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**EAR**  
project

# **Forming active European Citizens through the dialectical method and theater**

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## **Educational Scenarios-Greece**

## EDUCATIONAL SCENARIO EXAMPLE

### 1. Identification of the educational scenario

#### 1.1 Title of the scenario

**“Power and free will / Binary oppositions”**

**A scenario for higher education students (13-15 years old)  
on ethical dilemmas**

#### 1.2 Creator

Name, Surname: Ifigenia Georgiadou

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Website/ blog: .....

School: .....

#### 1.3 Topics or courses involved

Language, History, Literature, Ethics, Citizenship education

#### 1.4 Educational level

Primary

Secondary X 13-15 years old

Higher education

Adult education

Second chance school

Reception class

Other

#### 1.5 Learning outcomes of the scenario

At the end of the scenario, students are expected to have acquired the skills that will enable them to:

- Clarify key concepts such as: the nature of state and ethical laws, the responsibility of the citizen, the right to a different opinion, the position of women in the society, the justification of a dead person's actions, the moderate people's point of view, the relationship between a parent and a child or a young person and a mature person, the responsibility of a leader and other
- Explore today's examples of ethical dilemmas
- Exercise and develop their skills: Language and communication skills, empathy, critical thinking etc.
- Generate and answer the relevant questions on law and responsibility
- Apply active listening and communication rules
- Listen to different points of view
- Work co-operatively
- Develop empathy
- Recognize and promote critical thinking

### 1.6 Time-duration

Class time: 8 hours

Outdoor preparation: 3 hours

How many hours to be used in total: 11 hours

## 2. Development of the educational scenario

### 2.1 General description

#### 1. Warm up

1a. We discuss the meaning of the word **Law**

#### **Questions to explore and define these terms:**

Have you heard the word...?

What does it mean?

In which context have you heard / read this word?

Have you heard / read this word in another context and on another subject?

Is there a synonym you can find?

In which circumstances you would use this word?

Does it have any other meaning?

...

Then share with them the definitions of the word “Law” from the Merriam-Webster Dictionary (**Worksheet 1**) and let them comment

## 2. Discussion

**2a. Stimulus:** We share with the students the story of the ancient Greek tragedy “Antigone” by Sophocles (**Worksheet 2**) and tell them that we are going to explore its hidden meanings and connect it to nowadays situations.

**2b. Reaction to the stimulus: Individual work:** How do you react to the story of Antigone that was just shared? What are your first thoughts and feelings? (Facilitator/ teacher writes on the board and one student notes down the different thoughts expressed).

Which are the dilemmas and binary oppositions that need a discussion and exploration by us all?

## 3. BINARY OPPOSITIONS to be explored

**Binary opposition 1:** Should we obey the laws of the state if we consider they oppose to ethical / humanitarian laws? Disobedience to that state laws should be criticized negatively? Under what (pre)conditions can we break the law? Find examples and arguments of both sides.

### 3a. Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples
- The facilitator creates a safe space for everyone to study and discuss as a starting point the **Dr. Martin Luther King’ s “Letter from Birmingham Jail”(Worksheet 3)**

### 3b. Using Theatre techniques

One group decides which example they want to play as **theatrical**

**improvisation.** Students select phrases that are of importance from the “Letter” and create different roles of people who will say these phrases.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants’ feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the “actors” first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 5**)

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

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**Binary opposition 2:** do we really bear responsibility for our actions in case we follow orders? How free an executive is to express her/ his own views? Can she/he act against the orders, knowing that there will be consequences? Is it fair to break the order and pay the cost?

