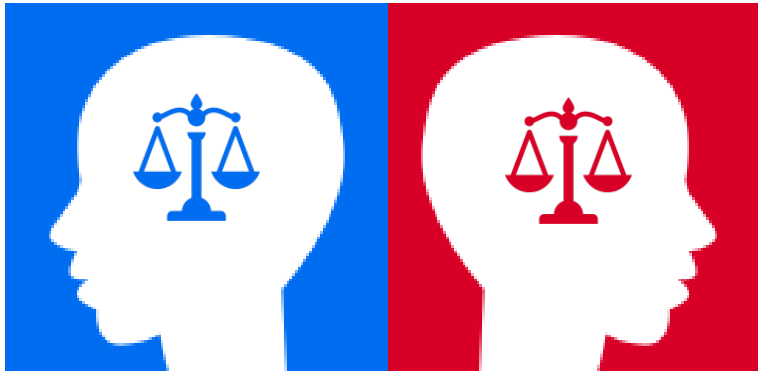
All the above hold for false or even irrational and extreme beliefs.

Task

- Develop together with the students a scenario that involves false beliefs. Work with the students to explore how one can engage with or navigate false beliefs with someone who holds these beliefs to be true. Explore when one should dissuade someone and make distinctions between different kinds of beliefs.
- Outline different possibilities of engagement. Begin with whether or not it will be sufficient to simply correct the beliefs, or do we need to continue to explore the relationship between beliefs and identity, and the ways in which beliefs operate in different systems of knowledge, including diverse cultural and religious traditions.
- The aim of these exercises is to examine and explore beliefs, including looking at (initially) uncontroversial cases where someone holds false beliefs. Historical or distant examples can be useful devices to explore this.

Thought Experiment

In a series of experiments by Dartmouth College professor Brendan Nyhan and University of Exeter professor Jason Reifler, the researchers identify a related factor they call the backfire effect "in which corrections actually increase misperceptions among the group in question." Why? "Because it threatens their worldview or self-concept." For example, subjects were given fake newspaper articles that confirmed widespread misconceptions, such as that there were weapons of mass destruction (WMD) in Iraq. When subjects were then given a corrective article that WMD were never found, liberals who opposed the war accepted the new article and rejected the old, whereas conservatives who supported the war did the opposite, and furthermore, they reported being even more convinced there were WMD after the correction, arguing that this only proved that Saddam Hussein hid or destroyed them. In fact, Nyhan and Reifler note, among many conservatives "the belief that Iraq possessed WMD immediately before the U.S. invasion persisted long after the Bush administration itself concluded otherwise" (Shermer, 2017).



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Organisations:

Blooming Minds http://bloomingminds.co.uk/
IAPC https://www.montclair.edu/cehs/academics/centers-and-institutes/iapc/school-philosophy/teacher-preparation/
Philosophy Foundation https://www.philosophy-foundation.org/
SAPERE www.sapere.org.uk
Thinking Space: http://thinkingspace.org.uk/category/blog/

(the aesthetic)

Encountering the World

Encountering the World (the aesthetic)

All teachers know that different classrooms and different schools have their own rhythms and sensibilities. They know when the classroom feels dull or flat, when the liveliness threatens to spill into unruliness, and how different students are finding the speed and rhythms of thought, and when to shift this. A local or global event can shift the feeling of the space, and some events linger long either because they have been important milestones or tragedies. Although much educational theory focuses on the relationship between students, teachers and subject, the feeling of the space and time or rhythms of the school can't be reduced to these three factors, important as they are. Sometimes too much focus on them can lead a neglect of embodied life in classrooms, the ways in which different bodies respond to each other because of their biographies and the histories that they express and are caught up in, or the ways in which gender, class, religion, and race are read differently through the gestures, movements and inter-relations of these bodies.

So too the nature of school spaces inflects the experience in space and time. Too long a time spent sitting may lead to agitation unless children and young people are particularly absorbed. Lines of bodies at desks create possibilities for different kinds of educational experiences at different times, desks facing walls may allow for contemplation, group work for solidarity or distraction or collective enquiry, circles for particular kinds of listening and dialogue. Teachers do often think about the aesthetics of their classroom spaces, considering the work they place on walls and corridors, the rhythms of time they impose, the nature of different activities, the gestures or inclinations that circulate through the space, and the nature of the material encountered and its own demands. We encourage further openness to changing the sensibilities of schools and classrooms by exploring the idea of classroom as 'assemblage' or 'ecology' following philosophers, Deleuze and Guattari (1987), where all kinds of bodies are in inter-relation, and adding, subtracting or changing relations changes the atmosphere of the space.

Jean Oury (2007) describes the role of the psychotherapist as one of "working the invisible" and describes the importance of an ethics of the singularity of the other that doesn't reduce the other to a statistic, a label, or even just another individual child or young person. Working the invisible is what teachers do all the time, responding constantly to the complex relations, feel or atmosphere of the classroom. Philosopher Spinoza sees life as a kind of experimentation. We never know what we are going to come to love, which is why encountering the world is so important. Each of us will be different. Some of us will come to love engineering, perhaps through tinkering with an old radio, or others biology by observing the creatures in a garden or park, or others poetry and the richness of language, or others still the physical disciplines and joys of sport. Schools are all about encountering the world. This is the nature of the educational space where all sorts of things can be put on the educational table for exploration in multiple ways. The rich lifeworlds and stories of children can become part of this expansive curriculum opening children to worlds beyond their own. Atmospheres make a big difference to what is encountered.

These can be precious spaces that allow for encounter through the full range of the senses. We don't think of the educational space as necessarily a 'creative' space but rather as one where the world opens up through different pedagogies, allowing us to encounter the world through different disciplinary practices that involve different ways of seeing and sensing, from the archaeological dig with five year olds and tracing letters in the air to sense their movements to the study of old newspapers or objects whose use is no longer clear to us. We think of these as enquiring spaces in which there are shifting and modulating relations of time and space and that allow for the different bodies in them to open up different possibilities for experiencing and encountering the world. The educational space is a special place that invites different ways of encountering, questioning and renewing the world. This educational work is the task of the teacher, shared with students and the wider community.

Encountering the world and educating the senses are both central to the educational experience. We are not brains in vats. We are embodied historical beings that are open to the world as we breathe, as we think, as we imagine and as we feel. Developing an 'ecological sensibility' is one part of this project to foster a deeper sense of connection to the world in the different ways it reveals itself to us, from the material to the cultural to the digital. Understanding that we are born into this world that long preceded us and will long outlast us is at the heart of Hannah Arendt's vision for education, with special responsibilities given to the teacher in fostering a real sense of this through the curriculum that tells the story of our common world.

Arendt, however, doesn't reflect sufficiently on pedagogies; she thinks that too much emphasis is placed on them as detached recipes and techniques. Although, we keep in mind her vision of education, we also pay attention to those creative pedagogies that cultivate and enable experiences of deep listening, dialogue, imagination and attention. Creative and critical exercises can help us to notice and to pay attention in different ways through the different senses, encouraging us to open our senses to the world and to sense its different temporalities and rhythms. Just as the research process of artists, engineers, chefs, historians, scientists, philosophers, etc. is driven by curiosity and interest, by experimenting with new ways of experiencing, looking close, looking far, touching lightly, with different parts of the body, sensing the body.., we can come to notice and imagine new connections and patterns. In these exercises, we ask children and young people to document and archive what they notice, collecting inventories of sounds, gestures, images, movements, smells, tastes.

We also notice how many disputes and difficult moments in classrooms are driven by *visceral* reactions to bodies, movements and gestures. Tones of voice are received in different ways. Returning to this idea of a common space, we support practices of interruption of everyday habitual reactions, asking us to pay attention, however briefly to our own responses, allowing oneself to be surprised or curious, before reaction sets in.

Encountering the World (the aesthetic)

This kind of practice can also become part of a practice of noticing in philosophical enquiry, as such visceral reactions can come to drive lines of enquiry and reasoning. Pedagogically, it is also important to incorporate contemplation, silence, and stillness into the busyness of the day. Children tend to respond with openness to engaging in re-staging or experiencing classic conceptual or performance pieces like Abramovic's *The Artist is Present* or the short version 2'33" of Cage's classic work. Being able to imagine with the body or enact different kinds of movements is part of this exploration of reason and imagination of the lives of other beings, human and non-human.

This section is about 'putting something on the table', sometimes quite literally putting objects on the table as pedagogical devices or prompts to allow us to approach questions of values and beliefs differently. Some of these exercises are designed for gallery and museum spaces but can be modified for the school. Part of their purpose is to develop an "expanded sensibility" rather like Arendt's idea of critical thinking as "enlarged mentality" whereby participants sense what the encounter of their bodies with other bodies feels like, the kinds of relational qualities that arise from these encounters, and then come to sense imaginatively how other bodies inter-relate. This 'ecological sensibility' can deepen a sense of connection to, and wonder in respect of, life, and indeed all matter, on this planet. It also allows for a deep sense of connection with a variety of spaces, including sacred spaces.

A number of these exercises have been co-designed with Katy Fitzpatrick as part of **Art and Philosophy in the Classroom. Elements have been adapted for The Enquiring Classroom.*

Encountering the World (the aesthetic)

Exercise 1: Experiencing the Everyday

Description:

These are exercises that children and young people can do in preparation for further exercises in classrooms, museums, galleries, and indeed in everyday life. They are exercises in attention and observation that encourage a more careful and open engagement of the senses, cultivating capacities for discrimination, observation and imagination. This can be developed further through arts education, including literature, and by encountering with art works in galleries.

Aims:

Participants will learn to take up different relationships to the world and their ordinary lives, fostering greater curiosity and interest in the everyday.

Learning Outcomes:

- Greater capacity for careful observations and sensing through all of the senses.
- Development of ability to describe experiences orally and through writing.

Preparation:

Each child or young person should choose a **very ordinary** living or non-living object, something that they might not normally notice and that others would not normally notice. Ask them to choose something that you'd normally walk by or ignore. No humans allowed, unless under two years old.

Intended Age Group: From 8 Years old to adult.

Duration: Over a week and 30/45 minutes in class.

Resources: Each participant should be given a piece of paper with the daily instructions.

Method 1:

- *Observe* your chosen object for 30-60 seconds every day.
- *Think* about your chosen object twice a day.
- See what you notice. Does it change over the days or at different times of the day? Look at it up close and from a distance. If you can see how it feels.
- Write down your observations on a piece of paper and bring them to the session in class at the end of the week, alongside a rough sketch of your chosen object.
- If you speak more than one language, write in both. Or you can decide which language you would like to write in.

Day 1: A noun and three adjectives to describe your object.

Day 2: Two verbs to describe your object (what does it do/how does it act/how does it move?)

Day 3: One line on its story: Where did it come from? (You can make it up). Write in the first person. (I…)

Day 4: What does it need? If it could speak what would it say to you?

Encountering the World (the aesthetic)

Exercise 1: Experiencing the Everyday

Method 2: Encountering the World

This exercise can be a very good way to invite students to engage with Museum Collection or Art Collections. It can also be undertaken, with modification, in natural environments.

- Spend 10 minutes walking through the gallery/museum/outdoor space and allow an object to call to you as you walk. Keep walking through the space for the full period of time. (10 minutes)
- Come back to that object and do the following:
  1. Observe it carefully, giving it your absolute and undivided attention in silence. Approach it through all the senses, imaginatively. How would it feel to touch? What sounds would it make if moved? How might it smell? (3 minutes)
  2. Think about its origins and its journey to arrive here. Write an existential piece from the perspective of the object telling its story. If you wish, you can draw key moments in that journey. Use both the detail provided and your imagination. Why was it created? What was its relation to the earth? Whose hands would it have passed through? What political systems would it have witnessed? What might its original role have been? How do people relate to it now as opposed to before? Does it feel alive or dead? Does it feel like it is fulfilling its purpose or is it cut off from it? Think also of your own questions. (10 minutes)
  3. Take a step back and walk again through the collection. Ask yourself "What is a museum?", "What does this museum make possible in terms of experience, knowledge and memory?", "What do museums make impossible?", "Do these objects belong together? If so, how and why?", "What is the purpose of a museum in relation to the public sphere?", "What would a world without museums be like?". "Where might these objects return and what would their 'experience' be like in those places now?".
  4. Invite participants to jot notes as they wander. You might like to use tracing paper and pencil to create a little diagram of these ideas with text and image (7 minutes).

Variations: Variations on this in the art gallery or natural environment simply replace these questions with questions relating to the art institution or the natural world. For example, what is nature? What is the relationship between humans and nature? What kinds of experiences, perceptions and feelings do the living beings around and under me have? What would a world without the human be like? Etc.

Encountering the World (the aesthetic)

Exercise 2: Sensation Exercises

Description:

These exercises are ideally undertaken both inside and outside, encouraging children and young people to 'collect' multiple sensations by moving their bodies and touching other kinds of objects and bodies in ways that may be at odds with ordinary everyday engagement with the world, where we may pay little attention to our surroundings or even our embodied experiences. We sometimes ask students to imagine being a newly born child, or an alien arriving on earth for the first time in order to make the familiar strange. It is important that even if some students don't wish to participate, they don't break the silence or disturb others, so we agree this in advance.

