



MIRRORS MIRRORS

LESSON PLANS

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



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Introductory note

In 2016 five schools from Cyprus, Germany, Greece, Italy and Poland teamed up carry out a project on inclusion and integration in the framework of Erasmus + KA2 Cooperation for Innovation and the Exchange of Good Practices. Depending on the geographical and political position of their countries the partner schools had experienced the increasing influx of migrants and more particularly of refugees to varying degrees. All partner schools agreed that meaningful steps needed to be taken to effectively integrate students with different cultural and linguistic background and to confront growing tendencies towards xenophobia and racism.

The acronym for the project title was “**MIRRORS**” which stands for “Making Integration a Reflective Responsible Opportunity for a Rightful Society”. We were led to the term “MIRRORS” by Sidney J. Harris' quote "The whole purpose of education is to turn mirrors into windows" which seemed to be the most proper and challenging motto for our project objectives. In fact, we started off inviting students to look at themselves in the mirror in search of their own cultural and personal identity. They were then progressively guided to open themselves to the richness of diversity, looking into and through windows to different cultures, and looking for building new, creative ways of communicating, sharing, learning and growing together. Methodologically we opted for visual and performing arts which would make available non-verbal "languages" to students who experience severe linguistic limitations when it comes to expressing experiences and emotions and of course when it comes to learning. To varying degrees creative drama, Forum Theatre, expressionist dance and video/film as well as sports were identified as being practiced in our schools to promote inclusion and integration, and were consequently chosen as the main methodological pillars of the project.

The lesson plans and related materials collected in this e-book are the ones carried out by partner schools in preparation of the Learning/Teaching/Training Activities which brought together students and teachers of all partner schools to exchange their results and to experience mutual learning in a multicultural context.

We are pleased to make available these lesson plans and materials available to teachers and multipliers who together with their students are willing to turn mirrors into windows.

CHAPTER 1

CULTURE, STEREOTYPES and PREJUDICES

Lesson Plan: Culture

Lessons on culture were carried out in different classes, different age groups and by different teachers. The following lesson plans, which were published in 2006 by "Teaching Culture!" a [Grundtvig 1](#) project funded by the European Union, were supplied to the teachers but had to be adjusted and customized to the different needs. For our students an action-oriented approach is the method of choice, an analytical approach serves comparatively few students.

The intercultural interview	Game, warming up, get to know each other, role-play, intercultural awareness, communication
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http://www.teaching-culture.de/en/products/lesson_plans/Activity%20-%20The%20intercultural%20interview.pdf

True of false	Discussion about Stereotypes, cultural knowledge / awareness
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http://www.teaching-culture.de/en/products/lesson_plans/Activity%20-%20True%20of%20False.pdf

You what?	Nonverbal Communication by Dot Aastrom and Pat Shrimpton
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http://www.teaching-culture.de/en/products/lesson_plans/Moderators_new/Aastrom,%20Dot%20and%20Pat%20S%20You%20what%20-%20Nonverbal%20communication;%20Lesson%20plan.doc

What do you know about ... country?	warming up, mind mapping before starting lectures about a certain country, facts about culture (history, geography, society)
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http://www.teaching-culture.de/en/products/lesson_plans/Activity%20-%20What%20do%20you%20know%20about%20X%20country.pdf

Get to know your neighbours 1	European stereotypes by Alexandra Haas
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http://www.teaching-culture.de/en/products/lesson_plans/Moderators_new/Haas,%20Alexandra%20-%20-%20Get%20to%20know%20your%20neighbours%201%20-%20European%20stereotypes.pdf

(More activities are available for download from <http://www.teaching-culture.de>)

The following activity proved to be particularly instructive and enlightening to our students:

2 ANNEX
Ambassadors' Tea Party

Migration and Cultural Diversity 28

Role Cards for Ambassadors Tea Party
Ambassador from Valdesta
In your country it is natural to stand very close to a person when speaking to him/her. The closer you are the more comfortable you feel. When you arrive at the tea party you will obviously be trying to make yourself feel as comfortable as possible.

Ambassador from Lanivia
In your country people value 'touching' a great deal. When meeting others for the first time you usually hold hands for a few minutes to express your pleasure in meeting each other. Conversations among fellow Lanivians include a great deal of touching – both to emphasize their points and to maintain the contact. When you arrive at the tea party you will be wanting to express your pleasure at being there a great deal.

Ambassador from Syrabia
In your country it is a sign of respect to consider another person's words very carefully. Thus, you never respond immediately when someone speaks to you. Usually you wait about 10 seconds before replying. When you arrive at the tea party, you will be trying to show a great deal of respect to the people you meet at the party.

Ambassador from Montza
To be friendly in your country means speaking very loudly and using your hands a great deal. In addition, it is considered polite to begin speaking before the other person has completed their sentence to show that you are really listening. When you arrive at the tea party you wish to be very friendly and especially polite to everyone, as you haven't met many of the people there before.

Ambassador from Zhabori
In your country, it is considered very impolite to look directly at the person with whom you are speaking. Therefore your eyes will always be on the ceiling, the floor – never directly focussed on the other person. It is also polite to maintain a good amount of distance from someone when you are conversing. When you arrive at the tea party you will be trying to be very polite.

Taken from: Value the difference Resource Pack, SALTO Cultural Diversity Resource Centre, 2016 (SALTO Cultural Diversity is one of the eight SALTO-YOUTH Resource Centres working on European priority areas within the youth field to support the European Commission's programme Erasmus+.)

Lesson plan for a unit on stereotypes and prejudices and their effects & short review of activities

Topic of the unit:

Stereotypes and prejudices – a problem that all social entities face – and their effects on individuals and groups

Age of students: 13/14

Topics of the lessons:

1. Stereotypes and prejudices – nobody is immune to them. Identification of positive/negative stereotypes and prejudices. Analysis of causes and origins. Segregation, discrimination, racism, xenophobia – repercussions on the individual, social entities and society
2. Different types of manifestations of stereotypes and prejudices
3. From conflict to scene – conflict situations put on stage
4. Preventive action – **Forum Theatre** – reality check.
A method to change and not only observe and interpret realities
5. Stereotypes and prejudices – prevention at school

Learning goals:

1. Students will understand the definitions of stereotypes, prejudice, discrimination, racism, xenophobia.
2. Students will be able to articulate how these concepts are related and relevant to everyday life.
3. Students will be able to discover manifestations of stereotypes, prejudice and discrimination in their social environment and most particularly at school.
4. Students will learn the “Forum Theatre” approach and develop an ability to suggest and enact solutions to problems that are enacted in an unsolved form.

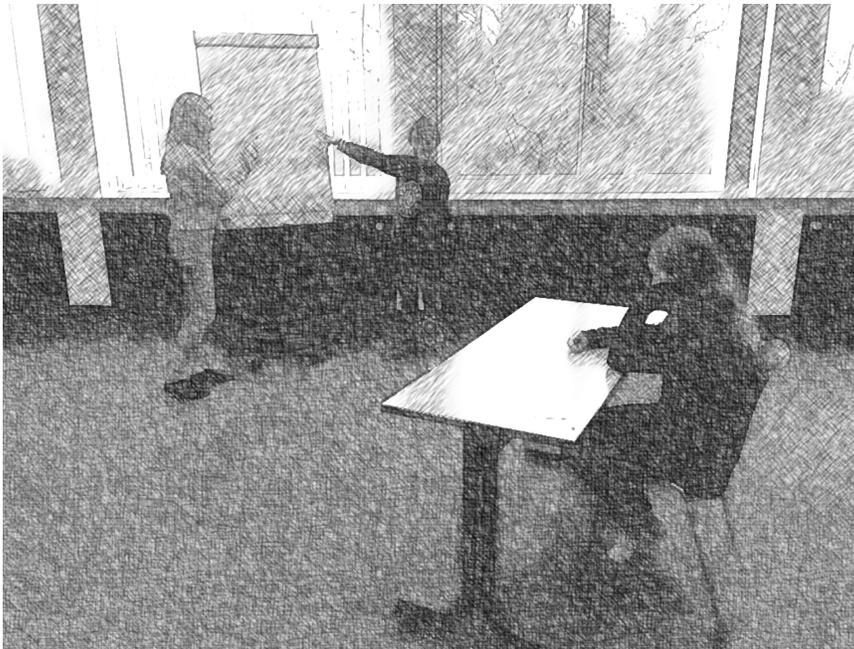
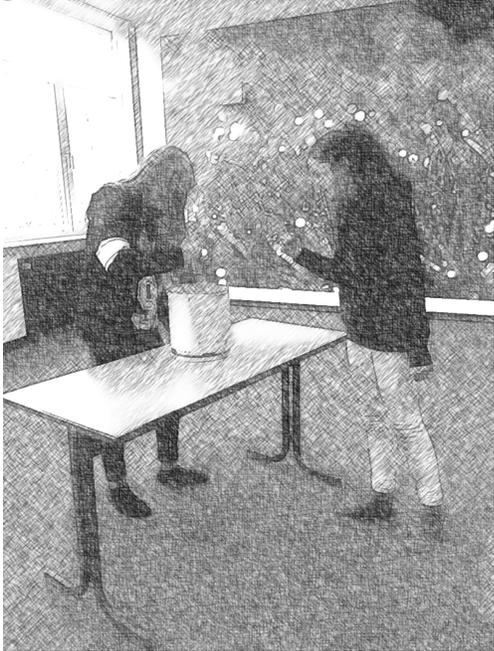
Forum Theatre is a theatrical game in which a problem is shown in an unsolved form, to which the audience, again spect-actors, is invited to suggest and enact solutions. The problem is always the symptom of an oppression, and generally involves visible oppressors and a protagonist who is oppressed. In its purest form, both actors and spect-actors will be people who are victims of the oppression under consideration; that is why they are able to offer alternative solutions, because they themselves are personally acquainted with the oppression. After one showing of the scene, which is known as ‘the model’ (it can be a full-length play), it is shown again slightly speeded up, and follows exactly the same course until a member of the audience shouts ‘Stop!’, takes the place of the protagonist and tries to defeat the oppressors. Page xxiv