### 3a. Discussion

- Students are asked to think examples in small groups
- Students write the Diary of all persons involved in their own example

- Students report to the plenary
- Short discussion, locating useful examples

### 3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed by Augusto Boal), where there is an oppressor and an oppressed. The role of the Joker should be explained and one person is charged with this role.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The students discuss in the **Fish bowl technique** (two circles, the external circle consults the questions on Critical thinking ) and then the facilitator guides a discussion based on those questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 5**)

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

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**Binary opposition 3: if there are two different opinions on a topic, then is**

**it possible for both opinions to be correct and right? Is objectivity a myth?**

### 3a. Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples

### 3b. Using Theatre techniques

One group decides which example they want to use in order to create a **Frozen Image** as a technique of the Forum Theatre technique (Theatre of the Oppressed, by Augusto Boal).

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

### 3e. Personalization

- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

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**Binary opposition 4:** is a dead person above any critique anymore?  
Should we believe in the proverb “Never speak ill of the deadly” (Ο νεκρός δεδικαίωται) no matter what this person had done when alive?

### 3a. Discussion

- Students are asked to think in small groups
- Students are given a wall paper with the form of a body designed on it. This represents a well - known person (i.e. Michael Jackson) that is now dead. They write inside the body lines what are the good things about her/him, and after that they write what are the bad things that people say or could say.
- Students report to the plenary
- Short discussion, locating other examples

### 3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the “actors” first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore



-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

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**Binary opposition 5:** is a moderate person right, if she/ he does not have the courage to say no, or to actively defend someone? Or in case she/ he agrees with an opinion, but does not agree the means they use to serve it? Maybe she/ he ignores unfair things in the world and this way makes them dominate the society? Or in case she/ he is not interested in politics, and is only focused in her/ his own personal and family matters?

### 3a. Discussion

-Students are asked to think in small groups

-Students watch a part of **the film “The Dictator”** with Charlie Chaplin

<https://www.charliechaplin.com/en/articles/29-The-Final-Speech-from-The-Great-Dictator->

-Students report to the plenary

-Short discussion, locating examples

### 3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they

disconnect from their roles and express their feelings and thoughts. The floor is given to the “actors” first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

Encourage participants to have a private note-book or diary where they **write what they feel**. Or, they can **draw or paint what they feel**. Hence setting up a separate space and time for it within the session is useful.

This might change from one session to another but give them at least 5-10 **silent** minutes EVERY SESSION when they can write their reflections or draw the impact of the activities. Do make it clear that this is a personal diary and it is up to them if they want to share it with anyone -which includes you.

**Binary opposition 6:** should a young person always respect an older one? Should a child respect in any case her/ his parents? Do we have the ethical right to break the family laws?

### 3a. Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples

### 3b. Using Theatre techniques

One group decides which example they want to play through the **Forum Theatre technique** (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong

emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

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**Binary opposition 7:** is a leader responsible to unite society? Should she/ he sacrifice her/ his own dreams and family, in order to keep society under control and fight the anarchy? Where should a leader lead society?

### 3a. Discussion

-Students are asked to think in small groups

-They watch the film **"the Wave"** or a part of it.

<https://www.youtube.com/watch?v=N9vdfb2f-B0> (trailer with English subtitles)

-Students report to the plenary

-Short discussion, locating examples

### 3b. Using Theatre techniques

One group decides which example they want to play through the Forum Theatre technique (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor and an oppressed.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5) or organize a debate, based on Worksheet 8, How to Conduct a Debate

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 6, Questions for Personalization.

### 3f. Action plan

-- The learners create their personal or group action plan, in order to manage this topic when it will occur in their lives. They decide what can be done in terms of short-term, medium-term and long-term measures and by whom.

## 2.2 Worksheets & Resources

- Definitions of the word “Law” from the Merriam-Webster Dictionary, Worksheet 1
- The story of the ancient Greek tragedy “Antigone” by Sophocles, Worksheet 2
- Dr. Martin Luther King’ s “Letter from Birmingham Jail”, Worksheet 3
- Debriefing methods after each theatrical action, Worksheet 4
- Questions for Critical Thinking based on the Dialectical Method, Worksheet 5
- Questions for Personalization, Worksheet 6
- Film “The Dictator” with Charlie Chaplin

<https://www.charliechaplin.com/en/articles/29-The-Final-Speech-from-The-Great-Dictator->