Aims:

These exercises focus on paying attention and 'educating the senses' in order to explore the material world and find affinities, resonances, and connections between diverse material objects and sensations.

Learning Outcomes:

- Cultivation of the ability to sense the body's movements.
- Creative engagement with the material world, making distinctions and finding resonances between different material objects and with one's own body and different kinds of matter.
- Extension of the imagination by exploring the relationship between one's physical body and the earth and world.
- Developing curiosity and interest in the natural world and in the relational qualities of different sensations.

Preparation:

Little preparation is needed other than instructions on the spaces that the students are allowed to move through.

Intended Age Group: From 8 year olds to adult. Particularly suitable for 8-12 year olds.

Duration: 20-25 minutes

Resources: Each participant should be given a piece of paper with the daily instructions.

Encountering the World (the aesthetic)

Exercise 2: Sensation Exercises

Method:

The following are the 'sensation' exercises. These aim to help students better notice and attend to sensations, materials, the different qualities of matter, and the relations between different kinds of bodies (e.g. hand and stone, flesh and air).

Sensation exercises

Outside

Moving and Breathing Exercise 1: Breathe in slowly, bringing arms up, standing on tiptoe and hold it. Then breathe out slowly returning to a normal stance. Notice the sounds and the touch of the air through your fingers. Repeat as a group five times.

Walking Exercise I: Walking Outside.

Walk very slowly in silence across different surfaces, noticing the different sensations underfoot as you move.

Touching Exercise I: Sensing Outside.

Explore as many different surfaces and textures as you can, in silence. Spend 10-30 seconds on each surface with each point of contact, exploring the sensation of different parts of the hand on different surfaces at different speeds. Listen closely for the different sounds of different surfaces.

Inside

Touching Exercise II: Sensing Inside: Choose a surface: wood/metal/fabric/face/hair or own hand (own skin). Move the palm of your hand, fingertips, back of your hand slowly for ten seconds each. Then make noises by banging or drumming the different objects and see what you can learn about the material from this.

Write: A noun, three adjectives and a verb to describe the experience.

Tips:

If the students start getting giddy, bring them back to silence. Invite them to whisper on the way back to the classroom.

You might give them a card on which they can document their observations. Noting words and sentences can be used to write a collective poem.

Encountering the World (the aesthetic)

Exercise 3: The Temporary Ethnographer

Description:

This exercise can be modified for different spaces and institutions. It involves building on sensation exercises in order to look on and experience the present through unfamiliar eyes, as though looking through the eyes of a stranger or newcomer. Sometimes, the device of the Martian Anthropologist can also be a useful one to ask question and explore what everyone thinks is 'common sense' or 'obvious' about the way we humans do things, like education or school. These can be modified for all ages.

Aims:

These exercises aim to develop children and young people's capacity for careful observation and discrimination in respect of experience. It builds on Living Values exercises.

Learning Outcomes:

- Enable students to make distinctions between what they see and what they add to this experience through interpretation, comparison, projection, judgement, and fantasies.
- Encourage clarity of observation that can also support clarity of thought and the capacity to make distinctions.

Preparation:

Be clear about the time limit, usually 20-25 minutes and also it helps to create print outs and give clipboards so that students can write. Instructions should be made simple for younger children.

Intended Age Group: From 8 to 18 years.

Duration: 20-25 minutes for each Method.

Resources: Clipboards, A4 paper, A4 cut up into postcard size, pens and pencils.

Encountering the World (the aesthetic)

Exercise 3: The Temporary Ethnographer

Method 1: Martian Questionnaire

Description: This is an exercise in exploring everyday conventions in schools. It is also a useful way of opening up the wider philosophical questioning. Children can ask one another these questions in pairs. This builds on the Saturnalian classroom.

Martian Anthropologists Investigating Schools on Earth.

Please help us carry out our research. We find schools very confusing and we don't really understand how they work or what they are for. There are so many bells, timetables, sitting up, hands up, screaming in playgrounds but not in classrooms. If you can make further suggestions or can add questions to our survey, that would also help us. Please add diagrams to explain schools to us.

- What happens in schools?
- What are timetables and why do you have them? Do you have timetables for life outside school?
- Why do you keep ringing bells?
- We notice that teachers keep saying you have put up your hands to speak. We don't understand why. What is going on?
- Why do children stay still most of the time whilst teachers move around?
- Why do teachers have comfortable chairs and children have hard wooden chairs?
- Why can't children go for walks and chat when they feel like it?
- Why are boys and girls in classes of same age group?
- Who chooses what subjects are to be studied and why? Is it your Great Leader who decides?
- Why are the classrooms and schools rectangles? Why do schools look the same?
- Why can't you have a sleep when you feel tired?
- Why can't you play if you feel bored?
- Why do you have to sit at a desk?
- Why do you have to move everywhere in lines?
- What are the rules and what happens if you break the rules?
- Why do you all wear the same clothes? Or why do you all wear different clothes?
- Who decides the rules?
- Why do children have to learn things? What would happen if there were no schools
- Who is allowed to speak?
- Why is everyone busy all the time?
- We notice children change when in different places. Why do children behave differently outside school, inside school and in the playground?
- Who has power in schools? Why? How?

Invite students to extend the questionnaire and generate different questions.

Encountering the World (the aesthetic)

Exercise 3: The Temporary Ethnographer

Method 2:

i. Leave the museum/gallery/classroom/school and walk outside
Do the following:

- Note the colour of the sky and the temperature
- Note the time and date.
- Note the shapes of the buildings and any decorations or accessories that they are wearing
- Imagine them as ancient (or modern) humans. What are their characters?
- Imagine the many feet, human and non-human, that have walked along this stretch of earth for centuries and millenia.
- Stop and contemplate for one minute.
- If you are a little older, imagine yourself as a small child between two and a half to seven. How would you move through the space?
- As a "scientific experiment", try a little movement that you might have done then, and see how you feel. If you are younger, imagine yourself as a grown up and imagine how you will move.

ii.

- Then, categorise and group the clothes-wearing-bodies that you see.
- Which ones belong together and which ones don't.
- Try different ways of categorising.
- Observe your responses. Think about your classifications.

iii.

- Then simply watch for five minutes.
- Note the movements and gestures as people, living beings, and objects move through the space, as a choreographer might. On a small postcard.
- Draw the lines of their movement (intuitively). Are they tight, broad, loose, zigzaggy, compressed, flowing, open..?
- Write the adjectives and verbs that come to mind.
- Collect gestures and movements by again noting them in words or image.

iv. (For older children from age 14 and adults)

- Create two columns on your white notecard.
  Now, as you look at the people around you, ask yourself *What do I see?*
- Each time an assumption, cliché, stereotype, fantasy or imagining comes to mind, jot it down with a brief description of the body in question in a column entitled, *What do I think I see*?, then ask yourself again *What do I see?*
- Note how many times you look away because you don't want to see something.

Encountering the World (the aesthetic)

Exercise 4: Making Worlds

Description:

These exercises all involve engaging with the space of the gallery or the museum and with the objects in collections or on exhibition. Some of the exercises will be more suited to older students, but can be modified for younger groups. They are drawn from workshops in the Chester Beatty Library, Dublin and the Hunt Museum, Limerick.

Aims:

To invite imaginative first encounters with collections and exhibitions.

Learning Outcomes:

- Cultivate capacity for creative and imaginative engagement with exhibitions.
- Develop multi-modal responses to exhibitions.

Intended Age Group: 12 years to adult.

Duration: Varies from 15-45 minutes.

Resources: Prepare slips with lines of poetry to be chosen at random.
Offer clipboards with different sizes of paper and a pencil for engagement with the collection.
Array of potatoes.

Preparation:

- Ensure students understand how to move through spaces in collections in line with musuem or gallery policies. Ensure they know not to touch the objects, unless there is notification that they can. Ask them to be considerate of other visitors and to try to do the exercises alone and in silence for the first few minutes.
- Ask students to bring to the gallery/museum an everyday object that matters to them or is significant in some way in their lives.

Encountering the World (the aesthetic)

Exercise 4: Making Worlds

Method :

Task 1: Pockets and Poetry - *Discovering the Collection.*

- Walk through the museum. Allow an object to choose you. Stay with it for 5 minutes in silence.
- Each participant will be given a line of poetry. Find an object or space in the museum that "speaks" to your line of poetry.
- Bring your everyday object with you as you walk through the museum. Find another object in the collection that, for some reason, either resonates or disagrees, with your object. Imagine the conversation they might have.

Share if you wish.

Task 2: The Human Figure - *Making Worlds*

- As you walk and listen to or read the stories of objects, imagine the hands that made each piece. What life might that person have led? What might they have been thinking, hoping or imagining?
- Imagine the world, the landscape, this land on which we stand as it was then at the time the piece was created.
- Imagine mapping the museum's collection of objects in terms of their lives as lived and the events and worlds that they have witnessed.
- Silently imagine what each object might say about its experiences.

Task 3: An Everyday Object – *Fantasies and Identities* **(with thanks to Nadia Moussed)**

This exercise should take place in a different room. This time participants do not bring a special object but instead explore how very ordinary and everyday objects can quickly become 'special' once stories (and fantasies) are woven around it. They should explore the politics of identity and possession. They should also notice what it means to notice carefully even everyday objects.

- Ask each participant to choose a potato (or familiar vegetable). Invite them to study it carefully through all the senses, and then to imagine its story.
- In small groups, students should tell one another the story of their own potato.
- After they have done so, ask students to place the potato back in the pile. Note if they have become attached to 'their own potato'.
- Return to group discussion about the experience. Try to unpack the projections, the fantasies, the stories of what was, up to then, a very ordinary vegetable. Explore with them how identities are created and take life as we imagine certain kinds of differences, and the way in which ownership works.
- After this discussion, ask them to return to the pile and find their own potato.

Variations:

These first two exercises can also be undertaken in very different places from schools, to shopping centres, to parks and playgrounds.

Encountering the World (the aesthetic)

Exercise 5: Autobiography of an Object

Description:

This exercise is particularly effective in gallery or museum settings with older children who can move autonomously through the space, or with families. Building on the sensation exercises, which ask children to explore the qualities of matter through the senses, here the imagination is extended to the story of the object. Diverse and complex cultural and faith traditions can be bridged through acts of fiction and the imagination by writing, in the first person, the story of the chosen object. This exercise asks the person to pay careful attention and to become curious about the object before them, or the object that has chosen them. It is developed through a series of extension activities. This can also be a wonderful way to curate the space of the school 'otherwise', placing objects in different spaces, perhaps accompanied by their autobiographies, avatars, and titles.

Aims:

'The autobiography of an object' aims to create interest and curiosity by engaging the senses in an act of storytelling. Here students are asked to pay careful attention to one particular thing and to imagine its journey through its 'life'.

Learning Outcomes:

- A sense of connection with the long history of humankind and appreciation for cultural artefacts.
- Interest in the materiality of things, both everyday things and those deemed to be special.
- Engaging the sympathetic imagination, de-centring the self and exploring the worlds of other things.
- Fostering the capacity for playful, experimental engagement by imagining oneself into another kind of being.

Intended Age Group: From 8 years old to adult.

Duration: Depending on the site and engagement with the extension activities, 40-80 minutes

Resources: Flashcards, Pens, Plain plasticine (ideally white), Title cards.
Objects, brought by the children, in the gallery space, or discovered in the space of the school.

Preparation:

Children should engage in the sensation exercises prior to beginning so that they have a good sense of the different qualities of matter and some understanding of their geneses and transformation. All children should have access to an object of some kind as a prompt for the exercise. Clear instructions, in particular in relation to the autobiographical dimension – writing in the first person – is essential.

You may suggest for a school-based exercise that students "choose a non-living object (that will fit in your schoolbag) that you think has had an interesting history and has a story to tell. Bring that object into class. (Remember, non-living means not your dog, cat, goldfish or little brother or sister.)"

It can also be useful if there is a lead in to the session to ask the students to do the following in preparation. The instructions can be simplified for younger children.

Preparation continued overleaf

Encountering the World (the aesthetic)

Exercise 5: Autobiography of an Object

Preparation continued:

Task 1: Choose an (inanimate) object that you would normally pass by. Pay attention to it for a minimum of 1 minute every day.

Day 1: Explore it through all the senses, in particular touch and vision. Move closer and further away... Touch with the fingertips and the back of the hand.. Write a noun and three adjectives to describe the experience.

Day 2: What kinds of movements does it involve? How does it hold itself? Everything has lines, movements, and rhythms. Look at the plates in your kitchen, the doors, light switches, ladders.. (Don't over-think this.) Just look and notice how different things move and express themselves (the wall is very upright, solid and no nonsense). Write a couple of lines describing these objects, and also noting what else comes to mind. (Light switches as quite closed, inflexible beings, they are binary (either on or off), and quite 'tight' with little room for negotiation.) Please be silly and/or imaginative with this exercise.

Day 3: If your object could speak, what would it say, and to whom or what? Two lines. Again, silliness and imagination most welcome.

Encountering the World (the aesthetic)

Exercise 5: Autobiography of an Object

Task 2: This may be more suitable for age 12+.