It asks questions without dictating the answers. This again is fundamental to Theatre of the Oppressed – it is never didactic to its audience, it involves a process of learning together rather than one-way teaching; it assumes that there is as much likelihood of the audience knowing the answers as the performers. Page xxiii-xxiv

From: Augusto Boal, Games for actors and non-actors, available as e-book and pdf document on the internet from various sources

Short review of activities:

Model scenes:



Looking in the mirror at..... CARNIVAL

Worksheet "Carnival Traditions"

Key/Guiding Questions:

- What is carnival?
 - Why is it celebrated and when?
 - When and how does it start?
 - How is it celebrated?
 - Any public events?
 - In the streets? In event halls?
 - Any parades?
 - Any links to
 - Differences in celebrating carnival in different parts of the country?
 - Do people disguise?
 - If so, children only or also adults?
 - Are masks traditionally part of the disguise?
 - Are they handmade?
 - Are carnival activities covered by the press and/or shown on TV?
 - Is it a public holiday?
 - What role does alcohol play?
 - Are there special treats for children?

 - What role does carnival play in your family?
 - Does your family watch the carnival parade?
 - Are members of your family part of any carnival clubs?
 - If so, what are their roles?
 - Do you, yourself, take active part in carnival activities?
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- Answer as many questions as possible with regard to the area where you live.
- Do you know of other practices in other places?
- Do you think carnival is celebrated in other European countries?
- Do you know of any example?
- What do you think? Is it celebrated the same way as you know it?

Lesson plan

Understanding and confronting stereotypes

Objectives

Students will learn that:

1. Assumptions can lead to stereotypes and unfair judgments about individuals and groups.
2. Stereotypes affect our lives.

Procedures

1. Explaining the term stereotypes – (presentation attached)...discussing with the students how people often use stereotypes to judge others, how these labels are often based on clothing, looks, the way a person talks, or the groups to which he or she belongs. Asking the children about their experiences. Have they ever been unfairly judged? How did they feel then?
2. Working in groups – the students' task is to find on the net the examples of labeling people – stereotypes about various nations...and discuss it. If they find the word which they don't understand, they should check it in a dictionary. They can list many good and bad adjectives.
3. Feedback – checking how well the students have done their work..what they have found. Was there anything that inspired/ surprised/ annoyed them? Do they agree with these assumptions? Can we apply them to everybody? (this discussion can be held in Polish) Did they find any interesting English words? What do they mean? (this exercise can expand their vocabulary)
4. Projects – preparing posters challenging and confronting stereotypes – they can choose the groups or nations they want.

For sum up – evaluation – the students exchange the posters and discuss their friends' projects – what they find interesting; they agree with these statements if yes or no why.

http://prezi.com/jvpnbhmi6ls/?utm_campaign=share&utm_medium=copy&rc=ex0share

Chapter 2

Feelings, Emotions and Masks

ICEBREAKERS

Objectives

- Student partner get to know each other
- Make friends and connections
- Cooperate and break the ice between partners

Activities

1. Name aerobics. The first person can either go to the center of the circle or else stay where they are. Ask the person to introduce themselves by their first name, but instruct them to make some sort of movement or do an action for each syllable of their name. For example: The name "Jonathan " (Jon-a-than) would require that person to make three distinct movements of their choice. Each person in the group repeat the person's name while also mimicking the actions they performed.
2. Students just walk around and shake hands saying their names.
3. When they shake hands in couple, they also try to shake hands with another student, they introduce themselves and create a team of 3 students.
4. Each student gets a working sheet and a pencil. They have to fill in blank spaces with names of partner students that have or own something, i.e. write the names of 4 students (from other countries) that have a dog at home.
5. Team play. Players to reorder themselves as quickly as possible.

From shortest to tallest – how many letters are in your first name or in alphabetic order.

From farthest away to closest – birthplace.

From least to most – how many brothers and sisters you have.

Shortest to tallest – height, or shoe size.

Beginning to end of year – birthdates.

6. Snowball Fight. Each student is given a piece of paper and told to write five facts about themselves. After they have all written down their facts, tell them to wad the piece of paper and begin a snowball fight. When you think they have thrown enough – or they begin to get carried away – tell them to pick up the “snowball” closest to them, read the facts, and try

to find out whose snowball they have by asking yes or no questions only. The first one to do so is the winner. Have the students continue until they have all succeeded.

7. Divide the group into pairs. Mirrors. First student acts and the second one has to do the same thing.
8. In their pairs student stand at the end of the class. They blow a bubble and try to get it opposite to the other wall by blowing.
9. Balloon fights. They try to break a balloon with their bellies.
10. Interviews. A group with an odd number of participants can have one group of three, or the odd person can partner with the group leader. Spread out as much as possible so that each partners can hear each other speak. Each group will need to decide who is going to be the “interviewer” and who will be the “subject.” Everyone will eventually play both roles, so it doesn’t really matter who goes first. Give the group three minutes for each interviewer to learn three interesting facts about their subject by asking specific questions. Do not allow them to ask, “What are three interesting facts about you?” Good questions examples are: Where did you grow up? What was your favorite class in high school? What do you like to do in your spare time? After three minutes, bring the players together and allow one interviewer at a time to explain what interesting facts they discovered.
11. “Hall of fame”. Let’s sing together.

M.I.R.R.O.R.S. LTТА

Cyprus 2017

Find 5 partners from other countries than your own, who

have a dog	like pizza	don't like football
love mathematics	take dancing lessons	sing in the shower
enjoy Justin Bieber's songs	wear shoe size 35	play xbox

Unterrichtsplanung zu einer Mannequin-Challenge

Lesson Plan Mannequin-Challenge

Thema der Unterrichtsreihe:

Topic of the Unit:

„Eine Maske erzählt uns mehr als sein Gesicht“ – Gefühlschaos im Schulalltag
“A mask tells more than a face” - Emotional chaos in everyday school life

Alter der SchülerInnen: 11/12

Age of the Students: 11/12

Themen der einzelnen Unterrichtsstunden:

Topics of the relevant lessons:

1. „Kennst du das Gefühl?“ – Anfertigung einer MindMap zu positiven und negativen Gefühlen
 - a. “Do you know the feeling” - Creating a mind map of positive and negative feelings
2. „Planung ist alles“ – Auswahl einer Szene aus dem Schulalltag
 - a. “Planning is everything” - Choosing a scene from everyday school life
3. „Die Weltsprache unserer Zeit“ – Gestaltung der Masken in Anlehnung an die Whatsapp-Emojis
 - a. “The universal language of our time” - Mask creation based on whatsapp emojis
4. „Es ist noch kein Meister vom Himmel gefallen“ – Standbilder einüben zur Vorbereitung auf die Mannequin-Challenge
 - a. “Practice makes perfect” - Practicing freeze images to prepare for mannequin challenge
5. „Bewegungslos posieren“ – Durchführung der Mannequin-Challenge mit anschließendem Videodreh
 - a. “Posing without moving” - Mannequin challenge and subsequent video shoot

Lernziele:

Learning objectives:

1. Die SchülerInnen erstellen eine MindMap, indem sie negative und positive Gefühle aus ihrem Schulalltag zusammentragen.
 - a. Students create a mindmap, collecting negative and positive feelings from their everyday school life.
2. Die SchülerInnen suchen sich in Kleingruppen (2-3 Personen) ein passendes Gefühl/passende Gefühle zu einer alltäglichen Situation aus der Schule aus.
 - a. Students work in small groups (2-3 people) and choose a feeling resulting from a situation in everyday school life.