- Film “the Wave” <https://www.youtube.com/watch?v=N9vdfb2f-B0> (trailer with English subtitles)
- Fahrenheit 451 by Ray Bradbury, worksheet 7
- How to Conduct a Debate, Worksheet 8

### **2.3 Infrastructure & Materials needed**

- enough space to act as in a school yard
- text of Antigone, Fahrenheit, Letters from Jail, if possible, according to participants’ level
- films The Dictator and The Wave
- some accessories to wear for the needs of each role

### **2.4 Versions-adaptations**

### 2.5 Challenges

- Many students do not want to share their own problem in front of an audience. In case this happens, be prepared to choose and propose your own example.
- If you have a multinational and multilingual class, you may not find enough students who can understand the play in the target language and can participate.
- The films are not easily found for free on the internet

### 2.6. Further reading

The Antigone by Sophocles, written by Berthold Brecht in 1947  
[file:///F:/IFIGENIA%20BACK%20UP%202016%2007%2022/palia%20pali/Recovered%20data%2006-29-2016%20at%2018%2022%2032/NTFS%200/%CE%95%CE%A5%CE%A1%CE%A9%CE%A0%CE%91%CE%99%CE%9A%CE%91%20%CE%A0%CE%A1%CE%9F%CE%93%CE%A1%CE%91%CE%9C%CE%9C%CE%91%CE%A4%CE%91/EU%20PROJECTS%20%CE%9C%CE%91%CE%A3%20%CE%A3%CE%95%20%CE%95%CE%9E%CE%95%CE%9B%CE%99%CE%9E%CE%97/EAR%20ACTION%20DIALEKTIK/H/EAR%20resources/ANTIGONE/The Antigone of Sophocles BY%20B.%20BRECHT%201947.pdf](file:///F:/IFIGENIA%20BACK%20UP%202016%2007%2022/palia%20pali/Recovered%20data%2006-29-2016%20at%2018%2022%2032/NTFS%200/%CE%95%CE%A5%CE%A1%CE%A9%CE%A0%CE%91%CE%99%CE%9A%CE%91%20%CE%A0%CE%A1%CE%9F%CE%93%CE%A1%CE%91%CE%9C%CE%9C%CE%91%CE%A4%CE%91/EU%20PROJECTS%20%CE%9C%CE%91%CE%A3%20%CE%A3%CE%95%20%CE%95%CE%9E%CE%95%CE%9B%CE%99%CE%9E%CE%97/EAR%20ACTION%20DIALEKTIK/H/EAR%20resources/ANTIGONE/The%20Antigone%20of%20Sophocles%20BY%20B.%20BRECHT%201947.pdf)

## **3. Evaluation of the educational scenario**

- **Evaluation** may take place after the end of the scenario, through questionnaires and a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions**

**Worksheet 1**  
**Definitions of the word “Law”**  
**from the Merriam-Webster Dictionary**  
<https://www.merriam-webster.com/dictionary/law>

**Definition of *law***

**1a(1):** a binding custom or practice of a community : a rule of conduct or action prescribed (see PRESCRIBE\_SENSE 1A) or formally recognized as binding or enforced by a controlling authority

**(2):** the whole body of such customs, practices, or rulesThe courts exist to uphold, interpret, and apply the *law*.

**(3):** COMMON LAW

**b(1):** the control brought about by the existence or enforcement of such lawpreserved *law* and order in the town

**(2):** the action of laws considered as a means of redressing wrongsa/so : LITIGATIONdeveloped the habit of going to *law* over the slightest provocation— H. A. Overstreet

**(3):** the agency of or an agent of established lawWhen he saw that the fighting was escalating, he called in the *law*.

**c:** a rule or order that it is advisable or obligatory to observea *law* of self-preservation

**d:** something compatible with or enforceable by established lawThe decrees were judged not to be *law* and were therefore rescinded.