Listen to an example from *Living with the gods.*
http://www.bbc.co.uk/programmes/b09c1mhy

Over the course of the week, locate an object that is an important part of a daily tradition or ritual, perhaps one unfamiliar to you, but about which you would like to learn more in order to understand it. This could be something that you see as either negative or positive. Spend a short time researching or wondering about this object and thinking about its role in the lives of those for whom it may be important. You might like to share some of this with the wider group as we reflect on ritual. This could be a domestic object, something connected with politics, work or faith... really anything goes..

Task 3:
Resonance: *Space 1:* Gallery or Museum space.

Walk through the museum/gallery. Find something (part of the collection/exhibition or in the space) that for some reason resonates with you. Stay with it in silence for five minutes, simply paying attention.

Task 4:

Experiment in Curation: *Space 2:* Classroom/School.

Bring an object that can fit in your pocket that you find interesting, in some way. If you've forgotten to bring something, then dig out something from your bag.

Place your object in different ways and on different parts of your body. Imagine placing it in different areas of the school where it might look at bit strange. Try out different ways of helping your audience to see the object anew.

Encountering the World (the aesthetic)

Exercise 5: Autobiography of an Object

Task 5: Object as Witness and Agent:

Imagine that not only can you feel your object, it can feel you. How do you think it would feel? What has it experienced?

For both the object in both Task 4 and Task 5, imagine its story and begin to write its autobiography in the first person: fiction is fine. This can be modified and simplified for younger children. The following questions should be shared, ideally individually printed. Make clear that the questions should inspire the writing rather than be answered in a linear manner.

- What are my origins (material and otherwise?)
- Have I changed identity?
- Where did I come from?
- Where have I been?
- Was I loved?
- Whose hands did I pass through?
- How do I feel about being encased, exhibited, or my current situation? How do I feel about these other objects with whom I now live?
- With which other objects do I feel most affinity?
- What are my values?
- What are my favourite rituals?
- How would I like to affect the humans who come to see me?
- What are my hopes and dreams?

Recount this autobiography like an animation or cartoon using text and/or image on a flashcard. You may wish to include drawings or just stick with text. All these different elements can be developed into individual or collaborative poems.

Making Activities: Instructions

Once you have your flashcard with your object's story, build your own exhibition with your objects. Create three activity stations and a space to exhibit the works created.

DRAW: elements of your object on tracing paper for 30 seconds each time, looking at different angles in detail (like a Cubist artist). When you have done 4 or 5 layers, write a message to make someone smile in the future (what would make you smile?). Then decide how you will display this artwork. Will you crumple it, throw it, hide it away, store it somewhere, display it on the wall?

SCULPT: Create a sculpture of your object or add the object to the plasticine to create a sculptural assemblage with your object. Or use it to join your object with others to create a community. (Only distribute small amounts of plasticine as part of the discipline.)

WRITE: Make up a title/label for your object – how will you choose to display your object, where would you put it in a gallery? Would it be hidden or obvious? Place all our objects together on a table.

Tips:

With these exercises, children, young people and adults often need some initial support, modelling and encouragement to be silly, imaginative and experimental. Treat it like an "art crit" and explore ideas together. It's helpful to have another adult in the room.

Encountering the World (the aesthetic)

Exercise 6: Thinking Visually

Description:

These exercises are drawn from Visual Thinking Strategies (or VTS) developed by Abigail Housen and Philip Yenawin https://vtshome.org/about/ and from the Harvard project "See, Think, Wonder.." http://pz.harvard.edu/resources/see-think-wonder-at, in particular the approach developed by Jenny Siung (Chester Beatty Library). They ask students to engage collectively with a single image, object or art work, supported only by formal prompts. The nature of the exercise means that this can be a helpful way to initially broach difficult themes. Here contemporary artworks that deal with difficult, violent, tragic, or controversial themes, including slavery, colonialism, the refugee crisis, populism, racism, Islamophobia, can enable first responses based on observation that keep the responses relatively "impartial" in line with "What do I see? What do I notice?". These artworks generally hold sufficient ambiguity to enable multiple responses. This can then open into other exercises and conversations such as philosophical enquiry, perhaps by initially working with concepts and then generating questions.

Aims:

To encourage students to engage with artworks and museum objects, including sacred objects, and to show how this engagement also reveals their own prior knowledge and imaginative capacities. To also enable students to engage with artworks and objects that deal with difficult content.

Learning Outcomes:

- Cultivate skills of careful observation, comparison, and noticing.
- Support oral language skills, higher order and philosophical questioning, and collaborative thinking.
- Deepen wonder and curiosity in respect of a range of secular and sacred objects, and artworks.

Intended Age Group: 8 years to adult.

Duration: 20 minutes to 2 hours.

Resources: For Task 2, provide coloured images of individual artworks and provide pens and paper.

Preparation:

- If in gallery spaces, ensure students understand how to move through spaces in collections in line with musuem or gallery policies. Ensure they know not to touch the objects, unless there is notification that they can.
- You will need to work with images, objects or installations that allow for group perception and responses.
- For Task 2, divide into groups of three and distribute images.

Encountering the World (the aesthetic)

Exercise 6: Thinking Visually

Method:

Task 1: Visual Thinking Strategy

Gather children and young people around an image if in a museum or gallery. If in the classroom, ask them to pay attention to the image. In both cases, ask for silent observation for a short period of time in order to carefully look at and experience the image/object.
Once they have spent some time observing, the facilitator takes the following approach: *She remains neutral but interested, open, and attentive. She paraphrases, is physically expressive in pointing, and mirrors back, making connections. "What I hear you saying is..", "Who haven't we heard from..?", "It seems that..".. Can we answer that by looking? (Steer clear of pure speculation and fantasy). Encourage all students to offer some observation, and to build on one another's responses.*
The method is as follows:
Step 1: All look at image in silence for 2-3 minutes
Step 2: What's going on in this picture?
Step 3: What do you see that makes you say that?
Step 4: What more can we find?

Task 2: See, Think, Wonder..

- Print images of objects within a collection or exhibition that you would like students to observe and respond to.
- Divide into groups of three, give each one an image, and give them different roles such as scribe, clarifier, or presenter.
- Each group spends 10-15 minutes discussing the object based on the simple prompts.

  Step 1: What do I see? What do I notice?
  Step 2: What do I think about what I see?
  Step 3: What do I wonder?

Each group presents to the whole group. A variation on this exercise is to focus on only one artwork or image. Facilitator affirms and encourages their interpretations and responses.

Going Deeper: Further Exercises:

- **Storytelling:** It can then help to have expert input on the object/artwork, enabling students to contextualise it and to notice different elements. This dimension builds well on the initial observations and students may have further questions.
- **Philosophical Enquiry:** Students can be encouraged to generate concepts in response to the work and to generate questions that matter. VTS and See, Think, Wonder are excellent exercises to build into philosophical enquiry sessions.

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Resources

Visual Thinking Strategies https://vtshome.org/

Chester Beatty Library Resources https://chesterbeatty.ie/learning/resources-for-educators/

(the past and the historical)

Engaging with Tradition

Engaging with Tradition (the past and the historical)

Tradition is the living faith of the dead, traditionalism is the dead faith of the living. And, I suppose I should add, it is traditionalism that gives tradition such a bad name.

Jaroslav Pelikan, 1984, *The Vindication of Tradition: The 1983 Jefferson Lecture in the Humanities*

Education's pasts

Education is inevitably oriented towards the past. Everything that teachers and educators can possibly teach – knowledge, values, norms, traditions, customs and cultural heritages – belongs to the past as part of the collective cultural heritage of humankind (Arendt, 1968). In teaching, however, the past is retrieved and brought into the present guided by an intention or an idea about what is important for the future. In this sense, education ties together three tenses; past, present and future and its task is to retrieve *from* the past, *in* the present, *for* the future.

Given the undertaking to retrieve from the past in our teaching, it becomes the precarious task of every educator to decide what from the past our children in school are to be taught in the present and why. Hence, qualities like judgement and responsibility are needed as teachers decide what is important and meaningful for the new generations to bring with them into the future. As they are introduced to the world, each generation also decides what it will preserve, what it will jettison, and what it will renew.

But what is at stake in European pluralistic and multicultural societies is even more complicated than teachers' individual responsibility and judgement. What content are teachers and educators to retrieve from the past in teaching when there is no single tradition or single narrative of the past to guide them? How are they to do justice to the past and to the history of the world? What cultural heritage/s is to be introduced to the pupils in the classroom in the midst of the breakdown of tradition and authority and in a time of pluralism and diversity? Whose cultures and whose pasts do and should teachers teach? And doesn't the illumination of one tradition and one heritage inevitably cast another in the shade? This is further complicated by desires to either reify and glorify the past or turn from its horrors as simply past and done, even where the traumas and violence of the past persists in the present.

Bringing a decolonial lens and a culturally responsive set of pedagogies to bear on these questions is important so that ideas of the school and the world are not overly romanticised or narrow, and so that children and young people can bring their cultural life-worlds into the educational space. These are sometimes seen irrelevant to classroom life, an add-on of particular cultures or upbringing that doesn't matter to the mainstream. The aliveness and engagement of students allows the renewal and refiguration of the past with each generation, helping them to make sense and enrich the understanding of the present through the light of diverse pasts, presents, and traditions. This is not, however, to adopt a relativist position that locks people into their individual narratives or that ignores the injustices of the past and present, or to make equivalent those positions.

Education's presents

The political thinker Hannah Arendt (1968) is helpful in thinking about teaching as a practice that has to make decisions in the present without a banister, that is, without the framework and certainties previously offered by religions and tradition. The teacher is caught in the gap between past and future and must and must take it upon her- or himself to select the relevant subject matter of the past that helps introduce the pupils to the world and that guides them into the future (Korsgaard, in press 2018).

> *The task of the teacher in the present, as a re-collector of pasts in many different guises, is to stand as representative of the adult generation and, thus, of the past (Mollenhauer, 2016).*

However, the task is also to present the world in ways that keep it open to change, that is, without predetermining the future to the new generation as though it were set in stone. This double movement of responsible representation and open presentation when engaging with tradition has been guiding us in designing the exercises of this handbook. We have aimed at encouraging teachers and educators to take responsibility for what they retrieve from the past, taking into particular consideration that there are no banisters to hold on to and no self-evident choices to make. Furthermore, it is our hope that in teaching this way the past and the future will come together in a meaningful way, so that what is taught is not the dead faith of the living but the living faith of the dead. So too, facing the horrors and violence of the world permits of different forms of renewal that displace the myths that present progress and civilisation as 'fact' but rather look at the catastrophes of much of our recent histories with clear sighted vision, in an age appropriate way and with a sense of possible forms of agency. Critique must be accompanied by a vital and imaginative relationship to our common world that understands curriculum not as a distant body of knowledge but the living inheritance of the human story. Engagement with living traditions and living faiths of the past, we believe, has the potential to live on in the present as parts of our collective futures. This must be done without shying from difficult conversations about past and present injustices, or refusing to question or even challenge those discourses that wish to simplify matters, to work with purified identities or dogmatic populisms, as well as those who prefer a 'romanticised' and wholly progressive and positive version of history.

A number of the exercises presented in this handbook have engaged with questions of values, identity, belonging and democracy in an attempt to activate the educational space in order to connect with a sense of purpose, to enable 'representative thinking' and to engage the senses, attuning the sensibility in order to develop a sense of connection, meaning, and also moments of insight and joy. Some of the exercises risk ignoring the silences of history, blind-spots, the violence and the enduring legacies of injustice. Philosophers of liberation like Enrique Dussel, thinkers like Frantz Fanon, and contemporary decolonial thinkers like Anibel Quijano argue that the underside of modernity is one that built empire on the dead and enslaved bodies of indigenous peoples, peoples of African descent, and on other forms of settler-colonialism.

Contemporary forms of racism, like Islamophobia and anti-Muslim hate crimes, also need to be addressed in classrooms, in particular the ease with which "all Muslims" can be marked as terrorist or even potential terrorists. As Hannah Arendt (1968) says in 'Truth and Politics', 'facts' are the most fragile thing in the world so whilst different interpretations may be offered, the 'facts' of the past must not be erased. These themes can be addressed in philosophical enquiry, through encountering the world exercises, and through making democracy and living values exercises as well.

Education's futures

In much political debate and educational practice, education is motivated with the future: children are supposed to come to school for the sake of getting a job (in the future), earning a salary (in the future), or of becoming independent and self-supported (in the future) (Biesta, 2006). In this way, education today has become over focused on the future and on preparing for the future. At a time of fear about a range of issues from climate change to precarious work, this is perhaps understandable, but we think that the educational space allows us to think through these questions fully together in community, understanding how these issues have come into being and exploring the possible responses that might be offered, rather than simply preparing for an 'unknown future'.

Without denying that education has this qualifying function, our question is simple and straight forward: is not this one-sided focus on the future a little hollow given the high unemployment rates in many parts of Europe, the precariousness of labour in the 'gig economy' and in the face of zero hours contracts, the environmental crisis that affects the future of the entire planet, and the political, ethical, and religious turmoil that are facing us all? In other words, is it still viable to motivate education with the future given that both generations know – teachers, pupils, parents, and children alike – that few things are as uncertain as the future?

Education is the time and space we insert between the past and the future (Arendt, 1968) to make possible the living on of the world in it many different guises. Hence, we are suggesting that it is by making education valuable and meaningful *in the present* that education can regain its potential to renew the future and redeem the past.

It is time for education now!