3. Die SchülerInnen verschriftlichen ihre Planung, indem sie die ausgewählte Szene mit Inhalt füllen und die Rollen für ihr Standbild verteilen.
 - a. Students write down their plans, adding content to the chosen scene and assign roles for the freeze image.
 4. Die SchülerInnen gestalten passend zu ihrer Alltagsszene Masken und wählen zusätzlich sinnvolle Requisiten aus. Während die Masken das ausgewählte Gefühl/die ausgewählten Gefühle widerspiegeln sollen, sollen die Requisiten unterstützend zur Alltagsszene/zum Standbild hinzugezogen werden.
 - a. Students create masks that match the chosen scene and select adequate props. Masks are meant to represent the chosen feeling(s) whereas props are meant to support the scene and the freeze image.
 5. Die SchülerInnen üben – mit und ohne Masken - in Kleingruppen die Standbilder zu ihrer ausgewählten Szene ein.
 - a. Students practice in small groups - with or without masks - freeze images of their chosen scene.
 6. Die SchülerInnen nehmen bewegungslos eine Pose ein und stellen ihr Standbild mit ihren Masken dar. Hierbei werden die einzelnen Szenen nacheinander gefilmt.
 - a. Students pose motionless and present their freeze image with masks. The different scenes are filmed successively.
 - b. (Um eine höhere/bessere Qualität zu erzielen, wird die passende Musik erst nach dem Videodreh hinzugefügt.)
 - c. (To achieve a higher quality music will be added later.)
-
- Bei einer Mannequin-Challenge werden meistens alltägliche Situationen nachgestellt, bei denen die Personen inmitten der Bewegung erstarren. Es soll so aussehen, als würde es sich bei diesen Standbildern um Schaufensterpuppen handeln.
 - Mannequin-challenges represent everyday situations in which people freeze in the middle of a motion. They should look like a shop window dummy or mannequin.

ART THERAPY ACTIVITIES

PROGETTO DI POTENZIAMENTO DI ARTE E IMMAGINE

INSEGNANTE/TEACHER: VALENTINA VIANELLI

LABORATORI ESPERIENZIALI CON L'UTILIZZO DI TECNICHE DELL'ARTE TERAPIA.

ART THERAPY TECHNIQUES IMPLEMENTED WITH SMALL GROUPS LABORATORIES

Il progetto prevede l'inclusione delle tecniche e delle metodologie dell'Arte terapia utilizzando l'attività artistica come mezzo terapeutico e/o di sostegno. E' un intervento di aiuto e di sostegno a mediazione non verbale, la cui caratteristica principale è l'offerta di materiali artistici in sintonia con le potenzialità degli alunni. Le risorse utilizzate sono le potenzialità che ognuno di noi possiede nell'elaborare il proprio vissuto e nell'esprimerlo creativamente "portandolo fuori" per una maggiore consapevolezza e conoscenza

Art therapy implements art activities as a means of support and healing pupils' unease, disadvantage, discomfort, providing nonverbal mediation opportunities for those pupils who are living some kind of learning or behavioral difficulty. These pupils are offered materials and tasks suitable to their potentialities, and useful to help them process their experiences, express themselves in a creative way and achieve a better self-consciousness, awareness of their talents and self-esteem.

Attraverso la produzione creativa è possibile accedere agli aspetti più intimi e nascosti di sé, contattando ed esprimendo emozioni spesso inaspettate e nascoste, si riesce ad arrivare dove le parole non riescono ad arrivare. Tutto ciò è già terapeutico se portato fuori, "nel foglio".

In fact, through the artistic activity the pupils are likely to access to the most inner aspects of their personality, getting in touch with emotions they are not utterly aware of and getting gradually able to express them freely and take them out.

Il progetto verrà organizzato attraverso una programmazione degli incontri, sempre lo stesso giorno, sempre la stessa ora, ciò permetterà all'alunno di percepire e riconoscere l'atelier (l'aula d'arte) come uno spazio PROTETTO in cui potersi esprimere. I materiali artistici verranno offerti con gradualità e calibrando le possibilità dei singoli alunni, in sintonia con le loro esigenze. Da insegnante accompagnerò l'alunno in ogni fase di scoperta e realizzazione, ricoprendo a livello simbolico, tramite i rinforzi e l'incoraggiamento tipici della sintonizzazione affettiva, il ruolo del caregiver supportivo. Il clima di non giudizio, l'accettazione incondizionata degli elaborati degli alunni e la flessibilità sono da intendersi quali caratteristiche fondamentali dell'intervento, in quanto la loro efficacia sarà utile nel contrastare vissuti di inadeguatezza e altri stati del sé problematici. La sperimentazione dei materiali artistici costituisce inoltre stimoli funzionali all'apprendimento ed un'esperienza di gratificante vitalità, un arricchimento sensoriale attraverso la libertà gestuale da cui poter trarre soddisfazione e godimento.

The project will be carried out through a series of meetings which will be always held on the same week day, at the same time, to help the pupil/s to perceive and recognize the Art Room as a safe, protective place where he/she is free to express him/herself. The artistic materials will be presented gradually and adapted to the pupil's needs and abilities. The teacher will cover the role of a supportive caregiver, leading the pupil's through each phase of exploration and production, encouraging and supporting the pupil's efforts. The main features of Art Therapy are a non-judgmental climate, the unconditioned acceptance of the pupil's works and flexibility in choosing the most suitable materials and activities. Experimenting artistic materials can offer the pupil a lively experience and a support for his general learning process.

A chi è rivolto l'intervento: a tutti gli alunni che presentano stati emotivi difficili, situazioni di disagio e/o di sostegno e che abbiano quindi bisogno di un equilibrio emotivo.

TARGET PUPILS:

All the pupils who are living some kind of emotional unease as a result of a difficult familiar or social situation, or because they have special educational needs at different degrees.

OBIETTIVI:

- Creare una situazione in cui l'alunno, interagendo con i materiali artistici, possa ampliare la gamma dei propri comportamenti esplorativi ed espressivi, potenziando la sua capacità espressiva e percettiva.
- Sostenere l'alunno nella ricerca di modalità adattive di espressione delle emozioni, facilitando processi di auto ed etero-regolazione.
- Rinforzare le capacità cognitive (a volte quelle residue) e incentivare lo sviluppo di competenze emergenti.
- Sostenere l'autostima tramite la convalida di iniziative e comportamenti autonomi.
- Costruire una relazione di fiducia grazie al sostegno e alla mediazione di processi artistici.
- Rinforzare la conoscenza di sé per un miglior rapporto con sé stessi e con gli altri.
- Portare nell'alunno un'esperienza creativa che diventi un'esperienza INTERIORE, attraverso un processo di riconoscimento e regolazione dei propri vissuti emotivi, favorendo la consapevolezza del proprio mondo interiore e della possibilità di MODIFICARLO.

OBJECTIVES:

- create a situation where the pupil can enrich the range of his/her expressive and explorative behaviors and empower his/her perceptive and expressive abilities, working with artistic materials
- support the pupil in his/her search for effective ways to express his/her emotions, and sustain the development of self-regulation processes
- reinforce the pupil's cognitive skills (even if residual) and empower the development of raising competences
- sustain the pupil's self-confidence approving autonomous behaviors and activities
- build a trust relationship through the mediation and support of artistic processes
- empower the pupil's self-knowledge to improve his/her social skills
- help the pupil to turn an artistic experience into an inner experience, by means of process of recognition and regulation of his/her emotional life; develop the pupil's awareness of his/her inner world, and of the possibility to modify it.