**e:** CONTROL, AUTHORITYThe child submits to no *law*.

**2a often capitalized :** the revelation of the will of God set forth in the Old Testament

**b** *capitalized* : the first part of the Jewish scriptures : PENTATEUCH, TORAH— see BIBLE TABLE

**3:** a rule of construction or procedure the *laws* of poetry

**4:** the whole body of laws relating to one subject  
criminal *law* probate *law*

**5a:** the legal profession studied for a career in *law*

**b:** law as a department of knowledge : JURISPRUDENCE

**c:** legal knowledge a man with much history but little *law*

**6a:** a statement of an order or relation of phenomena that so far as is known is invariable under the given conditions a *law* of thermodynamics Boyle's *law*

**b:** a general relation proved or assumed to hold between mathematical or logical expressions

**at law**

: under or within the provisions of the law enforceable *at law*

## Noun

LAW, RULE, REGULATION, PRECEPT, STATUTE, ORDINANCE, CANON mean a principle governing action or procedure. LAW implies imposition by a sovereign authority and the obligation of obedience on the part of all subject to that authority. obey the *law* RULE applies to more restricted or specific situations. the *rules* of the game REGULATION implies prescription by authority in order to control an organization or system. *regulations* affecting nuclear power plants PRECEPT commonly suggests something advisory and not obligatory communicated typically through teaching. the *precepts* of effective writing STATUTE implies a law enacted by a legislative body. a *statute* requiring the use of seat belts ORDINANCE applies to an order governing some detail of procedure or conduct enforced by a limited authority such as a municipality. a city *ordinance* CANON suggests in nonreligious use a principle or rule of behavior or procedure commonly accepted as a valid guide. the *canons* of good taste  
**synonyms** see in addition hypothesis

## English Language Learners Definition of *law*

: the whole system or set of rules made by the government of a town, state, country, etc.



: a particular kind of law

: a rule made by the government of a town, state, country, etc.

## Worksheet 2

### The story of “Antigone” by Sophocles

*“Antigone” is a tragedy by the ancient Greek playwright Sophocles, written around 442 BCE. Although it was written before Sophocles’ other two Theban plays, chronologically it comes after the stories in “Oedipus the King” and “Oedipus at Colonus”, and it picks up where Aeschylus’ play “Seven Against Thebes” ends.*

The action of “Antigone” follows on from the Theban civil war, in which the two brothers, Eteocles and Polynices, died in warfare with each other for the throne of Thebes after Eteocles had rejected to give up the crown to his brother as their father Oedipus had prescribed. Creon, the new ruler of Thebes, has stated that Eteocles is to be privileged and Polynices is to be disgraced by leaving his body unburied on the battlefield which was a harsh and shameful punishment at the time.

As the play begins, Antigone gives her word to bury her brother Polynices' body in rebelliousness of Creon's decree, Although her sister Ismene refuses to help her because of fear of the death penalty. Creon, with the support of the Chorus of elders, repeats his proclamation regarding the disposal of Polynices' body, but a fearful sentry enters to report that Antigone has, in fact, buried her brother's body.

Creon, fuming at this willful disobedience, questions Antigone over her actions, but she does not deny what she has done and argues unflinchingly with Creon about the morality of his decree and the morality of her conduct. Despite her innocence, Ismene is also called upon and interrogated and tries to confess falsely to the crime, wishing to die alongside her sister, but Antigone insists on shouldering full responsibility. Creon's son, Haemon, who is affianced to Antigone, oaths commitment to his father's will but then gently tries to convince his father to spare Antigone. The two men are soon angrily insulting each other and eventually Haemon storms out, vowing never to see Creon again.

Creon decides to spare Ismene but rules that Antigone should be buried alive in a cave as a penalty for her disobedience. She is brought out of the house, lamenting her fate but still energetically defending her actions, and is taken away to her living tomb, to expressions of great sorrow by the Chorus.