Artists:
A range of artists are indicated in the exercises. Contemporary artist practitioners span the globe. Others include Emily Jacir, John Akomfrah, Shirin Neshat, Raqs Media Collective, Rosa Barba, Christian Boltanski, Mona Hatoum, Walid Raad, Tiffany Chung, Lorna Simpson, Jeremy Deller, Harun Farocki, Coco Fusco, Isaac Julien, Hans Haacke, Tania Bruguera, and curators like Koyo Kuouh, Omar Berrada, Matariki Williams, Okwui Enwezor, Bassam El-Baroni, Forensic Architecture and Fischli and Weiss. Searching galleries, artists sites, biennials, and museums will give lots of ideas, stories and images.
See also, for example, www.fluxusfoundation.com

Engaging with Tradition (the past and the historical)

Exercise 1: Why are things the way they are? The Convention Question.

Description:

In his book *Against the Grain: A Brief History of the Earliest States* (2017), James C. Scott tells a story about how humans resisted being domesticated and domestication for thousands of years even though they had the tools and knowledge for farming. He suggests it was only through crisis that humans finally submitted to the role of the State, even if they kept trying to avoid tax-collecting. The intensive cultivation of wheat was in part due to the ease with which the crop could be seen and stored, by tax collectors, that is, by the State. These exercises take up this idea of "looking at our present as though through the eyes of a stranger", sometimes called "critical freedom", in order to reflect on the genealogy of practices, and the contingency of our current situation. These exercises may be supported if some brief reflections on origins of humankind and the relation to ritual and to culture are offered in order to cultivate a sense of wonder. So too participants can be encouraged to explore different relations of bodies in spaces, thinking about how we read bodies and inherit gestures and expressions and movements, even and especially if we think they 'express' a choice of identity. These can be connected with exercises in "Rough Guide to the Sacred".

Aims:

These exercises work to enable perspective-taking on institutions and practices that seem normal and necessary by exploring ideas of convention, free space, domesticated space, and conventions.

Learning Outcomes:

- Enable perspective taking on situations and practices that are very familiar.
- Explore why we do the things we do, and think about possibilities for living and relating to one another differently.
- Look at one's own traditions and practices as though through the eyes of a stranger.

Intended Age Group:	From 8-18 years although some exercises are more suitable for older children.
Duration:	Varies.
Resources:	Paper of varying sizes, pens and pencils

Preparation:

Create a wondering and questioning atmosphere perhaps through some of the techniques of philosophical enquiry.

Engaging with Tradition (the past and the historical)

Exercise 1: Why are things the way they are? The Convention Question.

Method:

***Task 1: And we* wonder…**

- Why do we do things as we do in schools, classrooms, homes, shops, streets, hospitals, museums, playgrounds, parks..?
- Where did these practices come from?
- Why do we organise educational spaces (classrooms and schools) as we do?
- What is the purpose and function of the way we do things?
- What are the unintended consequences?
- How do they make us feel?
- If classrooms are experience machines, name some of the experiences that we create?
- What else might we do? What might we hope for?
- Explore other everyday rituals like playgrounds or sports.

Task 2: An instruction manual: Write for an alien or Martian Anthropologist "A Set of General Rules for Making a Classroom" that can be taken home to their planet.

***Task 3:* Re-making the rules:** Write as a child or teacher: "Things I would like to say and do at this year's School Saturnalia Festival". Connecting with exercises in "The Rough Guide to the Sacred".

Task 4: A series of instruction pieces inspired by Fluxus: This idea comes from Contemporary Art Practice whereby the artwork comes into being when you follow the instruction. Children can be introduced to some of these, for example Yoko Ono's *Wish Tree.*

From wherever and whoever you currently are, child, adult or teacher

1. Write an instruction for a child/adult to give them an experience of freedom from your own childhood.
2. For teachers, write an instruction from the child that you once were that would enable you all to now create a sense of that freedom in your classroom and school.
3. For students, write an instruction for your teacher that would enable you to have an experience of freedom in your school. Provide lots of detail. The instruction for this exercise will need to be simplified for younger children and can be explored further through philosophical enquiry.
4. Either speaking for yourself or, if an adult thinking about children or young people that you know, live with or work with, what instructions might you give adults as a young person or might other young people give you as adult that would help you to understand what it's like to be a child or young person today.
5. Imaginative Exercise: Imagine the "flipped classroom": What would it be like if the sounds and rituals of playground were reversed with the classroom? Imagine the eeriness and quiet of the playground at breaktime. Silence can also be encouraged through exercises inspired by contemporary art like "The Artist is Present" by Marina Abramovic that model sitting and looking at one another with compassion.

Tasks continued overleaf

Engaging with Tradition (the past and the historical)

Exercise 1: Why are things the way they are? The Convention Question.

Method:

Task 5*: *The ordinary and the everyday:

- Spend 15 minutes being an anthropologist/ethnographer in the museum/classroom/school/playground/home.
- Note the rituals, movements and gestures of people in different sites (locations).
- Focus on the *how* of these rituals rather than the *what*.
- How do those different sites or places make a difference to the kinds of expression, communication and experience that are allowed, in your view?
- Think about the general rituals of groups in different spaces and your own everyday rituals.
- Jot and draw a collection of gestures and descriptions. Do this analytically without judgement, just noticing and describing.

***Task 6: Dancing the present* :**

- Gather a collection of everyday ideas and gestures in the classroom or school (hands up, slumped in the chair, etc.).
- Imagine them as dances by constructing these different movements in different ways with different sizes. Try to choreograph a dance that expresses your classroom or school.
- Ask students to then to describe the movements and make the statements or words into poems.
- If the students are open to this, take up a provocation by artist Sarah Pierce, and walk up to various objects in the classroom or school and ask them a question. You can also do this exercise in galleries and museums. These question/statements should be collected by the teacher, and put on the table for further engagement.
- Are there any spaces where 'rituals' are performed (and repeated) and if so what are these and what is going on? How would we choreograph these? Who exist on the margins of these spaces? Think about everyday activities like the Principal's Office, the staffroom, the playground, the carpark, the local shop, and so on.

Tasks continued overleaf

Engaging with Tradition (the past and the historical)

Exercise 1: Why are things the way they are? The Convention Question.

Method:

Task 7: The Martian anthropologist (again):

Description*:* Think about how to make the ordinary 'strange' or 'unfamiliar', using 'distancing' exercises and devices. Imagine becoming an anthropologist who looks at your fellow human beings as though through the eyes of a stranger, or imagine being a Martian Anthropologist seeking to understand human beings, human conventions and human rituals. Walk through different spaces inside and outside, noting the movements, gestures, rituals and the ways these shift with context. (The security guard in the museum or shopping centre calling 'hey!' does not have the same sense for us as a friend or as a stranger.) Part of this exercise involves noticing the work of 'ordinary forms of conviviality', as well as the misinterpretations that can arise when forms of politeness and civility in other cultures may not match readily with whatever is familiar in our own cultures. Tolerance here might be about becoming curious about and staying with these differences, whilst noticing our visceral reactions. Our sense of *who* we are is both shaped and expressed by our sensibility and the ways we are perceived and sensed by others, including the ways we are included and excluded, or feel we belong or are recognised. This exercises like the many others involves engaging differently with familiar spaces.

Participants

- Initially, engage individually in this task. It can serve as a preparatory task for exercises on ritual and on symbolic clothing.
- Participants may then come into a large circle to discuss their observations and, if willing, enact the choreography of the gestures that they have collected.

Tasks

- Collect an inventory of gestures (movements of hand, head, walking, tone of voice, etc.) and note how these shift between the different spaces. Jot these down without judgement. Simply describe and perhaps draw them.
- Map what you think are the values and beliefs expressed through different gestures and movements of bodies. How is the world being sensed and interpreted by these bodies?
- Are there any spaces where 'rituals' are performed (and repeated) and if so what are these and what is going on? How would we choreograph these? Who exist on the margins of these spaces? Who are outsiders? And when?
- Reflect on your own responses and reactions to different bodies, movements and gestures. Write down whatever comes to mind, without censorship.
- Finally, note your own movements as you return and enter the room. What are the habits of the body here?

Tips

- A fun way of engaging with this exercise is to choreograph the gestures and movements of the school and everyday life in the classroom.
- This can be made into a kind of 'dance'. Younger children will particularly like this exercise, and older children will find in it a means of subversion.
- Annette Krauss' art project *Hidden Curriculum* is a useful resource for thinking about this.

Engaging with Tradition (the past and the historical)

Exercise 2: The Parliament of Things

Description:

These exercises offer different sets of suggestions for imaginative engagement with tradition, identity and history. They are all based around using objects to 'spark' conversation. Tasks can be designed in different ways like 'museum in a school bag' which asks children to bring a small object that symbolises memory or identity. Again, the act is one of describing, however briefly, and then laying the object within the space as in the Everyday Rituals exercise.

The Icelandic Parliament is famously called the *Althing* and the parliamentarians *Thingmen.* It began with Norse settlers from 930 and it is on the site of the fault line of Eurasian and North American continents. Bruno Latour describes 'The Parliament of Things' building on the idea of the 'thing' as a gathering or assembly, and a 'thing'. Everyday objects bring us together, and divide us, in different ways. We can think, for example, of different flags or different salutes and how they bring together some but may exclude others. He describes this idea of the 'thing' as the *res publica*, the public that the thing (*res*) creates around it. Here, think of the museum, galleries and schools as not only a site of engagement, of collecting, of memories, and of communicating identities but also a *res publica* or lots of little publics. What kinds of publics are made possible by the objects in these different spaces? Similarly, what kinds of lives have been made possible through our little objects?

In this exercise, we approach the question of **pluralism** in a different way, through our objects that express or symbolise in some way, who we are or who we were. In this way, we can occupy a common space and common time without having to find consensus. We all exist, and the task is to find ways of co-existing.

Aims:

Enable students and teachers to reflect differently on their experiences, traditions and values and to be curious and interested in the pluralism of the human condition.

Learning Outcomes:

- Empathetic engagement with others.
- Build capacity for active listening.
- Foster capacity for ethical imagination
- Develop capacity for self-reflection through mediation of objects
- Understand how and why symbols and objects may be important to others

Intended Age Group: All ages. 10-15 participants

Duration: 30 minutes.

Resources: Paper of varying sizes, pens and pencils

Preparation:

Send a prompt to participants before the session so that they can reflect on and bring an object.

Engaging with Tradition (the past and the historical)

Exercise 2: What matters to me.. An object that symbolises something of who I am.

Method:

- Having chosen an object that expresses who each person is or who they once were, each person places their object in the common space, and say something about why they chose this particular object, or it chose them.
- Think about where you place your object (margins, centre, do you want to move it, would it like to be beside another object..).
- They may like to reflect on the tradition, heritage or history that has shaped their identities.
- No cross talk or further dialogue. Each person contributes if and when they wish to. They may choose to simply place their object on the table.

Supplementary Activities:

1. If there is time and you are in a museum, return to the galleries, and see if you can find another object that expresses either who you are, an experience you would like to have, or who you would like to become. (Don't be too literal.)
2. Each person brings their object and says something of the tradition, legacy or history that it expresses (in their view).

Engaging with Tradition (the past and the historical)

Exercise 3: The Underside of Modernity

Description:

Exercises suggested here draw explicitly from a range of contemporary art practitioners and projects in order to engage with complex and difficult questions and the stories of both beauty and horror in our common world. Facing humanity and facing the world in an unsentimental way is part of the clear-sightedness of the responsible educator. Finding ways to broach and talk through these questions in an age appropriate way is part of the professional and pedagogical judgement of the educator. Some of these exercises begin with reflections on Paul Gilroy's *The Black Atlantic,* which describes that ocean in terms of the forced movements of peoples, the double consciousness that this created, as W.E.B. Dubois described, and the rich cultural imaginaries and practices that somehow were created in traversing this ocean. It is perhaps to the seas of the Aegean and Mediterranean that we might turn today when we think of those forms of passage. These exercises require care for the space and students and should not be followed immediately by exercises from philosophical enquiry. Andreotti and de Souza's *Learning to Read the World through Other Eyes* is really helpful here.

Aims:

To develop a more complex understanding of European histories that engages with the legacies of imperialism, colonialism and racism, and that also engages with contemporary movements of people fleeing war and conflict and poverty.

Preparation:

Students should be advised that they do not need to share what they write or draw. The atmosphere should be one of cultural safety and respect and agreement should be solicited from the students in this regard. Distribute the quote from Task 2 to each person.

Learning Outcomes:

- Train students' imagination to go visiting, imagining how they, in their own identities, might experience the world were they in the shoes of another.
- Develop a more complex understanding of the reasons for the movements of peoples, and an understanding of how one's own State or the European Union may be part of the reason for forms of forced displacement and migration.
- Understand the impact of labelling, in particular racism, and epistemic injustice.

Intended Age Group:	These exercises are for older students from 14-18 years old.
Duration:	Varies, but a minimum of 15 minutes. These can be built into other curricular work.
Resources:	Fine ball point black pens for drawing, A5 paper, pencils.

Method:

Task 1:

Write, in the first person, the auto-biography of the Mediterranean or Aegean sea telling the story of its existence, its observations of humans and what it has witnessed in recent years.