Collaborative work of pupils from the kindergarten and students from some 2^A classes of the low secondary school (2^A, 2^D)

Attività collaborative degli alunni scuola dell'infanzia e degli alunni classi seconde della scuola secondaria di I grado

PROGETTO ERASMUS+ M.I.R.R.O.R.S

I.C. "RONCALLI"

Descrizione dell'attività

Martedì 31 gennaio 2017: attività di cucina + esperienza grafico-pittorica (2 ore)

Tuesday, 31st January 2017 (2 hours)

Cooking activity: little groups of pupils from the two different school grades work together to make a typical Venetian Carnival cookie: "galani". The older students (2^A) will tutor the little ones during the activity – and translate the recipe in English

Graphic-pictorial experience: little groups of pupils from the two different school grades work together to produce a real-life size image of **the traditional 'masks types' of Colombina and Arlecchino**.

First of all, the pupils will listen to some stories about Arlecchino and Colombina. Then the mask types in a real-life size and shape will be designed making two of the older students (2^A) lie on a large sheet of white paper; the shape will then be filled in and decorated using the collage technique and a series of different materials – some of them recycled materials.

At the end of both activities, the pupils will celebrate eating 'galani' together

Giovedì 2 e 9 febbraio 2017: realizzazione delle maschere di cartapesta (4 ore)

Thursday, 2nd and 9th February 2017

Making expressive Papier machè masks

During the first 2 hours, little groups of students from the different grades of school will work together to prepare the papier machè basis for the masks. First of all they will blow several balloons (the older students will do it – and the teachers 😊), then they will patiently cover the balloons with several layers of paper and vinyl glue (at least 3 or 4 layers). When this first step is over, the 'masks' need to be left drying for a couple of days to let the paper and the glue become hard and resistant.

The balloons will then be cut into two halves - and each half is becoming a possible mask. The holes for the eyes – and in case for the nose and the mouth - will be made by the teachers, as it will be necessary to use a cutter.

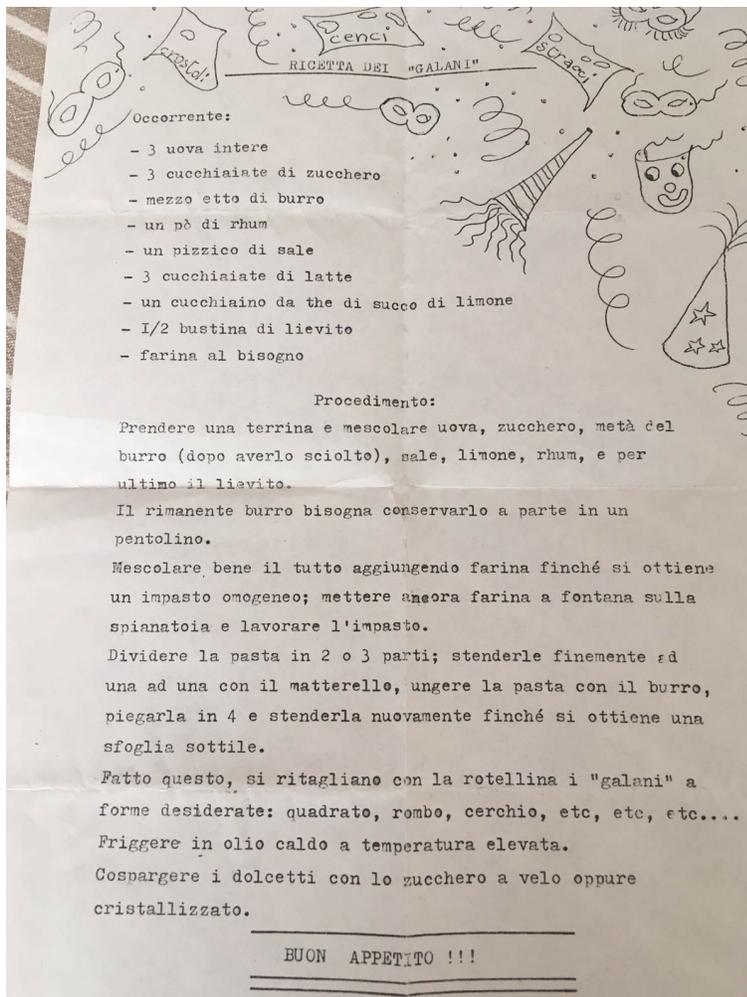
During the second 2 hours, the students will work together to paint and decorate the masks, with different material: colored tissue paper, buttons, feathers, cloth, and any other kind of recycled materials they find and wish to use.

Giovedì 9 febbraio: completamento delle maschere di cartapesta

Teachers involved in the activities:

All the teachers of the kindergarten (**planning designers:** Giuliana Gallerani & Ausilia Scimone);

Low secondary school teachers: Laretta Marian, Daniela Marzilli, Renata Trinco, Giancarlo Gerotto, Daniela Millini.



RICETTA DEI "GALANI"

Occorrente:

- 3 uova intere
- 3 cucchiainate di zucchero
- mezzo etto di burro
- un pò di rhum
- un pizzico di sale
- 3 cucchiainate di latte
- un cucchiaino da the di succo di limone
- 1/2 bustina di lievito
- farina al bisogno

Procedimento:

Prendere una terrina e mescolare uova, zucchero, metà del burro (dopo averlo sciolto), sale, limone, rhum, e per ultimo il lievito.

Il rimanente burro bisogna conservarlo a parte in un pentolino.

Mescolare bene il tutto aggiungendo farina finché si ottiene un impasto omogeneo; mettere ancora farina a fontana sulla spianatoia e lavorare l'impasto.

Dividere la pasta in 2 o 3 parti; stenderle finemente ed una ad una con il matterello, ungere la pasta con il burro, piegarla in 4 e stenderla nuovamente finché si ottiene una sfoglia sottile.

Fatto questo, si ritagliano con la rotellina i "galani" a forme desiderate: quadrato, rombo, cerchio, etc, etc, etc....

Friggere in olio caldo a temperatura elevata.

Cospargere i dolcetti con lo zucchero a velo oppure cristallizzato.

BUON APPETITO !!!

Learning Design for: EMOTIONS, FEELINGS & MOODS

Context

Topic: English, social skills

Total learning time: 180

Number of students: 6 students and then whole class (20)

Description: The activity is carried out with a small group of students of a first class (age 10 - 11) who don't attend the Religious Education lesson. It will be most probably proposed also to other classes, in order to compare the results when students of different ages are involved. The activity will engage the students in reflecting about their own emotions, moods, feelings and on the various ways we often use to express them without using words. They will be asked to act out their own emotions, trying to be as expressive as possible, while the teacher will take photos of their performance. The photos will be used to create a Kahoot quiz to be shared with other students - both from their own class and, eventually, from the partner schools' classes.

Aims

Promoting the students' ability to 'read' and recognize an emotion, mood, feeling from other persons' facial expressions and body language.

Outcomes

Select (Comprehension): choose the emotions, moods, feelings which they consider the most important and significant for them

Write (Application): write down the words defining emotions, moods and feelings first in Italian and then in English

Use (Application): use a dictionary to find the words they don't know in English

Support (Evaluation): support each other during the work

Draw (Psychomotor skills): associating a specific 'color' to the different emotions

Perform (Psychomotor skills): Perform their own emotions using facial expressions and body language

Show awareness of (Affective learning outcomes): other people's emotions, feelings, moods

Knowledge (Knowledge): learning to define emotions, moods, feelings

Teaching-Learning activities

LET'S TRY AND WRITE DOWN WHATEVER EMOTION, FEELING, MOOD YOU CAN THINK OF

Read Watch Listen 5 minutes 4 students Tutor is available

The teacher hands out a blank sheet for each student. Briefly elicits from them what a feeling, an emotion, a mood can be, and then ask them to write down on the sheet the ones they consider most important for themselves. They are told they don't have to make a list but are free to write the word at random, using different sizes and fonts.

Produce 10 minutes 1 students Tutor is available

The students work individually for a short time.

Discuss 15 minutes 4 students Tutor is available

The students share their work and discuss their choices in the group, briefly explaining them.

Collaborate 25 minutes students Tutor is available

The students work together to translate the words in English; they share their knowledge about how to use a dictionary.