The blind prophet Tiresias warns Creon that the Gods side with Antigone and that Creon will lose a child for his crimes of leaving Polynices unburied and for punishing Antigone so callously. Tiresias warns that all of Greece will hate him and that the sacrificial offerings of Thebes will not be accepted by the gods, but Creon simply dismisses him as a corrupt old fool. However, the terrified Chorus begs Creon to think again, and ultimately he consents to follow their recommendation and to free Antigone and to bury Polynices. Creon, shaken now by the prophet's warnings and by the implications of his own actions, is regretful and looks to right his preceding mistakes.

But, a messenger then enters to report that, in their extreme anxiety, both Haemon and Antigone have taken their own lives. Creon's wife, Eurydice, is flustered with grief over the loss of her son and flees the scene. Creon himself begins to realize that his own actions have caused these events. A second messenger then brings the news that Eurydice has also killed herself and, with her last breath, had cursed her husband and his stubbornness.

Creon now blames himself for everything that has happened, Creon is left with nothing, no family, no happiness, and wanting to die himself. He sways away, a broken man. The order and rule of law he values so much has been protected, but he has acted against the gods and has lost his child and his wife as a consequence. The Chorus closes the play with an attempt at consolation, by saying that although the gods punish the proud, retribution also brings wisdom.

**Worksheet 3**  
**Dr. Martin Luther King's**  
**"Letter from Birmingham Jail"**

*The letter responded to several criticisms made by the "A Call for Unity" clergymen, who agreed that social injustices existed but argued that the battle against racial segregation should be fought solely in the courts, not the streets.*

*As a minister, King responded to these criticisms on religious grounds. As an activist challenging an entrenched social system, he argued on legal, political, and historical grounds. As an African American, he spoke of the country's oppression of black people, including himself. As an orator, he used many persuasive techniques to reach the hearts and minds of his audience. Altogether, King's letter was a powerful defense of the motivations, tactics, and goals of the Birmingham campaign and the Civil Rights Movement more generally.*

King began the letter by responding to the criticism that he and his fellow activists were "outsiders" causing trouble in the streets of Birmingham. To this, King referred to his responsibility as the leader of the SCLC, which had numerous affiliated organizations throughout the South. "I was invited" by our Birmingham affiliate "because injustice is here", in what is probably the most racially divided city in the country, with its brutal police, unjust courts, and many "unsolved bombings of Negro homes and churches." [5]

Referring to his belief that all communities and states were interrelated, King wrote, "Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly... Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds." [6] King also warned that if white people successfully rejected his nonviolent activists as rabble-rousing outside agitators, this could encourage millions of African Americans to "seek solace and security in black nationalist ideologies, a development that will lead inevitably to a frightening racial nightmare." [7]

The clergymen also disapproved of tensions created by public actions such as sit-ins and marches. To this, King confirmed that he and his fellow demonstrators were indeed using nonviolent direct action in order to create "constructive" tension. [8] This tension was intended to compel meaningful negotiation with the white power structure, without which true civil rights could never be achieved. Citing previous failed negotiations, King wrote that the black community was left with "no alternative." [8] "We know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed." [9]

The clergymen also disapproved of the timing of public actions. In response, King said that recent decisions by the SCLC to delay its efforts for tactical reasons showed they were behaving responsibly. He also referred to the broader scope of history, when "'Wait' has almost always meant 'Never.'" [6] Declaring that African Americans had waited for these God-given and constitutional rights long enough, King quoted Chief Justice Earl Warren, who said in 1958 that "justice too long delayed is justice denied." [6] Listing numerous ongoing injustices toward black people, including himself, King said, "Perhaps it is easy for those who have never felt the stinging darts of segregation to say, 'Wait.'" [10] Along similar lines, King also lamented the "myth concerning time," by which white moderates assumed that progress toward equal rights was inevitable, so assertive activism was unnecessary. [11] King called it a "tragic misconception of time" to assume that its mere passage "will inevitably cure all ills." [11] Progress takes time as well as the "tireless efforts" of dedicated people of good will. [11]

Against the clergymen's assertion that demonstrations could be illegal, King argued that not only was civil disobedience justified in the face of

unjust laws, but it was necessary and even patriotic.