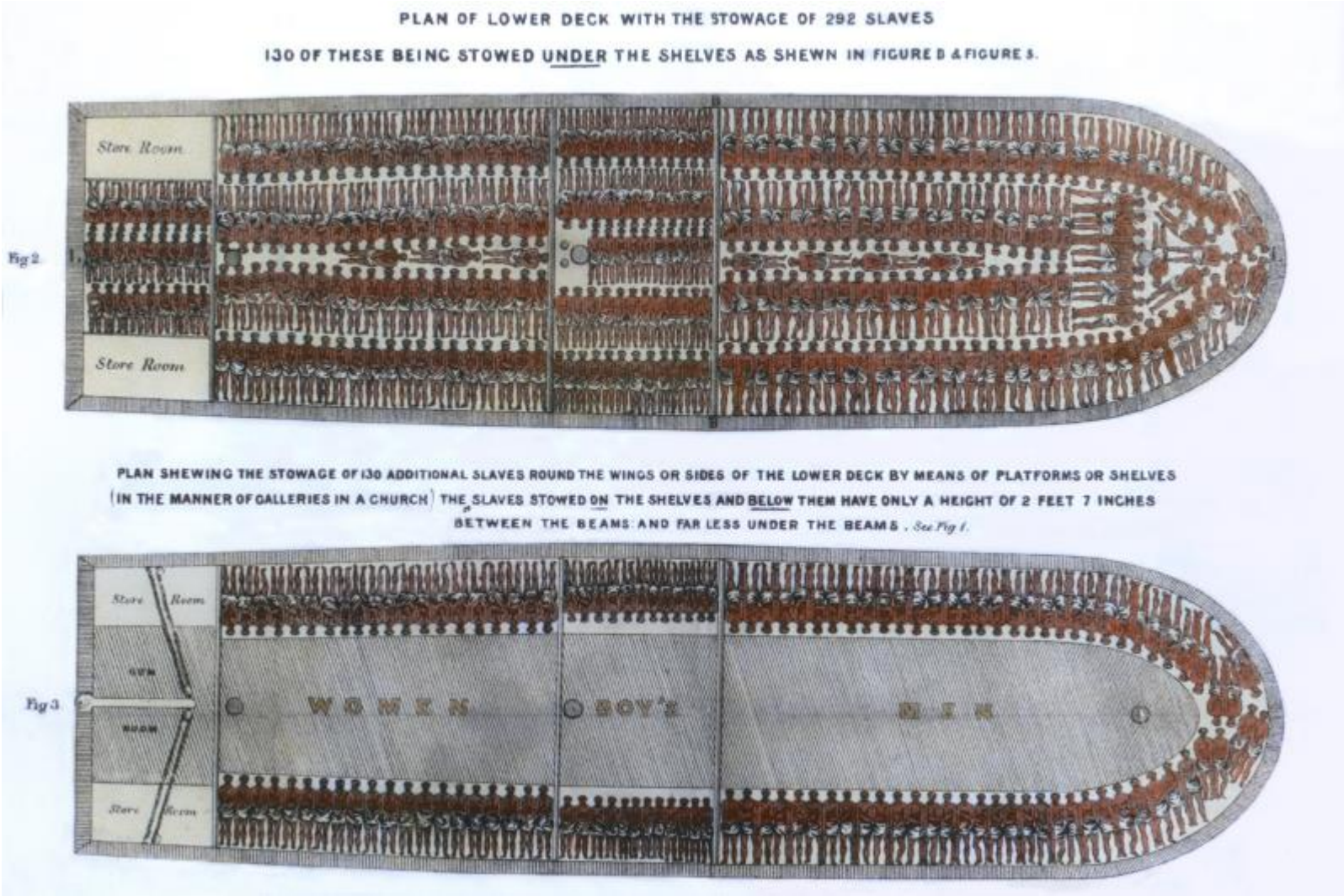
Use I (for the sea) addressing You (humans). Use cardboard sheets. The sea might want to include images. (Think of author W.G. Sebald).

Tips:

Be careful with this exercise in particular with groups where children have recently experienced forced migration. You may choose to simply focus on a sea telling its stories and keep it open.

Engaging with Tradition (the past and the historical)

Exercise 3: The Underside of Modernity



Engaging with Tradition (the past and the historical)

Exercise 3: The Underside of Modernity

Method continued:

Task 2: Contemplating the World:
This exercise can be done with difficult quotes or with quotes that offer a beautiful glimpse of the world. It is wise to mix them up. These are developed in dialogue with work on StoryCircle developed by Myles Horton, Peter Shea and by the work of Maughn Gregory, amongst others, on contemplative reading and contemplative pedagogy.

Example Quotes (You can choose excerpts of text as well):
"There is no beach that is not also a graveyard" Les Back
"It is more difficult to honour the memory of the anonymous than it is to honour the memory of the famous, the celebrated.." Walter Benjamin.

Method:

Create a circle of 8-10 people. Go around the circle again for each of these steps.

Step 1: Read the quote silently and reflect for one minute.

Step 2: Invite one or two word responses to the quote. First person indicates direction of the circle. Participants can pass and are invited to contribute at the end.

Step 3: Reread.

Step 4: What is it really saying? Interpreting the quote/text.

Step 5: Respond to the text/quote through the heart? What does this mean to you? What does it say to you?

Step 6: Where am I now in response to this quote.

Step 7: Reflect together.

Engaging with Tradition (the past and the historical)

Exercise 3: The Underside of Modernity

Method continued:

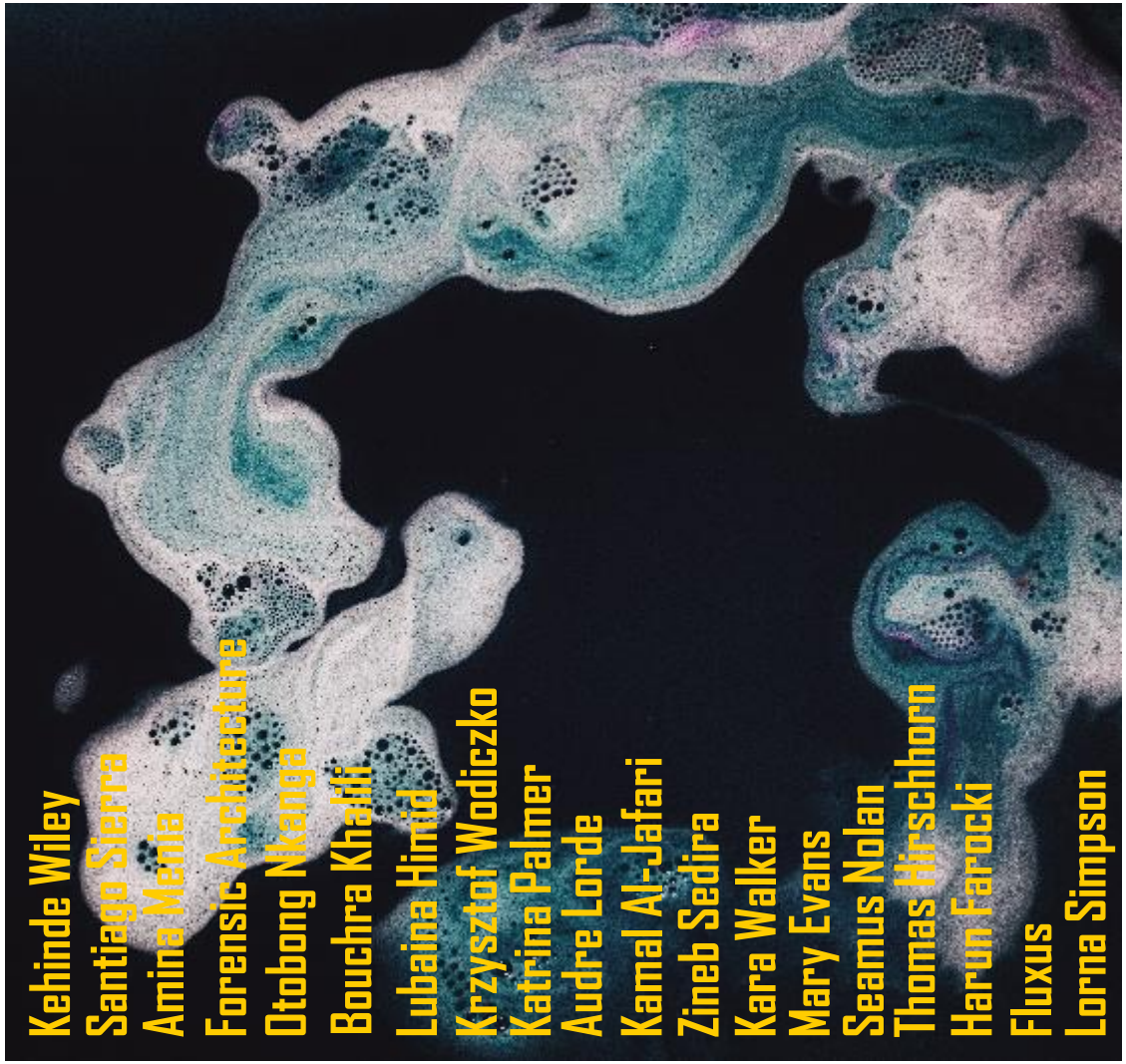
Task 3: Storytelling, StoryCircle

This is based on the Living Values approach that uses a prompt but this time it asks for personal narrative. This was used for social activist circles in the Highlander school in order to generate from within communities the themes and issues most important to them that required collective action. It was an important and influential approach in building the Civil Rights movement in the United States.

Step 1: Gather as a group of 8-18 to respond to the following prompt 'Digging' back into your experience and past, remember a time when… relations of power shifted for you..'. You can use a range of prompts, these can be more or less abstract or concrete (justice, homelessness, etc.).

Step 2: Each person speaks, or passes. At the end those who have passed are invited to contribute.

Step 3: Cross-talk and dialogue discussing common themes or questions. This should not be focused on individual stories or narratives. Participants should understand that these should be left in the space, and not used as prompts for further exercises unless introduced by the speaker herself.



Engaging with Tradition (the past and the historical)

Exercise 4: Counter-Memorialisation

Description:

This exercise is inspired by Lubaina Himid's work and lecture "What are monuments for?" https://vimeo.com/22938970 that offers a subversive re-reading of the monumental landscapes of imperial centres, and by Thomas Hirschhorn's constructions of living monuments in collaboration with local communities. It is also informed by Doris Salcedo, in particular her position in respect of the 'right to opacity' and Christian Boltanski's presentation of ordinary objects in museum spaces. In her lecture, Himid describes a fictional guidebook of Paris and London which remembers imperial pasts and celebrates prominent Black (Diasporic) figures, such as Angela Davis and Toussaint L'Ouverture. It re-imagines the relationship of these cities to slavery and imperialism, dismantling the celebration of colonial endeavour. By working in this way, she shows what is not there and what is not present. Contemporary artists disclose the world, including its absences, in different ways, and their work resists single readings. This kind of work allows for multiple kinds of engagement and requires careful observation, attention, and the deepening of understanding over time as new connections may be made with material. It 'shows' by 'showing' absences and omissions.

Question: Which stories seem destined to be forgotten unless they are retrieved?

Aims:

This exercise aims to connect story with historical memory and to find ways of remembering and memorialising the past otherwise.

Learning Outcomes:

- Students will develop an imaginative sensitivity to the past and an ability to navigate complex and difficult questions through engagement with contemporary art practice.
- Students will reflect on who and what is remembered, and when and why.
- Students will construct a form of memorial that is important to them.

Intended Age Group:	From 10 years to adult
Duration:	30-45 minutes
Resources:	A range of resources is useful for this lesson, from cardboard to string to paper, pencils and so on. Students should work with whatever is to hand.

Preparation:

This exercise is best approached through one of the other exercises in this section or through some of the exercises on making democracy. Exploring moments of surprising solidarity or political shame can open up some of these stories, connecting the personal and the political in unexpected ways.

Peggy McIntosh's 'White Privilege: Unpacking the Invisible Knapsack' offers a checklist that enables students to reflect on white privilege. A version can be found here https://www.racialequitytools.org/resourcefiles/mcintosh.pdf

Engaging with Tradition (the past and the historical)

Exercise 4: Counter-Memorialisation

Method:

Step 1: Think of a story that has been silenced or forgotten in your own history, culture or country, be it one of political shame or one of surprising solidarity.

Step 2. How might it be memorialised in a way that would do justice to it? Ask yourself, where, how, and when do we memorialise? For whom do we memorialise?

Perhaps the memorial would imagine another story or narrative, a fiction or utopia. Perhaps it would involve a silent monument or a statement. Perhaps an event like Hirschhorn's Gramsci Monument. Or a sound. Introduce students to a range of possibilities through examples from art.

Step 3: Draw a diagrammatic proposal stating the issue/problem and then imagining a form of memorialisation. Describe in as much detail as possible. (Pencil, black pen, and cardboard). If possible, begin to construct a mini version of your memorial.

Step 4: Place your diagram or object in the space of the classroom or working space.

Step 5: Share provisional thoughts and proposals with the wider group. Open this for further questions and ideas.