Read Watch Listen 5 minutes 4 students Tutor is available

The students are asked to think about what colors they would associate to each emotion, mood, feeling.

LET'S "COLOUR" YOUR EMOTIONS, FEELING, MOODS - AND ACT THEM OUT

Produce 10 minutes 1 students Tutor is available

The students work individually, choosing what colors they associate with each emotion, feeling, mood.

Discuss 10 minutes 4 students Tutor is available

The students briefly share, compare and discuss their choices

Collaborate 15 minutes 4 students Tutor is available

They collaborate in order to find out the best way to act out the different emotions, feelings, moods.

Produce 25 minutes students Tutor is available

The students act out the different emotions, feelings, moods they chose, while the teacher takes photos.

Discuss 25 minutes 4 students Tutor is available

The students browse through the photos the teacher took of their 'performances' and choose the ones they decide to be more effective in representing/expressing the emotion/feeling/mood selected.

Collaborate 35 minutes 4 students Tutor is available

With the help of the teacher, they create a Kahoot quiz which will be first presented to their schoolmates and then eventually shared with the partner schools' students.

<https://v.gd/NX3JwE>

-

Lesson plan

Topic – Emotions/ feelings – how do we express them?

Objectives

Students will:

- **Expand their vocabulary – feelings/ emotions,**
- **Recognise that our feelings are individual,**
- **Learn that talking about feelings can help.**

Procedures

1. Asking students about emotions - can they name any? What kind of emotions can they label/ experience? (some photos may help – angry, sad, happy, sleepy, bored, excited, furious, etc.) Preparing a mind map – a link attached – (done by means of spicynodes)
2. Working in groups/pairs – the students’ task is to draw a face (we can easily use the paper plates) expressing some feelings – other groups have to guess what emotions these facial expressions convey. Of course they have to ask the right questions – Is he happy? Is she sad? If the group is more advanced they should also explain why she or he feels sad. For example, *She is sad because she got a bad grade.*..(they can give as many reasons as they want, using tenses they want).
3. Follow up – they can finally make posters with the plates/ faces prepared and add some explanations*He is happy because he got a present, it’s his birthday.*

4. For sum up – evaluation – the students do a test/ quiz using their mobile phones – a quiz attached by Daniel. (kahoot)

These plates the children can use as masks, then they can act out some scenes showing emotions....Everything depends on the imagination of our students and their speaking skills.

<http://www.spicynodes.org/a/80dece51b9433d24181be0f2eb16b239>

Expressing feelings/emotions – scene/sketch prepared
by my students (Poland)

A – Hi! Can you come?

B- Of course, no problem..

A – Mum, I have a new job in hospital, I must go to work now. Can you take care of my daughter?

B- Yes, my sweet granddaughter....bye..

A – Thanks

B- Well, Alice sit here..I'll water the flowers.

C – Ok...

Alice starts playing with her grandma's phone...

B – Alice, leave it..be careful..you can break it..this is my new iPhone!

C- I don't want..my phone...*(starts shouting)*

Grandma wants to take it ...and by accident drops a pot on her daughter's head..

B – Oh my dear...Alice what happened? Are you alive?
She takes the phone and calls the doctor..

Hello..doctor come as fast as you can..my daughter fainted, I broke a pot on her head..of course I didn't want it. Street Moustache 6.

D – Ok...I'll try..

When he comes..

D – It's very bad..I think you are crazy as you almost killed your granddaughter.

B- No..I didn't mean to. Will she be alive?

D- I don't know. I must take her to the hospital for a check-up.

B – Not only to the hospital..my daughter works there..she will hate me.

D – I must.

Daughter comes back from the hospital.

A – Hi..mum, it was great in the hospital. But by mistake I gave the patient a bad MEDICINE..anyway don't worry. Where is Alice?

B- She is in hospital, you know...

A – WHAAAAAATTTT?????

THE END

Chapter 3

Drama & Forum Theatre

WARM-UP GAMES/Forum Theatre

Name & Gesture

The group stand in a circle. The leader begins by introducing herself by her first name accompanied by a physical gesture. The whole group repeat the name and gesture. This process works around the group until everyone has said their name and performed a gesture. This process is then repeated but without the name this time. Then anyone who wishes takes a step forward and the rest of the group must say his or her name and perform that person's gesture.

Bombs & Shields

Group spread out around the room. Each person chooses one other person without making their choice known; that person is the Bomb. Then choose another person – that one is their shield. The aim of the game is to keep your shield between yourself and your bomb.

There will be a lot of frantic movement to begin with and the facilitator can count down from 10 - 1 as the bomb is about to explode. On the command freeze, the facilitator goes around the group asking if people managed to keep their shield between themselves and their bomb.

COLUMBIAN HYPNOSIS

Group divide into pairs – choosing A & B. A will 'hypnotise' B with her hand – B must keep her face just a few inches from A's hand at all times – always an equal distance. A should try to manipulate B into all sorts of positions, using forgotten muscles, in order to use her body in a different way. A & B swap around.

Variation: Group divides into 3's. A hypnotises B & C using two hand which may do entirely different movement at any time.

Variation: One person (A) stands in the centre of the rest of the group who stand in a circle. Each person silently chooses a part A to be hypnotised by. 'A' then begins to move about very slowly and the whole circle must follow their chosen part.

SOUND AND MOVEMENT

Students stand in a circle. Ask for one volunteer to go into the middle and begin to do a simple movement and make a sound. (For example, the player may stomp and say "bump, bump, bump" etc) This sound and movement must be repeated several times until all players are imitating the volunteer, who continues doing this sound and movement while moving out of the center of the circle and replacing another person who moves to the center. The new person in the middle and group continue the original sound and movement until the new player reaches the center and changes it. All players now start doing the new sound and movement simultaneously, etc.

Blind Cars

Divide into pairs. One person stands in front of the other and closes his eyes – he is the blind car. The person behind is the driver who gives directions by touching the ‘car’s’ back with his hand;

Touch left shoulder = turn left; touch right shoulder = turn right; press centre of back = move forward (pressure denotes speed); no touch = stop.

COOKIE

Divide into pairs. One person navigates the other, whose eyes are closed, by saying “Cookie”.

Stage 1: Guide says “Cookie” again and again. When the facilitator says “.....?.....” (we can’t remember what exactly we said) the guide moves further away from the partner, the blind partner must find the guide.

Stage 2: Guide can say “Cookie” three times after having moved away from the partner.

Stage 3: Guide can say “Cookie” once.

Stage 4: Guide is not allowed to say “Cookie” any more and must make other sounds for the partner to follow.

NOISES

The group divides up into pairs: one partner will be blind, the other will be her guide. The guide makes an animal-like noise, like a cat, a dog, a bird, or a made-up animal – and her partner listens. Then all the blind people are to close their eyes and all the guides, at the same moment, start making their sound, which their blind partners must follow. When the guide stops making the sound, the blind person should stop moving. The guide is responsible for the safety of his blind partner; he must stop her (i.e. by ceasing to make his sound) if she is in danger of colliding with another blind person or bumping into an object. He should change his position frequently. If his blind charge is ‘good’, if she is managing to follow him, the guide should move as far away as possible. The blind person must concentrate on her own noise, even when there are lots of other noises all around her. The exercise deals with the selective functioning of the ear.

Slow motion

The winner is the last person home. Once the race has begun, the actors must never stop moving and every movement should be executed as slowly as possible. Each ‘runner’ should take the largest step forward she is capable of, on every stride. When one foot is being moved in front of the other, it must pass above knee-level. In the process of moving the foot forwards, the actors must stretch their bodies right out, so that in this movement the foot will break the equilibrium, and every centimetre it moves, a new muscular structure will appear instinctively, activating certain ‘dormant’ muscles. When the foot falls, the sound should be audible. This exercise, which requires considerable equilibrium, stimulates all the muscles of the body. Another rule – both feet must never be on the ground at the same time: the moment

the right foot lands, the left must rise and vice versa. Always with only one foot on the ground.

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All activities were taken from the book by **Augusto Boal: Games for Actors and Non-Actors**, which is also available for free from various sources as downloadable pdf from various sources on the internet.

Drama Unit on Forum Theatre (for adults and students 12+)

In our workshop for teachers we carried out three full-length practical sessions introducing the work of the Brazilian theatre who revolutionised theatre. The activities were based on an article published by David Farmer which introduces the concept of Image Theatre, Forum Theatre and Theatre of the Oppressed and includes activities such as The Great Game of Power, Status Pictures, Flashbacks, Complete the Image and Rainbow of Desire as well as a handy glossary.