“ The answer lies in the fact that there are two types of laws: just and unjust.

I would be the first to advocate obeying just laws.

One has not only a legal but a moral responsibility to obey just laws.

Conversely, one has a moral responsibility to disobey unjust laws.

I would agree with St. Augustine that "an unjust law is no law at all." ”

Anticipating the claim that one cannot determine such things, he once again cites a Christian theologian, Thomas Aquinas, to the clergymen, saying that any law not rooted in "eternal law and natural law" is not just, while any law that "uplifts human personality" is. Segregation undermines human personality, ergo is unjust. Furthermore:

"I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law." [12] He cites Martin Buber and Paul Tillich with further examples from the past and present of what makes laws just or unjust. For example, "A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law." [13] In terms of obedience to the law, King stated that citizens have "not only a legal but a moral responsibility to obey just laws," and at the same time "to disobey unjust laws." [13] King stated that it is not morally wrong to disobey a law that pertains to one group of people differently than another. Alabama has used "all sorts of devious methods" to deny its black citizens their right to vote and thus preserve its unjust laws and broader system of white supremacy. [13] Segregation laws are immoral and unjust "because segregation distorts the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority." [14] Even some just laws, such as permit requirements for public marches, are unjust when used to uphold an unjust system.

King addressed the accusation that the Civil Rights Movement was "extreme", first disputing the label but then accepting it. Compared to other movements at the time, King finds himself as a moderate. However, in his devotion to his cause, King refers to himself as an extremist. Jesus and other great reformers were extremists: "So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love?" [15] King's discussion of extremism

implicitly responded to numerous "moderate" objections to the ongoing movement, such as President Dwight D. Eisenhower's claim that he could not meet with civil rights leaders because doing so would require him to meet with the Ku Klux Klan.[16]

King expressed general frustration with both white moderates and certain "opposing forces in the Negro community." [17] He wrote that white moderates, including clergymen, posed a challenge comparable to that of white supremacists, in the sense that, "Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection." [18] King asserted that the white church needed to take a principled stand or risk being "dismissed as an irrelevant social club." [19] Regarding the black community, King wrote that we need not follow "the 'do-nothingism' of the complacent nor the hatred and despair of the black nationalist." [17]

In closing the letter, King criticized the clergy's praise of the Birmingham police for maintaining order nonviolently. Recent public displays of nonviolence by the police were in stark contrast to their typical treatment of black people, and, as public relations, helped "to preserve the evil system of segregation." [19] Not only is it wrong to use immoral means to achieve moral ends, but also "to use moral means to preserve immoral ends." [20] Instead of the police, King praised the nonviolent demonstrators in Birmingham, "for their sublime courage, their willingness to suffer and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes." [21]

**Worksheet 4**  
**Debriefing methods**  
**after each theatrical action**

**1.1. How do you feel now?**

How do you think the person A/ B... feels now? How she/ he felt while being in this dilemma?

How do you think each person of the play felt during their involvement in this event?

Was it easy to do? Why? Why not?

What did you notice about yourself while doing this?

What would you do in case you were person A or person B etc?

**2.1. Start with affective (feeling) questions:**

a) What was that like for you?

b) How did you feel when you saw/heard/did that?

**2.2. Now let the thoughts be verbalized:**

a) What came to your mind when you saw/heard/did that?

b) What connections did you see, if any?

**2.3. Probe:**

a) How do you know this? (Instead of "Why did you say that?" which might come

across as an accusation rather than an genuine inquiry)

- b) Can you elaborate on that or talk more about it?
- c) How does that affect our lives, our relationships?
- d) What could be the history behind this?

Throughout the debriefing, encourage people to be gentle.

2.5. Use paraphrasing. For instance, “ I heard you say that.....so, did you mean.....or.....”.

2.6. Describe personal emotions instead of judging other’s behavior. For instance, “I felt .... when you said/did....” as opposed to “What you said was not ok”.