Engaging with Tradition (the past and the historical)

Exercise 5: Grandma's Rule

Description:

Why take up this image of the grandmother in an exercise about the past and the historical. Part of the reason for this is to think about the inter-generational relation and to extend this to other ways of engaging with the world and with others. We might ask:
"Is your Grandma a special person in your life? Has she told you her story?". This might be changed in certain classes to talk about an older person in a child or young person's life who is important to them. It's important to be aware than not all children have grandmothers, or may not have the chance to see their grandparents.
In theory, at least, grandmothers can come to occupy a unique place in people's lives. They represent a certain unity of life and a pathway to collective (national, political, social, etc.) and family histories. Yet they may also be conservative, they may not approve of all that the young do or wear. They can be critical of certain behaviours, despite their often unconditional love. They may even express views that are extremely intolerant. But, still, in many cultures nobody wants to upset them!
The focus in this exercise is not so much on the 'grandma' but on a loved or cared for member of the older generation.

Aims:

To activate the device of the 'grandma' in order to take up a different position in relation to one's own statements through role playing and through the imagination.

Learning Outcomes:

- Students will learn to perspective-take and to take up different positions in relation to their own statements and views.
- Students will understand the social nature of language and how it operates differently in different contexts.
- Students will acquire confidence and skills (debate, elaboration, critical engagement) by engagement in educational and playful dramatic scenarios and will learn to use scenarios as a tool for reflection.
- Students will understand how applied theatre can be a tool to foster educational dialogue and conversation about complex issues.

Intended Age Group:	From 8 to 18 years
Duration:	15-30 minutes
Resources:	Printed image, scenarios, space in classroom, A3 paper, drawing materials, tape

Preparation:

A brief introduction to process drama and applied theatre. The most useful introduction involves working with examples in practice. Begin with simple exercises.
It may help to build up to this exercise with a series of drawing exercises with pencils, asking students to draw.. An angry line, a lonely line, a sad line and so on. They can then make gestures that express the line. This will help them to move from just 'representing' a scene to capturing emotions through the dynamics of bodies.

Engaging with Tradition (the past and the historical)

Exercise 5: Grandma's Rule

Method:

Task 1: Language, identity and conflict.

Think of examples where you have not reacted to the statements of your grandma or another older person who you admire when they have made statements about, for example, how you dress, or when you have decided not to say or do something because you wouldn't want to be seen in a different light by that person.

- Map the examples on the floor as a group.
- Then reflect on what would happen if someone else made those statements (take up different roles like a stranger, a fellow student, and so on). If you have chosen not to upset your grandmother (or an older person that you admire), think about why people might react to other parties but not to this important person.
- Analyse how statements work and how it makes a difference who the speaker is. (This connects with the work on epistemic credibility as well.)
- Think about who you listen to, and to whom you attribute positive intent or negative intent just by virtue of who they are.
- Develop a personal and then a collective map of your relations to these different people.

Task 2: The Inter-Generational Clash:

Process drama uses different forms described as 'conventions' with an emphasis on the process of 'making drama together', not for an audience but for the participating group itself. Still images are created by the students using their bodies to express an idea or emotion. They can be created collaboratively with other students in order to form still stories or narratives. Students might like to think of film stills and film making to build these narratives.

- Ask small groups of students to come up with a scenario in which an inter-generational clash is about to take place between a grandma, or other older person who is loved and respected, and a young person.
- Ask them to imagine the setting in which this conflict is about to take place.
- Brainstorm some of the key words or concepts that might describe this scene.
- Create a three-stage still image, asking students to illustrate a word or phrase in the scenario using a still image.
- Ask the students to create their image for the wider group. Using *Thought Tracking,* the teacher taps students to release from the image and explain the image they came up with.

Tips:

- Ensure the instructions are clear.
- Use Forum Theatre and Process Drama to play out a range of other scenarios.

Engaging with Tradition (the past and the historical)

Exercise 6: On fleeing war: stories and counter-stories

Context:

The mass influx of refugees into Europe from war-torn Syria reached unprecedented levels in 2015. Over 870.000 refugees from Syria arrived in Greece by sea, crossing the Aegean Sea. For a few months in the second half of 2015 until early 2016, refugees and migrants enjoyed almost unimpeded passage from Turkey to countries in northern Europe such as, Germany, Sweden, etc. The events sparked tensions in all countries along the route leading to the closing of borders along the Balkan route and to the EU-Turkey refugee agreement that saw Turkey agreeing to take back all refugees and migrants, including asylum seekers, who reach Greek islands. In turn, the EU committed to resettle Syrian refugees from Turkey and to provide 6 billion Euro in assistance to improve the conditions for refugees in Turkey. Despite the overall positive attitude of the Greek people in assisting refugees who arrived by sea, tensions run high within Greece, a country already hit by a massive economic crisis since 2010. However a similar story emerged involving Greek refugees in Syria in WWII. This is the story of Greek residents in many islands in Eastern Aegean Sea during WWII, who, following the famine that resulted from the German occupation, crossed the Aegean Sea into Turkey and then arrived in Aleppo and Homs in Syria, where they found safe refuge. Over 30.000 islanders attempted the cross with small boats during the night in order to avoid being spotted by the German Navy.

Aims:

The aim of the exercise is to facilitate a scenario that involves standing, as oneself, in the shoes of another, experiencing and seeing the world from their perspective.

Description:

Students are asked to stand in the shoes of persons fleeing war. They may use historical figures as examples. They can be asked to source examples in the press and in their own curriculum. Students are asked to produce short memoirs narrating the fleeing of a warzone and reaching a safe heaven in a third country. Care should be taken in this exercise where there are children in the class who may have experienced the trauma of forced migration or war.

Learning Outcomes:

- By completing this exercise students will grasp a number of the significant questions and themes relating to forced migration and the refugee crisis.
- Through imaginative engagement, students will develop the capacity to imagine and understand the different kinds of suffering undergone by fellow human beings.
- They will develop their abilities to communicate their responses through creative writing and through narratives.

Intended Age Group:	From 8 to 18 years
Duration:	40-120 minutes
Resources:	Range of media, including on internet, looking for images that may also “tell” a similar story. Digital storytelling projects may be useful. Memoir-style notebooks (optional) and pencils. These books can also be created as an in class exercise with basic resources.

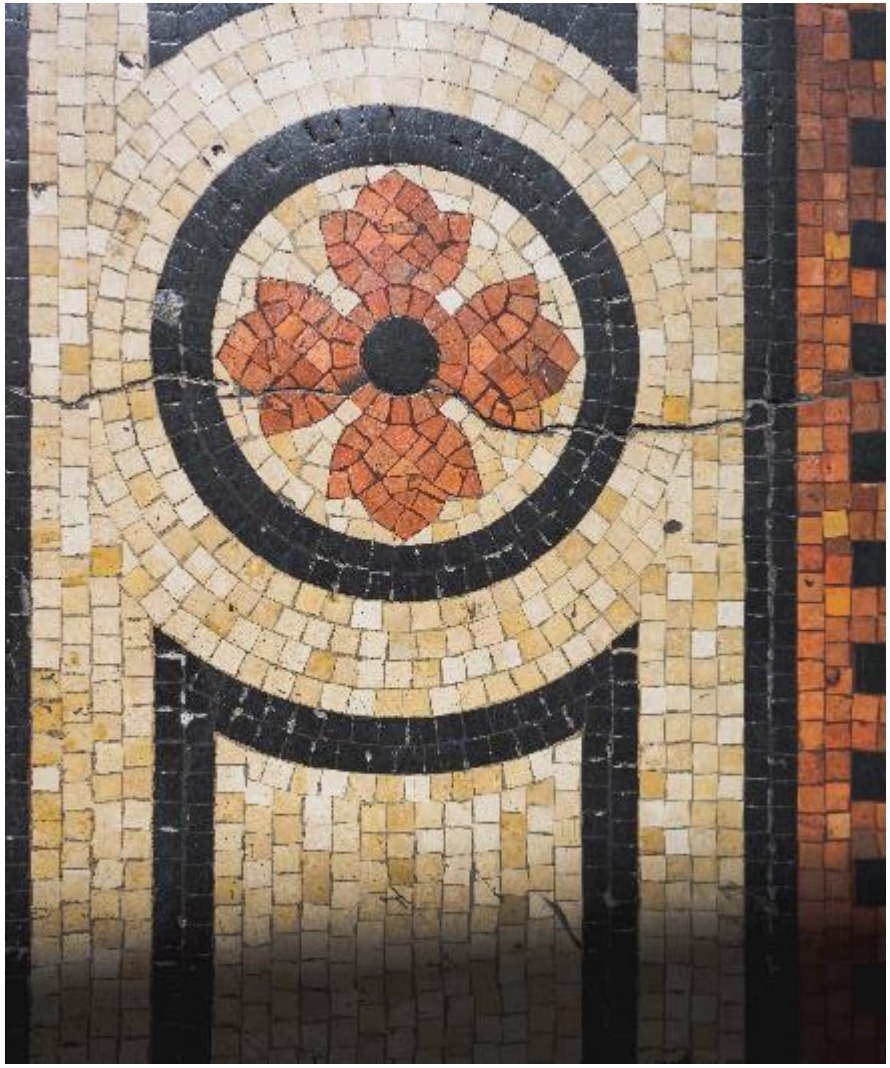
Engaging with Tradition (the past and the historical)

Exercise 6: On fleeing war: stories and counter-stories

Method:

This exercise involves the imaginative construction of narrative based on knowledge of prior scenarios. Building on other strategies introduced in the handbook, such as visual thinking strategies and philosophical enquiry, the teacher works with students to solicit initial responses, and to create a space to put questions on the table.

- Develop a response activity to generate affective responses, observations and questions using one of *the Enquiring Classroom* Strategies.
- Create a scenario in which students have to flee their own house within minutes. What would they bring with them and why? Why would help them on their journey?
- Building on this, ask the students to select a question/theme/idea that they want to explore further in their memoir. Examples navigation, terrain, relationship with others, ongoing movement and flight, emotional strain, etc.
- Ask students to research a historical event of surprising solidarity at a time of forced migration in order to write a fictional narrative of the experience.



Engaging with Tradition (the past and the historical)

Exercise 7: The distant past and the stories of our common world

Description:

This exercise aims to build a sense of connection to the idea of our common world and a sense that the diverse stories in human cultural and religious traditions are in some way all of our stories. It offers a set of imaginative exercises to deal with stories, myths, and beliefs, by connecting with the personal, again through imagination. In this way, the aim is to create a sense that this common world is an inheritance that all of us share as human beings.

Aims:

To develop a sense of shared and common history beyond our own specific traditions and lineages and to see a sense of affinity or resonance with the belief concerns of different religious and cultural traditions, as well as to locate differences.

Learning Outcomes:

- Students will deepen their understanding of beliefs, symbols and myths in diverse cultural traditions.
- Students will develop the capacity to engage imaginatively in these traditions and to make sense of some of the themes through personal story and commitment.

Intended Age Group: From 8 years to adult

Duration: If in gallery/museum space, additional time to explore and listen to stories. Otherwise 30 minutes. This can be connected with curriculum topics, in particular at primary level.

Resources: Coloured images of objects under discussion in print and/or on power point, if not engaging with a collection. Black pens, flash card size paper, postcard size paper, pencils, tracing paper.

Preparation:

Teachers should research the relevant object, myth or topic in order to tell a rich story of what is going on. This may be preceded by a “See, think, wonder..” exercise.

Engaging with Tradition (the past and the historical)

Exercise 7: The distant past and the stories of our common world

Method:

Task 1: Imagining the gods:

Step 1: Discussion of the Figure of Horus or Thoth (or another god) and identification of key characteristics associated with them.

Step 2: *Storytelling and Questioning:* For example, Horus the Sky god was imagined as a falcon because he had falcon-like qualities. In ancient Egypt sacred animals depicted the characteristics of a god. The Statuette of the sacred Baboon is a representation of the god Thoth, the god of writing, mathematics, astronomy and healing.

Ask students, what do you think these qualities might be, in the case of Horus? Why or when might you need to call on a sky god? What other creatures or objects might be used to represent a god of learning or knowledge in your educational setting? How about a god of perplexity? Of stuckness?

Step 3: Sacred animals were often used in Ancient Egypt as the focus of sacred ritual. Imagine yourself in Ancient Egypt. What sacred animal might you want to play a role in a ritual in your life? What would the ritual consist of?

Step 4: Working imaginatively and with cultural sensitivity, ask students: What sacred animals might you/we need to help us through life? (What would be our contemporary versions of this?)

Task 2: A journey of life.

This exercise focuses on Egyptian Funerary Texts (Neskons) such as the Book of the Dead.

Step 1: Introduce and discuss titles of the books Book of Coming or Going, the Book of Breathings and the Book of Dawnings. What might these be about.

Step 2: Working with images from the scrolls, introduce 'see, think, wonder..' strategy.

Step 3: What themes emerge?

Step 4: Draw a map of your own life using both text and image, paying attention to moments of significance, of transition, or of change.

- What amulets or protections do you/we need to help us through life? (What would be our contemporary versions of this?)
- Reflecting back on life, what might someone want to let go to help lighten their heart?
- If the details of your life were to be written on a scroll, what would the scroll say/show?

Step 5: *Missing Titles* (inspired by Vagabond Reviews): What other books might we have wished were written? (Book of Dreamings?)