The article, a full 5-page drama unit, is available online for £ 3,99. You can find the file at

<https://dramaresource.com/introducing-augusto-boal-12-years-to-adult/>



M.I.R.R.O.R.S. LTTA

Cyprus 2017

FORUM THEATRE PLAY

Team work

Decide scenario and roles. Perform a frozen scene. Think what happened before and after this scene. Perform it.

Use the space below for your notes.

M.I.R.R.O.R.S. LTTA

Cyprus 2017

MIME PLAY

Team work

Use your masks, decide a scenario and perform a mime play. Use the space below for your notes.



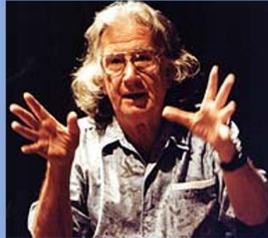
LET'S PLAY, LET'S ACT

FORUM THEATRE

Cyprus LTTA
16 - 20February, 2017

FOUNDER

- Augusto Boal was a Brazilian theatre director, writer and politician. He was the founder of Theatre of the Oppressed
- Born: March 16, 1931, Rio de Janeiro, Brazil
- Died: May 2, 2009, Rio de Janeiro, Brazil
- https://en.wikipedia.org/wiki/Augusto_Boal



- A play or scene, usually indicating some kind of oppression (negative situation), is shown twice. During the replay, any member of the audience ('spect-actor') is allowed to shout 'Stop!', step forward and take the place of one of the oppressed characters, showing how they could change the situation to enable a different outcome. Several alternatives may be explored by different spect-actors. The other actors remain in character, improvising their responses.



- <http://dramaresource.com/forum-theatre>

So what did we do?

- A scenario was formed so as to get in the same place as a migrant/refugee student.
- A migrant student comes to Cyprus and wants to play with some kids. Unfortunately, these kids are not very friendly but they treat him in a racist way.
- Frozen scene. How do you think kids welcome migrant student?



Who is the migrant student? Why did you choose this particular kid?



Next...

- We had some group work on deciding what might have happened before and after this incident.



So...



- Three friends were sitting and talking about what they would do on their weekend.



- This boy sees the three friends and wonders if he can get close to them and ask them to play.



- Finally, he decides to do it! “I will go and ask them to play”, he thinks.
- Can I play with you?
- How does the young boy look? Feelings ?



- “Oh, he must be a migrant. He surely smells very bad. And look at that clothes. They are different from ours. These migrants eat our food. We must send him away”, the three friends say each other.



- “We have to do something right now.”
- “We don’t like you. Get out of here. Don’t you understand”?



- “Let’s throw stones at him. This will keep him away...”



- “Don’t you dare come close to us again”!

Then ...

- SO at that time, the rest of the students had the chance to say “STOP” and get in the play so as to change things!



- “Why do you treat him that way? He is just a boy!”



- “Would you like to be treated the same way”?

Then another student...



- “We all are different between us. Nobody is the same with someone else”.

And another one ...



- “Just give him a chance to get to know him”

And more ...



- “We are all children. We deserve to be treated with respect. We just want to PLAY!!!”

So finally ...



- “Sorry. Let’s start from the beginning”!

Thank you !!! You were excellent!



Let's try to find out why?



- “Why did you act like that to the migrant boy”?

Our turn!!!

- Let's try to do it!
- We would like the help of our teachers.
- We will be divided into four teams.
- Each team will decide a similar scenario in which somebody is oppressed.
- Write it down to your handout notebook.
- Decide roles and actors.
- The stage is yours!

LESSON PLAN: COOPERATION AND ACCEPTANCE

MIRRORS LTTA CYPRUS 2017

Theme. Gymnastics Duration. 80
minutes Number of students. 40

Objectives

The students

- Come into contact with different kinetic games promoting cooperation and acceptance
- Know the different culture of children of their group

Part 1: Physical Education Games

Activity 1 Grouping game

Walking in space and grouped according to the number that will be given in the directive (eg, dyads, triads, pentads etc.)

Activity 2 Chain

First the group will move (trochadin) in space. Two groups of hunters (in pairs) to hunt and try to incorporate them in their growing team whenever their chain.

Activity 3 Relay walk

Students in groups of five trying to carry a balloon with their feet without falling down to the ground.

Part 2: Games Stations

Students are divided into 4 groups of 10 and participate alternately at the following stations.

A) Parachute

Games with the help of the parachute.

B) Assay with mirrors

Students will try to copy on paper the image they will see in the mirror.

C) Ropes

Each pair in two minutes will try to break free of the ropes.

D) Fruit salad

Ten students sit in a circle on chairs and the name of a fruit is given (three fruits). Each time a student in the middle of telling a fruit should change position and whoever lives without seat will up and says something she likes (colour, group, singer etc.)

Σχέδιο μαθήματος

Θέμα. Γυμναστική Χρόνος. 80 λεπτά

Αριθμός μαθητών. 40 Στόχοι

Οι μαθητές

- να έρθουν σε επαφή με διάφορα κινητικά παιχνίδια προωθώντας τη συνεργασία και την αποδοχή
- γνωρίσουν τη διαφορετική κουλτούρα των παιδιών της ομάδας τους

Μέρος 1

Κινητικά Παιχνίδια Δραστηριότητα 1

Παιχνίδι Ομαδοποίησης

Περπάτημα στο χώρο και ομαδοποιούνται ανάλογα με τον αριθμό που θα δοθεί στην οδηγία (π.χ. δυάδες, τριάδες, πεντάδες κ.ο.κ.)

Δραστηριότητα 2

Αλυσίδα

Πρώτα η μια ομάδα θα κινείται (τροχάδιν) στο χώρο. Δύο ομάδες κυνηγών (σε ζευγάρια) τους κυνηγούν και προσπαθούν να τους ενσωματώσουν στην ομάδα τους μεγαλώνοντας κάθε φορά την αλυσίδα τους.

Δραστηριότητα 3

Σκυταλοδρομία με τα πόδια

Οι μαθητές σε ομάδες των πέντε προσπαθούν να μεταφέρουν ένα μπαλόνι με τα πόδια τους χωρίς να πέσει κάτω στο έδαφος.

Μέρος 2

Παιχνίδια σε Σταθμούς

Οι μαθητές χωρίζονται σε 4 ομάδες των 10 και συμμετέχουν εκ περιτροπής στους πιο κάτω σταθμούς.

A) Αλεξίπτωτο

Παιχνίδια με τη βοήθεια του αλεξίπτωτου.

B) Δοκιμασία με καθρέφτες

Οι μαθητές θα προσπαθούν να αντιγράψουν σε χαρτί το είδωλο που θα βλέπουν στον

καθρέφτη.

Γ) Σχοινιά

Το κάθε ζευγάρι μέσα σε δύο λεπτά θα προσπαθεί να απελευθερωθεί από τα σχοινιά.

Δ) Φρουτοσαλάτα

Οι δέκα μαθητές κάθονται σε κύκλο πάνω σε καρέκλες και τους δίνεται η ονομασία ενός φρούτου (3 ρούτα). Κάθε φορά που ο μαθητής στη μέση θα λέει ένα φρούτο θα πρέπει να αλλάξουν θέση και όποιος μένει

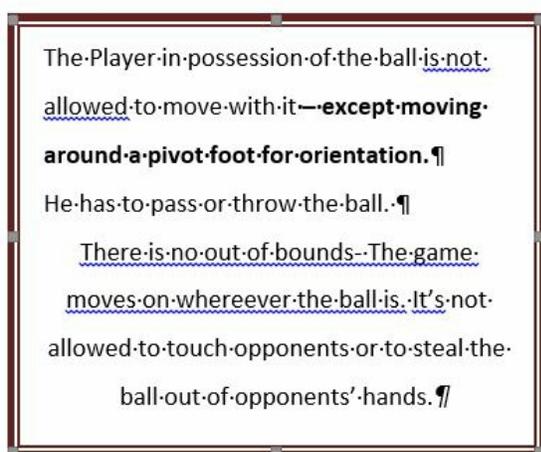
Handicap – Handball

Objective of the unit: Pupils experience themselves as athletes with different physical disabilities and reflect on the experience and shift of perspective that they made through this.