2.7. Encourage people to notice their emotions as if they were a witness. I often give the analogy of being like the sky and watching the clouds (of thoughts) form shape. My role then shifts to being a witness of my feelings and thoughts.

2.8. Be aware of your own emotions. Don’t judge them. Notice what you notice.

## Worksheet 5

### Questions for Critical Thinking based on the Dialectical Method

- Define the main concept: what do you think is...?
- There this concept / phenomenon / term is present, in your opinion, in which level, (societal) place, location, and field? How much extended is in the community and the society?
- In which form / kind is it present?
- What are its consequences at a personal, local, national, societal level?
-



Is there any extreme form of this problem?

- What kind of solutions can you propose? Short-term, mid-term, long-term solutions?
- Are there many solutions? Are there any permanent solutions?
- Do you believe that by making the problem public or sharing it with someone might contribute to its solution or not? Why and How?
- What evidence can you present for/against...?
- How does ... contrast with ...?
- How could you outline or concept map...? Explain your response with examples.
- Why is ... significant? Explain your reasoning.
- What are the advantages and disadvantages of ...?
- What is the point or 'big idea' of ...?
- How could you judge the accuracy of ...?
- What are the differences between ... and ...?
- How is ... related to ...?
- Describe ... from the perspective of ....
- What do you think about ...? Explain your reasoning.
- When might ... be most useful and why?
- How could you create or design a new...? Explain your thinking.
- What solutions could you suggest the problem of ...? Which might be most effective and why?

- What might happen if you combined ... and ...?
- Do you agree that ...? Why or why not?
- What information would you need to make a decision about ...?
- How could you prioritize ...?
- How is ... an example of ...?
- What are the most important parts or features of ...?
- Which details of ... are most important and why?
- What patterns do you notice in ...?
- How could you classify ... into a more/less general category?
- What makes ... important?
- What criteria could you use to assess ...?
- How could ... and ... function together? How do they work separately and together and different ways?
- Where is ... most/least ...? Explain your reasoning.

## Worksheet 6

### Questions for Personalization

- When have I found myself in a position/ condition like this?
- What did I do?

- How do I feel about this?
- Why do I feel like this?
- How do I feel now, after this discussion?
- Are there any persons that I could consult on this matter?
- Can I create a personal Action Plan on this topic? (Learning, being active, sharing etc.)
- ***Have I heard any similar or relevant situation nowadays? Where does it happen? What are the common points? Which are the differences?***
- What can I / we do about similar situations nowadays?

## WORKSHEET 7

### Fahrenheit 451

by Ray Bradbury

*The novel is divided into three parts: "The Hearth and the Salamander," "The Sieve and the Sand," and "Burning Bright."*

*"The Hearth and the Salamander"*

Guy Montag is a "fireman" employed to burn the possessions of those who read outlawed books. He is married but has no children. One fall night while returning from work, he meets his new neighbor, a teenage girl named Clarisse McClellan, whose free-thinking ideals and liberating spirit cause him to question his life and his own perceived happiness. Montag returns home to find that his wife Mildred has overdosed on sleeping pills, and he calls for medical attention. Two uncaring EMTs pump Mildred's stomach, drain her poisoned blood, and fill her with new blood. After the EMTs leave to rescue another overdose victim, Montag goes outside and overhears Clarisse and her family talking about the way life is in this hedonistic, illiterate society. Montag's mind is bombarded with Clarisse's subversive thoughts and the memory of his wife's near-death. Over the next few days, Clarisse faithfully meets Montag each night as he walks home. She tells him about how her simple pleasures and interests make her an outcast among her peers and how she is forced to go to therapy for her behavior and thoughts. Montag looks forward to these meetings, and just as he begins to expect them, Clarisse goes missing. He senses

something is wrong.[18]

In the following days, while at work with the other firemen ransacking the book-filled house of an old woman before the inevitable burning, Montag steals a book before any of his coworkers notice. The woman refuses to leave her house and her books, choosing instead to light a match and burn herself alive. Jarred by the woman's suicide, Montag returns home and hides the stolen book under his pillow. Later, Montag wakes Mildred from her sleep and asks her if she has seen or heard anything about Clarisse McClellan. She reveals that Clarisse's family moved away after Clarisse was hit by a speeding car and died four days ago. Dismayed by her failure to mention this earlier, Montag uneasily tries to fall asleep. Outside he suspects the presence of "The Mechanical Hound", an eight-legged[19] robotic dog-like creature that resides in the firehouse and aids the firemen in hunting book hoarders.