Engaging with Tradition (the past and the historical)

Exercise 8: Mapping our Worlds

Description:

This exercise is drawn from the work of Jacqueline D'warte (2013, 2014) and colleagues in Western Sydney University. Further details of their project can be found in the references, with weblinks to the reports and all images of maps are provided by D'warte. Here we look to directly explore and support culturally sustaining pedagogies in classroom life. Teachers often worry about 'not knowing enough' about the cultures and languages of children in their classrooms, in particular when these classrooms are super-diverse. Culturally responsive and culturally sustaining pedagogies work from the knowledge of children, families and communities. This connects with the interpretative and dialogical approaches of a number of *The Enquiring Classroom* exercises in that it begins with the life world of the child and their knowledge of their own culture, language, faith, and so on.

This approach is a scaffolded one that seeks to expand the cultural and linguistic repertoires of students, teachers, families and communities by creating opportunities for encountering other perspectives. It teaches children research skills and encourages them to research their own experience and then to manifest these ideas visually through language maps. This could be extended to include a wide variety of arts-based methodologies, and critical perspectives might be developed through tools and approaches like photovoice. This exercise is very important in challenging tendencies towards monolingualism and monoculturalism in schools by demonstrating to children and their families that all languages and cultures are valued.

It also enables teachers' to build confidence in asking questions and learning from others, including children and families, rather than perhaps closing down conversations because of fear of not knowing enough, of 'getting things wrong' or 'offending'. It develops the capacity for open, interested and responsive listening on the part of teachers and ensures that children and their families feel that their linguistic and cultural identities are valued in school.

Aims:

- Develop children and young people's capabilities to be researchers of their own experiences.
- Develop capacities for multi-modal mapping of language and culture.
- Build understanding and knowledge of diverse cultures and languages in community of teachers, students and families.

Learning Outcomes:

- Increased knowledge, confidence and competence in one's own culture and other cultures.
- Ability to value and be curious about a range of cultures.
- Formation of research skills and skills of analysis.
- Capacity to listen and build community.
- Increased sensitivity and facilitation skills of teachers in creating scenarios to enable culturally responsive pedagogies.
- Development of literacy skills.

Engaging with Tradition (the past and the historical)

Exercise 8: Mapping our Worlds

Intended Age Group: From 8 years old to early adult.

Duration: Undertaken over a period of months.

Resources: For maps, A3 & A4 paper, coloured pencils, pens.

Preparation:

The most helpful way to develop a deeper understanding of how to approach this exercise is to see the resources by D'warte and colleagues. Links are provided in the references.

Method:

Phase 1: Thinking about Research:

- Explore 'what is research?' with the class. Brain storming, concept constellations and other exercises from philosophical enquiry are useful here.
- Also draw on examples of research from the curriculum, drawing on the different tasks that the children do or have learned about through the curriculum.
- Propose that the topic for their research as a class is "The different languages in our classroom, in our homes and in our community".
- Explore different options for researching this and the different ideas that the children may have about researching. Think about how to do research in the different settings. Encourage them to reflect on how much they know about the languages that children speak in their school.
- Propose and explore different possibilities for gathering the information/data: recording interviews/mapping/photos/online.
- Discuss potential questions and who they will interview. Consider how they will store the data.
- Practice interviewing in class, perhaps using a goldfish bowl activity.
- Practice presentation skills, presenting on a topic of interest for a designated time.
- Create small research support groups for discussion.

Phase 2: Doing Research

- Children agree a broad range of key questions that they are going to ask their interviewees in their family and community.
- Children develop their ideas for mapping their own experiences of using and encountering different languages. D'warte's language mapping exercises are very helpful here. These can be multi-modal, using text and image. This exercise builds on some of the activities in *Encountering the World.*
- Children can also observe how often they hear, read, or encounter different languages in everyday life, and note these observations.

Phase 3: Activities and Sharing Research

- Children bring their language maps into the classroom and present them to their classmates. These presentations can be recorded and accompany their images.
- Children compare their language maps with one another. Teacher should act as facilitator. It is an excellent opportunity to learn more about the lives of children in the classroom.
- Children teach one another their languages and ask questions about one another's languages.
- As a collective, children work with different ways of presenting what they have learned about different language use in their class. This can connect with different aspects of curriculum – history, maths, drama, geography and so forth.

Engaging with Tradition (the past and the historical)

Exercise 8: Mapping our Worlds

Method continued:

Phase 4: Connecting with the World

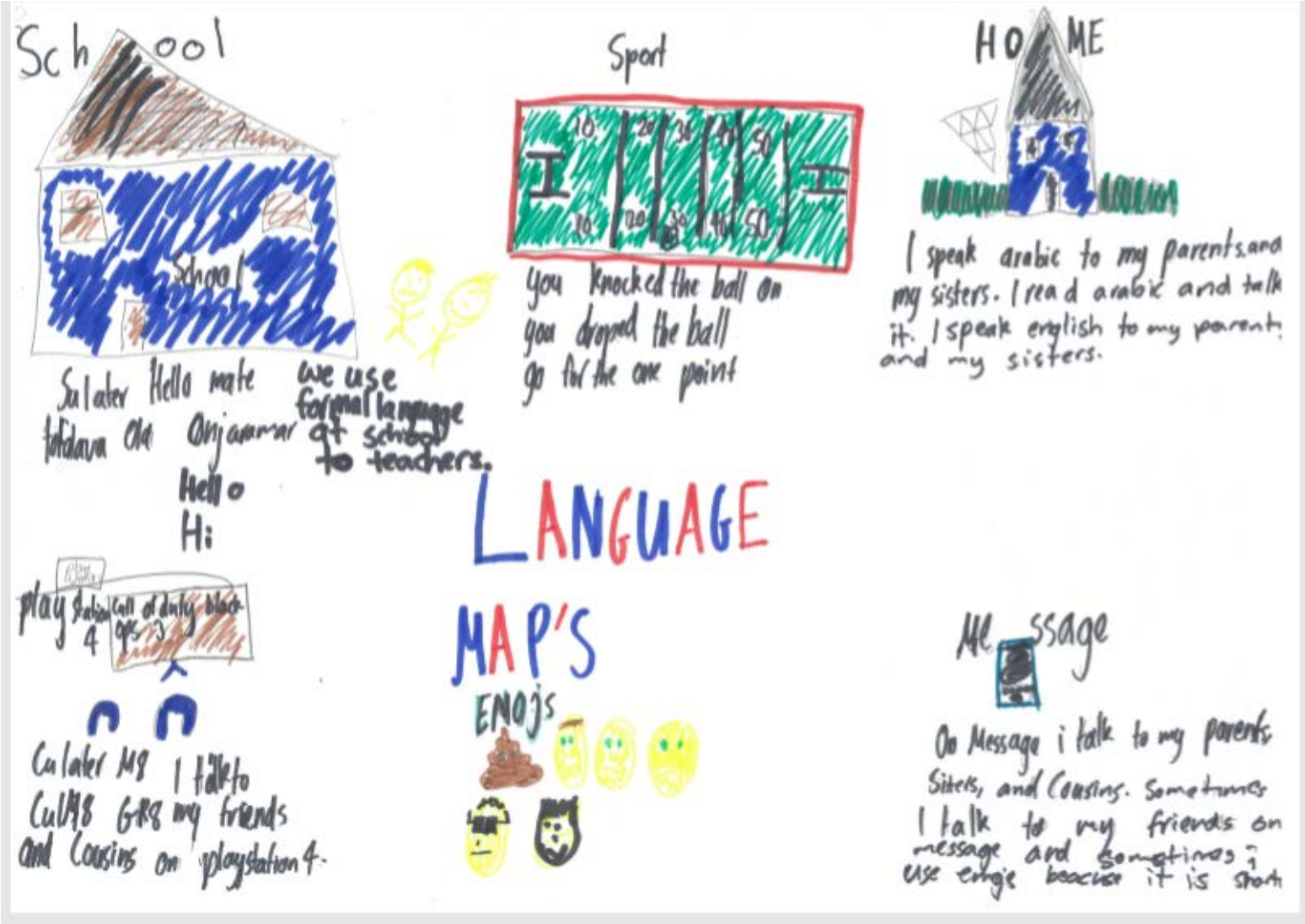
- For older children, there is an opportunity to connect with other exercises in this section and other sections, in order to reflect on legacies of white supremacy, language politics, cultural assimilation, power and so forth.
- There is also an opportunity to engage families and the wider community through shared bi-lingual storytelling or dual-book reading.

Engaging with Tradition (the past and the historical)

Exercise 8: Mapping our Worlds

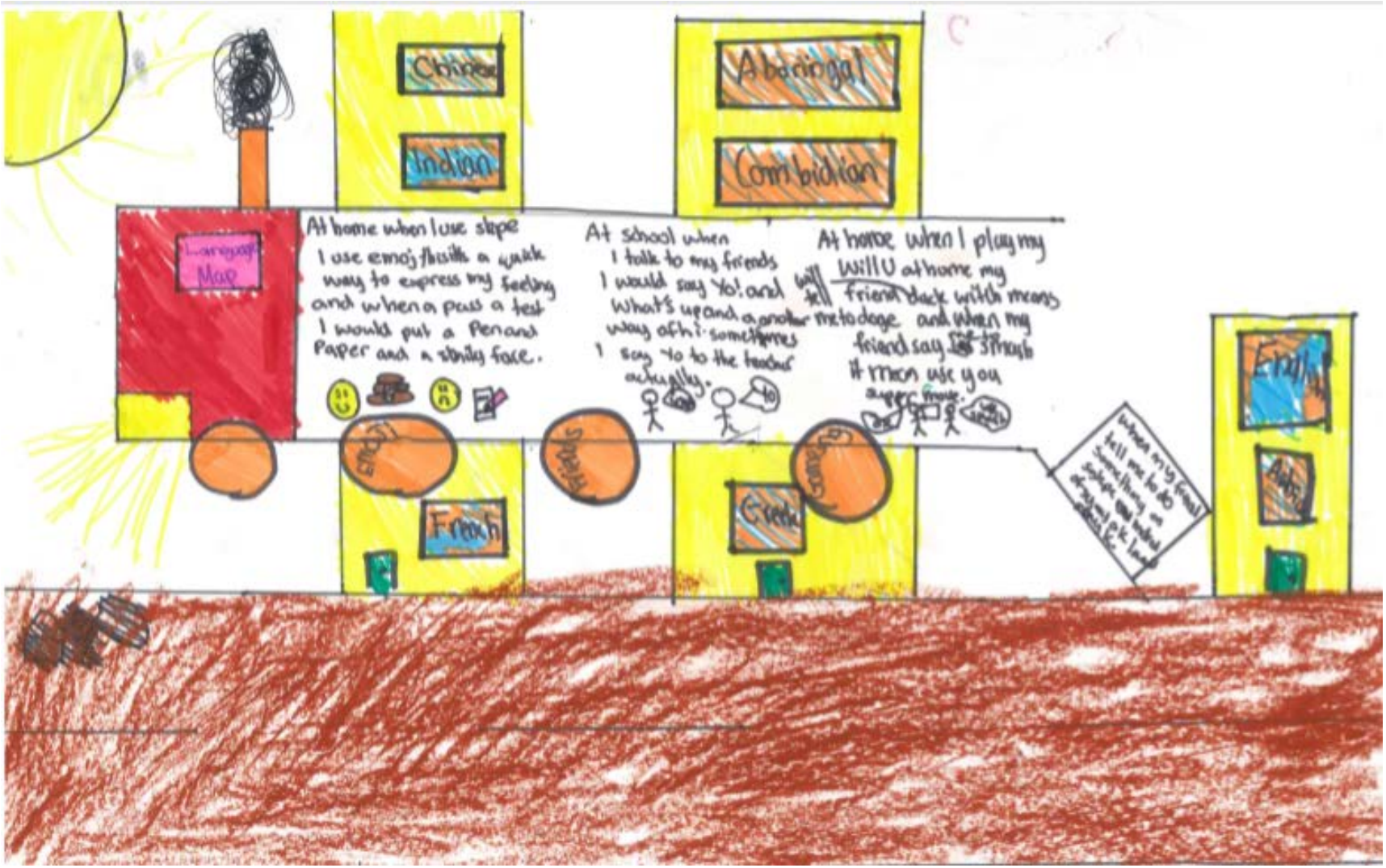
Engaging with Tradition (the past and the historical)

Exercise 8: Mapping our Worlds



Engaging with Tradition (the past and the historical)

Exercise 8: Mapping our Worlds



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Living Values:

Exercise 1: Photo: Marta Mund
Exercise 2: Photo: Marta Mund
Exercise 5: Lovisa Bergdahl

Engaging with Tradition

Exercise 8: *Jacqueline* D'warte

(moments of stuckness and perplexity)

Difficult Conversations

Difficult Conversations

Exercise 1: Moments of Stuckness and Perplexity

Description:

Develop a space for discussing difficult situations and moments in classrooms is important for educators and others involved in working with children and young people. By sharing, without naming individuals, difficult moments professionally when they went sure how to respond to a situation, this opens up the opportunity for exchange and the possibility of exploring creative responses. Part of this involves working together to distinguish between: 1. Pedagogical moments; 2. Pastoral moments; 3. Judicial (or reporting) moments. These are context specific and dependent on established prior relations, however, sharing stories and strategies can capacity build in this regard. This exercise should not be introduced until the group have spent some time together and they should be able to speak in confidence. The exercises work with the assumption that the knowledge and the expertise lies in the space of the room. The creative strategies introduced through this handbook are also devised to support teachers in responding pedagogically, where appropriate, to difficult moments, and determining when and how to respond.