Suggested classes: Class 6/7

Game used for this: Handball in its most reduced form

Rules:



Lesson-plan:

1. General Warm-up
2. The teacher explains the goal of the lesson to his pupils. Then he explains the rules of the game. Teams are made: six players on the field and one goalkeeper. The teams play the game a couple of times. (A suggestion would be that the teams change whenever a goal has been scored – this reduces waiting time for the teams not playing.
3. The teacher rallies the students. He asks them which physical handicaps an athlete might suffer from. The ideas of the students are collected on the blackboard.

Now the teacher presents the list of handicaps he prepared for the game of handball. Each student of every team has to incorporate one of the handicaps within the game.

1. The stronger arm of one player is tied behind his body.
2. The knees of one player are tied together so that only jumping is possible for him/her to move.
3. The goalkeeper is blind (The goals should be quite small). His eyes are blindfolded.
4. One player has to play seated .
5. One player has to wear a big swim mask that narrows his/her perception.
6. Two players are tied closely together beneath their shoulders

The players interchange their handicaps within the team during their breaks.

Reflection:

The reflection should not only aim at feelings of the students. They should also describe the process, how they adapted to their handicap throughout the game, to make the best of their special situation.

The following questions might help:

Which problems did you face playing handicapped in comparison with the „normal“ games before?

How did you react to adapt to the limitations?

In which situations on the game did you feel extremely diadvantaged?

In which situation did you somehow have the feeling that you actually might have an advantage because of your handicap?

Handicap Handball

Ziel der Reihe: Die Schülerinnen und Schüler erfahren sich als Sporttreibende mit verschiedenen körperlichen Einschränkungen und reflektieren zum Schluss gemeinsam, welche Erfahrungen bzw. Perspektivwechsel sie dadurch gewonnen haben.

Vorgeschlagene Jahrgangsstufe: Klasse 6/7

Spiel: Handball auf zwei Tore in einfachster Form.

Regeln:

Der ballbesitzende Spieler darf mit dem Ball nicht laufen. Erlaubt ist zur Orientierung der Basketball-Sternschritt. ¶
Er muss passen oder werfen. ¶
Ein/Aus gibt es nicht - es wird kontinuierlich weitergespielt. Der Gegner darf zu keinem Zeitpunkt berührt werden. Der Ball darf nicht aus der Hand geschlagen werden. ¶

Stundenablauf:

1. Allgemeine Warmmachphase zur Erwärmung der Schülerinnen und Schüler
2. Der Lehrer erklärt den SuS das Ziel der Stunde (Sitzkreis). Dann erklärt er die Regeln des Zielspieles. Es werden Teams gebildet. Je sechs Feldspieler plus ein Torwart. Die Teams spielen das Zielspiel einige Male. (Denkbar wäre zum Beispiel, dass die Teams wechseln, sobald ein Tor gefallen ist- dies vermeidet lange Wartezeiten.
3. 3. Der Lehrer holt die SuS zusammen. Er fragt die Kinder, welche Beeinträchtigungen für einen Sportler sie sich vorstellen können. Diese Beeinträchtigungen werden gesammelt.

Nun stellt der Lehrer die Handicapliste vor, die er für das Handballspiel vorbereitet hat. Jeder Schüler/jede Schülerin aus jedem Team (6 Feldspieler plus Torwart), muss ein bestimmtes Handicap verkörpern und dieses im Spiel umsetzen.

1. Einem Spieler wird sein eigentlicher Wurfarm auf den Rücken gebunden.
2. Einem Spieler werden die Beine über den Knien zusammengebunden, so dass er sich ausschließlich hüpfend fortbewegen darf.
3. Der Torwart ist blind (Die Tore sollten recht klein gewählt werden). Ihm werden die Augen verbunden.
4. Ein Spieler muss im Sitzen spielen.
5. Ein Spieler bekommt eine dicke Schwimmbrille auf, die sein Blickfeld einschränkt.
6. Zwei weitere Spieler werden an den Armen unter den Schultern eng aneinandergebunden.

Zwischen den Spielen werden innerhalb des Teams die Handicaps getauscht.

Reflexion: Die Reflexion sollte nicht nur darauf abzielen, wie sich die Schüler gefühlt haben. Sie sollten auch den Prozess beschreiben, mit dem sie sich innerhalb des Spieles an ihre eigenen Handicaps angepasst haben, um aus ihrer jeweiligen Situation das Optimale herauszuholen.

Folgende Fragen wären beispielsweise denkbar:

Welche Probleme hattest du während des Spieles, die du vorher nicht hattest? Wie hast du reagiert, um dich an die Einschränkungen anzupassen? In welchen Spielsituationen hast du dich besonders benachteiligt gefühlt? In welchen Spielsituationen hattest du das Gefühl, dass du vielleicht sogar einen Vorteil durch dein Handicap hattest?

Learning Design for: Every Vase Has a Story

Context

Topic: History of Ancient Greek Olympics

Total learning time: 270

Number of students: 25

Description: This is about the history of the ancient Greek Olympics. The task involves the students in evolution of sports and digital literacy in contemporary times. They have already engaged in on line sport video games several times and in physical education activities. The students must be able to edit all the information and create a animation product relate to the issue

Aims

The aim is to encourage students to research the history of the sports and visualize the new knowledge. Specifically 1. to find out information for the sports from the ancient greek vases 2. to develop the critical thinking. 3. Use digital tools to represent sports in antiquity and create an animated production.

Outcomes

Synthesis (Synthesis): Design an animation the students anasinthetontas synthesize all the elements they have investigated

Evaluation (Evaluation): Students will evaluate their knowledge in the history of sport in relation with the production of the animations.

Knowledge (Knowledge): develop an awareness of the main similarities and differences between the modern Olympics and the Ancient Greek Games be able to assess the ethical, philosophical and cultural importance of the Olympics to the Ancient Greek

Affective learning outcomes (Affective learning outcomes): creatively communicates a contemporary issue in sports

Teaching-Learning activities

Introduction

Discuss 5 minutes 25 students Tutor is available

Students familiar with online sport video games (e.g. Mario & Sonic at the London Olympic Games). Motivation for the lesson/Brainstorming: Students have watched the Olympics on television and are interested in sports. Teacher asks the following questions: • What kind of sports do you see in the Olympics today? • Do you think that sports today are similar with sports in ancient Olympics?

Read Watch Listen 15 minutes 25 students Tutor is available

Watch a video for ancient olympia <https://www.youtube.com/watch?v=T2-NWOWFbD8> and the video https://www.youtube.com/watch?v=ht1j4_qV6js

Investigate 15 minutes 25 students Tutor is available

The students research in internet for the Ancient Olympics. They list any information they find about history of ancient Greek Olympics, the origin and the element that could have influenced the sports of Olympics.

Collaborate 10 minutes 25 students Tutor is available

The students work in groups using resource materials relevant to the issue. Every group present in the class the result of the research and compare/discuss.

Search for information- Finding similarities and differences

Read Watch Listen 05 minutes 25 students Tutor is available

Students watch The Runners : <https://www.youtube.com/watch?v=w-CobvWeg6U> Olympic Games Gameplay-Men's 100m&200m running[HD]: and <https://www.youtube.com/watch?v=V9GP27W4hGs>

Investigate 20 minutes 25 students Tutor is available

Students research the clothing worn by athletes in the ancient Greek Olympics. Discuss and compare clothing between ancient of athletes and contemporary ones in relation with the ethical, philosophical and cultural system of value.

Collaborate 20 minutes 25 students Tutor is available

In class make a decision to produce in groups animation, including figures and information for the sport from ancient greek vases, synthesizing all the investigated elements in the final product. Every group take a part of story

Homework: Visit a virtual museum (or internet) and search for ancient pottery with sport representation

Preparation of the animation

Read Watch Listen 20 minutes 25 students Tutor is available

Teacher explains and demonstrates the tools for the artifact and gives instructions

Investigate 15 minutes 25 students Tutor is available

Students investigate for the shape of athletes figures in ancient Greek vase

Collaborate 15 minutes students Tutor is available

In groups students illustrate the figures that they have chosen and the movements of athletes

Practice 30 minutes 25 students Tutor is available

Create a storyboard for the animation, write the story and comments

Discuss 10 minutes 25 students Tutor is available

In class discuss and make a decision for the final shape of figures

Present the animation and the way of evaluation

Discuss 20 minutes 25 students Tutor is available

Students present their part of animation at classmates

Collaborate 15 minutes 25 students Tutor is available

All class students collaborate and make decision in how they can synthesize the parts of animation and make the final complete story

Produce 55 minutes 25 students Tutor is available

Create the final animation and present in the classroom. Upload the animation in school site.

See the evaluation of animation in the site taking into account the comments

Read Watch Listen 10 minutes 25 students Tutor is available

Chapter 5

Migration

Learning Design for: DON'T CALL THEM MIGRANTS OR REFUGEES

Context

Topic: History, Geography, English, Human rights

Total learning time:

Number of students: 24

Description: The lesson plan involve a second class of the low secondary school (12 year old), which includes some students coming from different European and extra-European countries (Tunisia, Morocco, Nigeria, China, Moldavia, Russia, U craina). They come to Italy for different reasons, but they all suffered to some extent the experience of leaving their homes, their friends, their previous life. Their families agreed to participate in some of the activies and tell their own stories. The students will also meet some volunteers from "Protezione Civile", a UNICEF representative, some members of a local association ("Oltre i Confini") which takes care of newly arrived migrants in several different ways (language support, legal support etc). Students will also look for information in the Internet, following the teachers ' advice and indications. Most of the starting activities will focus on "migrants" rather than specifically on refugees because our students have little or no experience of refugees.

Aims

The designed activities aim at raising awareness of some important issues related to the global phenomenon of migration, highlighting the different reasons which make people leave their homes and their countries. A sidelong aim will be to develop the students' empathy towards other people's experiences, feelings and emotions. And thinking about reliable source of information, separating fake from actual facts (especially on the web)

Outcomes

Select (Comprehension): information

Write (Application): an interview, short reports

Use (Application): the Internet to look for information

Support (Evaluation): the group members and collaborate with them to reach a common objective

Draw (Psychomotor skills): simple maps

Perform (Psychomotor skills):

Show awareness of (Affective learning outcomes): of some important issues related to migration

Affective learning outcomes (Affective learning outcomes): develop empathy toward other people's experiences, feelings, emotions

Knowledge (Knowledge): of some real facts about migration, distinguishing them from misinformation and prejudices

Teaching-Learning activities

BUILDING TOGETHER SOME BASIC KNOWLEDGE ON MIGRATION AS A GLOBAL PHENOMENON

Read Watch Listen 5 minutes 24 students Tutor is available

The teacher briefly reminds the students what they will be working on. The aims of the activities and their outline had already been explained to the class previously, as well as evaluation and assessment criteria.

Investigate 20 minutes 24 students Tutor is available

And collaborate, of course. The activity proposed is "The Refugee's chair" (which I'd call The Migrant's chair) in order to elicit the students' pre-knowledge, get them think about the phenomenon of migration and sweep away some misinformation. The six chairs represent the six continents, and the students are asked to choose where to go according to the answer they decide to give to a number of questions. The questions will be: -Where do you think most people are living nowadays? - How do you think the world income/richness is distributed? What are the richest/poorest countries of the world? - Where do you think the most of migrants are? While the activity goes on some students will use graphs to upload the incoming data related to each question.

Read Watch Listen 5 minutes 24 students Tutor is available

The students are shown the graph created on the basis of their answers, as well as the one illustrating real facts.

Collaborate 25 minutes 4 students Tutor is available

And discuss. The students share up in groups of four and discuss about the reasons why their answers might not correspond to actual facts and data. They can be guided by some questions such as: - Where did I get the information on which I grounded my answer? TV? The Internet? Parents & relatives? Friends? School subjects? - Where can I get reliable information?

Read Watch Listen 5 minutes 24 students Tutor is available

Each group is asked to work together at home on a short Google doc synthesizing their group discussion and conclusion.

As regards the second LT, I'd propose the activity exactly as Erika Hummer explained it, supporting it with some Excel Graph highlighting and comparing the students' choices and the real facts. The activity is not supposed to be carried out all in English, especially when the group discussion is concerned.

CREATING A SHORT doc RELATED TO THE CLASS ACTIVITY

Produce 30 minutes 4 students Tutor is not available

And DISCUSS & COLLABORATE and draw some conclusions. Each group produce their document.

Discuss 30 minutes 1 students Tutor is not available

And COLLABORATE. Each group share their doc with the other groups, which are asked to read and add comments.

BIG IMPORTANT QUESTION: WHY DO PEOPLE LEAVE THEIR COUNTRIES - THEIR HOMES, THEIR FAMILIES, THEIR FRIENDS?

Read Watch Listen 10 minutes 24 students Tutor is available

The teacher congratulates the students for their work & presents a short synthesis of their discussion & collaboration - which will be later given to each student in digital format.

Read Watch Listen 5 minutes 24 students Tutor is available

The teacher asks the students to work in pairs on another Big Important Question: What reasons would make you leave your country - your home, your family, your friends? Why do you think migrants left and are leaving their countries - their homes, their families, their friends? Some reasons can be drawn from the previous activity conclusion.

Discuss 15 minutes 2 students Tutor is available

COLLABORATE. Students work in pairs to answer the questions, discuss their own reasons and write them down.

Produce 20 minutes 24 students Tutor is available

The students' answers are synthesized in a map created together (blackboard or Smartboard). We expect war and persecution, or natural disasters will come out among answers, but if they don't, we should devote some time eliciting them.

Read Watch Listen 10 minutes 24 students Tutor is available

Homework: How can we check our hypothesis? Where can we search for information? What kind of information could we consider 'reliable'?

I isolated the question about the reasons from the other possible questions suggested by Erika's quiz because I think this one is particularly important and needs ...focus. All the maps, graphs, students docs can be later assembled in a poster, a PPT, a

slideshow

INDIVIDUAL WORK

Investigate 30 minutes 1 student Tutor is not available

Students work individually on their hypotheses about possible reliable sources of information. They share them on a Google doc.

This is not only about migration, but about misinformation as a whole: learning where and how look for reliable information is a "life skill".

WORKING ON RELIABLE SOURCES OF INFORMATION & WATCHING SOME VIDEOS (UNICEF, RED CROSS, VOLUNTEERS WORLDWIDE WORKING WITH MIGRATION REASONS AND CONSEQUENCES)

Discuss 10 minutes 24 students Tutor is available

Short discussion about their suggestions regarding reliable sources of information.

Produce 5 minutes 24 students Tutor is available

Map summarizing their proposals.

Read Watch Listen 5 minutes 4 students Tutor is available

Students are told the first source they will have access to on the Internet. They will group following the Jig Saw structure, and will watch different videos, all related to migration, but on different topics; they will be asked to share the information they get with their 'house group'.

Collaborate 35 minutes 4 students Tutor is available

Students watch the video (previously selected by the teacher, one for each group), take notes and prepare to share knowledge (and emotions?) with their 'house group'.

Read Watch Listen 5 minutes students Tutor is available

Students are told they are expected to work with their house group on a shared Google doc.

JIG SAW - House Groups working online

Collaborate 60 minutes 4 students Tutor is not available

DISCUSS & PRODUCE. Starting from the videos, related to a different aspect of migration each of them watched, they are expected to work out a 'group's shared outline on their main ideas.

WHAT HAVE YOU LEARNT UP TO NOW?

Practice 30 minutes 4 students Tutor is available

All groups present their homework.

Read Watch Listen 25 minutes 24 students Tutor is available

Class discussion

Read Watch Listen 5 minutes students Tutor is available

Homework: questions you can ask to a person who really lived a migrant experience - or worked to help, take care of migrants

PREPARING INTERVIEWS WITH PEOPLE, REAL WITNESSES OF MIGRANT EXPERIENCES (students' families)

Practice 50 minutes 1 student Tutor is not available

MEETING WITH MIGRANT FAMILIES AND ASKING QUESTIONS

Investigate 50 minutes students Tutor is available

© 2018 E. Kirtz for MIRRORS (ERASMUS+ KA2/2016-1-DE03-KA219-022978) a project carried out by Sekundarschule Niederrhein, D-Geldern, Kallitehniko Gymnasio Geraka, GR-Athens, Szkola Podstawowa nr 41, PL-Bydgoszcz, Dimotiko Scholio, CY- Kalou Choriou Lemesou, ISTITUTO COMPRENSIVO RONCALLI, IT-Quarto d'Altino

The lesson plans and materials can be used for teaching purposes, photocopies can be made for lessons only.

This project has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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