Aims:

The aim of this exercise is to create a space for professional sharing of practice, in relations of mutual trust.

Case Study (for Task 2)

Develop a space for discussing difficult situations and moments in In your class you notice that a 15 year old white male student is sometimes argumentative and assertive when topics relating to ethnic and religious minorities, homeless people, refugees, migrants, asylum seekers, and socio-economically disadvantaged groups are mentioned. Sometimes he stays quiet. But some of the time he expresses derogatory views often associated with what is called the alt-right. This student is a very articulate, academically capable, well-balanced, sociable and popular student. He is otherwise very polite. His tendency is to confront and challenge, in a very assertive manner, anyone whose views he disagrees with. He tends to repeat phrases like 'that's typical of what you liberal lefties say…you haven't got a clue'. He sometimes repeats statistics that portray minority groups in a negative light by linking Muslims to Sharia law and the death penalty or mistreatment of women or stating what he claims are factual statistics about the amount of rapes or murders, burglaries and acts of terrorism that have been committed by asylum seekers. When peers respond to him and challenge him he says that his arguments are based on 'fact' whereas their response is based on naïve, uninformed 'feeling'. The interaction becomes heated and tense. As a teacher you are very uncomfortable with this situation and you really don't know what to do.

Discuss How and When to Respond.

Difficult Conversations (moments of stuckness and perplexity)

Exercise 1: Moments of Stuckness and Perplexity

Method:

Task 1: Sharing Stories and Practice

Step 1: In advance of the session, they should have reflected on a moment of difficulty that they have experienced in the classroom, or a story of a difficult moment which they have heard about from someone else. The descriptions offered should be anonymised and preserve confidentiality. Place the stories, on blank postcards, in the *Box of Paralysis.*

Another strategy may be to introduce a case study scenario as outlined below that distils some of the issues currently facing teachers.

Step 2: Participants create a circle, and the cards are placed with the writing side facing down in the middle of the circle.

Step 3: A volunteer chooses a card at random and reads aloud the story on it.

Step 4: The group discusses and explores the story, engaging constructively, sensitively, and thoughtfully with the topic, sharing practices and possibly shared experiences. Depending on the nature of the 'moment of stuckness or perplexity', possible responses and/or pedagogical strategies are suggested. When participants are ready, another card is chosen.

Step 5: Time is given to debrief and to reflect on the exercise.

Task 2: Difficult Conversations: A Case Study

Description: This case study example focuses on the *when* question and the *how* question in responding to difficult moments as they are live in the classroom, or relationships that have become difficult with students. How do we decide whether this is a *pedagogical* moment, a *pastoral* moment, and a *judicial* moment? When should we adopt different responses? *What* are the most effective responses in each case?

Task 3: Pedagogies of Discomfort and Empathy.

Whilst initiatives like *The Enquiring Classroom* often appeal to teachers and other educators already interested in these questions, the encounter with 'difference' can be challenging for some teachers, in particular those who operate with a mono-cultural idea of nationality and even citizenship and who may feel that newcomers should assimilate to the dominant culture. This can be the case in Sweden, Greece and Ireland, although for different reasons, and the sensitivity to local context and local reasons is essential here.

Task 3 continued overleaf

Reference:

Zembylas, M. & E. Papamichael (2017) 'Pedagogies of discomfort and empathy in multicultural teacher education', *Intercultural Education,* 28(1), pp.1-19.

Difficult Conversations (moments of stuckness and perplexity)

Exercise 1: Moments of Stuckness and Perplexity

Method:

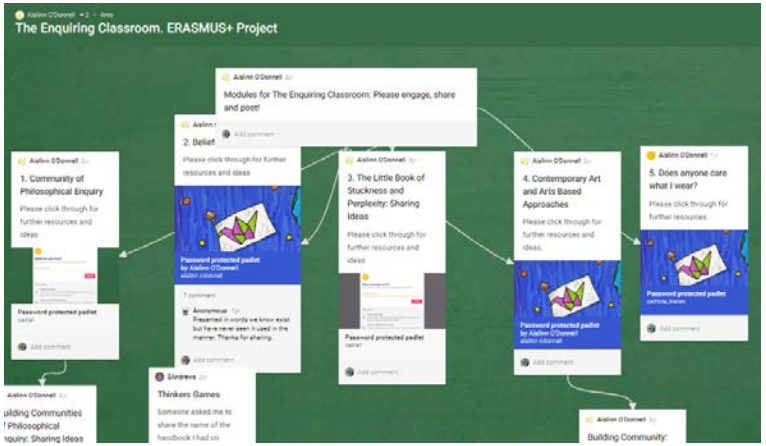
This exercise draws in part from some of the reflections from Michalinos Zembylas and Elena Papamichael (2017) 'Pedagogies of discomfort and empathy in multicultural teacher education'. In that article they reflect on the importance of discomfort and pedagogy in anti-racist teacher education and 'decolonising intercultural education'. It can be particularly challenging to hear criticisms when teachers may not have felt that they have done something wrong. Here we reflect on the difficulties of discomfort and the opportunities for learning and connection. This is central to *The Enquiring Classroom* approach as the critical response to difficult moments needs, at least sometimes, to be complemented by the creative and imaginative response, otherwise there is a risk of retreat into defensiveness or indeed righteousness (for teacher or student).

One exercise that might help teachers could be to write in advance a short checklist to enable them to reframe what they may experience as disturbing moments of encounter with difference. This needs further development but here are some propositions for a beginning checklist, in particular in an encounter with parents or community members. This builds on the appreciative enquiry approach by re-framing what may seem like criticism or negativity into an articulation of what is valued by the person. Part of the difficulty can be a tendency to *react* to criticism, in particular when we feel vulnerable, accused of wrongdoing, misrepresented, or lacking in knowledge. This reaction may be part of histories that work with 'us' and 'them' logics, so that only some people are *really* Irish, Swedish, Greek. Sometimes it can be from fear of loss of culture, in particular in countries who have undergone colonialism. This checklist doesn't seek to ignore this but rather reflects on how it might be re-framed to enable a more productive and thoughtful engagement with the other person or people.

Suggested Checklist

- What can I learn from what this person is saying, even if I disagree?
- Can I listen to this person and enquire with them, rather than becoming defensive?
- Can I take a moment to imagine what it might be like for me to be in their situation at this time, in this society, and in this place?
- Do I have any sense of what my blind spots/habitual triggers might be in situations like this?
- Noting my reactions, what kind of response could I have that would be surprising (for me) and might help to build a connection with this other person?
- Are there opportunities to build other kinds of relations and connections and perhaps put more difficult moments on temporary hold for future conversations?
- What opportunities do I have to practice active listening and when, where and how can I practice active listening?
- What would it mean to re-frame this (difficult) encounter as a positive teaching and learning moment?
- What is my response telling me about my positive values?
- How can I re-frame these values to also be inclusive of this child and their family?
- Am I ok with accepting that perhaps sometimes I might be wrong? How does this make me feel as a human being and as a teacher?

Project Resources



Website

http://www.enquiring-project.eu/

Log on to our website to find all our downloadable resources and links to all online platforms.

Padlet

Please visit our Padlet boards. These provide a visual guide to our methodologies and we actively encourage engagement and participation.
https://padlet.com/aislinnjodonnell/enquiringclassroom
Password: Enquiry

Social Media Channels

Facebook: facebook.com/EnquiringClassroom/
Twitter: twitter.com/EnquiringClass

Open Discovery Space

Visit The Enquiring Classroom online hub in the Open Discovery Space Online Community:
https://portal.opendiscoveryspace.eu/en/community/enquiring-classroom-846694
Teachers Academy: https://portal.opendiscoveryspace.eu/en/topic-courses/enquiring-classroom-academy

Project Team

Aislinn O'Donnell

Aislinn O'Donnell is Professor of Education in Maynooth University. Aislinn has developed a number of creative research and teaching projects that seek to introduce philosophy to settings like the prison, probation projects, and drug projects. She has an ongoing collaborative project in primary schools called Art and Philosophy in the Classroom with gallery educator and curator, Katy Fitzpatrick and was a founding member of Philosophy Ireland. Aislinn is interested in exploring innovative and experimental approaches to teaching philosophy, fostering cross-disciplinary dialogue between philosophy and other subject areas, such as contemporary art, and developing pedagogical strategies to help us to reflect upon ethics, inclusion, pluralism, and the global refugee crisis in educational institutions and society. https://www.maynoothuniversity.ie/people/aislinn-odonnell

Patricia Kieran

Patricia Kieran teaches Education about Religions and Beliefs at Mary Immaculate College, University of Limerick, Ireland. She is keenly interested in inter-belief dialogue and her current research focuses on the manner in which learners might explore deeply personal, complex and sensitive issues surrounding religions and beliefs in a multi-belief context. Her work focuses on teaching creatively, using religious artefacts in the classroom to explore complex religious themes, and on the representation of religions and beliefs in curricular programs. She has been a visiting ICUSTA Scholar to the University of Saint Thomas in Texas, USA and has published a number of books on religious pluralism in educational practice as well as inter-religious dialogue and Theology in an intercultural context.

Project Team

Lovisa Bergdahl
Lovisa Bergdahl is Associate Professor of education. She is currently conducting the research project "Lived Values: a pedagogical-philosophical groundworking of the value basis of Swedish schools" financed by the Swedish Research Council (2015-2019). The project focuses on what has become of values education in the knowledge society and its overall aim is to seek out an educational language for the formative task of schools. Bergdahl is particularly interested in the value conflicts that arise in schools in postsecular liberal democratic societies and the pedagogical questions that these tensions seem to generate for teachers and students in the classroom.

Elisabet Langmann
Elisabet Langmann is Assistant Professor of education at Södertörn University, Sweden. Placing educational practice and philosophical and aesthetical explorations at the center of her work, her research is situated within the field of ethics and values education. Langmann is particularly interested in developing innovative and creative approaches to fostering values in schools, and in seeking out affirmative ways of engaging in difficult ethical discussions in the multicultural classroom. She is currently working in the research project "Lived Values: a pedagogical-philosophical groundworking of the value basis of Swedish schools".

Stephanos Cherouvis

Stephanos Cherouvis has a background in Linguistics and Philosophy of Science and a long interest in open access (OERs) and technology-enhanced education. He has been involved in the implementation and research of online community building initiatives in education, in the framework of large-scale Horizon 2020 & Erasmus+ initiatives (Open Discovery Space, Inspiring Science Education, CREATIONS. He is a cautious enthusiast about the role of social media in education and all things human.

Rachel Ryan

Rachel Ryan in her administrative role as The Enquiring Classroom Project Officer in Mary Immaculate College has used her skills gained working within the marketing advertising industry to design and create materials used for dissemination and publicity within this project. Rachel graduated with a B.Sc. in Multimedia with Computer and Design and has a special interest in information design and usability in both online and traditions formats.

This project has been funded under ERASMUS+ Key Action 2. We are enormously grateful for the opportunity and support we have received from all members involved in ERASMUS+ at a national and European level.

Acknowledgements

With thanks to Mary Collins for her help and support since the earliest conceptualisation of the project. With thanks to Triena Delaney for supporting the project over a key period of the project. A very special thanks to Rachel Ryan for the stellar work that she has done throughout the project, in particular through project design, training and summer school support and reporting. Her imagination, skills, enthusiasm, and energy were vital to the success of the project, and she went far beyond the call of duty.

With thanks to all of our partners, participants, and the different organisations and agencies who have engaged with and supported our work, with particular thanks to the Chester Beatty Library (Dublin) and the Hunt Museum (Limerick) for hosting the Irish training schools. Thanks to our universities and school that have provided such a positive atmosphere of support through the project.

Finally many thanks to Erasmus+ for funding the project and Léargas for their vital help, advice and interest through the project.

Disclaimer:

This document reflects the views of the authors and the Commission cannot be held responsible for any use which may be made of the information contained therein.

THE ENQUIRING CLASSROOM

The Enquiring Classroom methodologies have been developed in collaboration with teachers and other educators. It is underpinned by a philosophy of education that has developed through this engagement. This re-articulates the relationship between values, democracy and education. The Enquiring Classroom's creative pedagogical strategies are designed to engage teachers and students in thinking and talking about the rich stories of our common world, the pluralistic nature of life and society, the existential dimensions of the human condition, and the values that hold us. By being clear about the norms and values that govern educational spaces, it can become easier to navigate difficult conversations, including those about identity, colonialism, ethics, values, religions and beliefs, diversity, belonging and violence. Educational spaces involve 'putting matters on the table' in an educational way. Through culturally responsive and culturally sustaining pedagogies, students are invited to bring their life-worlds into educational spaces, and teachers are encouraged to see this as part of the cultural and educational richness of classroom and school life. By also asking students to face historic and contemporary injustices and conflicts, educational spaces can also become spaces in which we come to understand why the world is how it is and imagine how it might be otherwise. Each new generation can thus come to take on the task of reimagining and renewing our common world.

Co-funded by the Erasmus+ Programme of the European Union

This project has been funded by ERASMUS+ KA2.
Project Number: - 2016-2-KA201-016892

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