Montag awakens ill the next morning. Mildred tries to care for her husband but finds herself more involved in the "parlor wall" entertainment in the living room – large televisions filling the walls. Montag suggests that maybe he should take a break from being a fireman after what happened last night, and Mildred panics over the thought of losing the house and her parlor wall "family". Captain Beatty, Montag's fire chief, personally visits Montag to see how he is doing. Sensing his concerns, Beatty recounts the history of how books lost their value and how the firemen were adapted for their current role: over the course of several decades, people began to embrace new media (in this case, film and television), sports, and an ever-quickenning pace of life. Books were ruthlessly abridged or degraded to accommodate short attention spans while minority groups protested the controversial, outdated content they perceived in literature (yet comic books, trade papers, and sex magazines remained, as these fed into the mainstream population's desire for mindless entertainment). At the same time, advances in technology resulted in nearly all buildings being made out of fireproof materials, and the traditional role of firemen in preventing fires was no longer necessary. The government instead turned the firemen into officers of society's peace of mind: instead of putting out fires they became responsible for starting them, specifically for the purpose of burning books, which were condemned as sources of confusing and depressing thoughts that only complicated people's lives. After an awkward encounter between Millie and Montag over the book hidden under Montag's pillow, Beatty becomes suspicious and casually adds a passing threat as he leaves, telling Montag that if a fireman had a book, he

would be asked to burn it within the next 24 hours. If he refused, the other firemen would come and burn his house down for him. The encounter leaves Montag shaken.

After Beatty leaves, Montag reveals to Mildred that, over the last year, he has accumulated a stash of books that he has kept hidden in the air-conditioning duct in their ceiling. In a panic, Mildred grabs a book and rushes to throw it in the kitchen incinerator. Montag subdues her and tells her that the two of them are going to read the books to see if they have value. If they do not, he promises the books will be burned and all will return to normal.

### "The Sieve and the Sand"

Montag and Mildred discuss the stolen books, and Mildred refuses to go along with it, questioning why she or anyone else should care about books. Montag goes on a rant about Mildred's suicide attempt, Clarisse's disappearance and death, the old woman who burned herself, and the imminent threat of war that goes ignored by the masses. He suggests that perhaps the books of the past have messages that can save society from its own destruction. The conversation is interrupted by a call from Mildred's friend, Mrs. Bowles, and they set up a date to watch the "parlor walls" that night at Mildred's house.

Montag concedes that Mildred is a lost cause and he will need help to understand the books. He remembers an old man named Faber, an English professor before books were banned, whom he once met in a park. Montag makes a subway trip to Faber's home along with a rare copy of the Bible, the book he stole at the woman's house. Once there, Montag forces the scared and reluctant Faber into helping him by methodically ripping pages from the Bible. Faber concedes and gives Montag a homemade ear-piece communicator so he can offer constant guidance.

At home, Mildred's friends, Mrs. Bowles and Mrs. Phelps, arrive to watch the "parlor walls". Not interested in this insipid entertainment, Montag turns off the walls and tries to engage the women in meaningful conversation, only for them to reveal just how indifferent, ignorant, and callous they truly are. Enraged by their idiocy, Montag leaves momentarily and returns with a book of poetry. This confuses the women and alarms Faber, who is listening remotely. Mildred tries to dismiss Montag's actions as a tradition firemen act out once a year: they find an old book and read it as a way to make fun of how silly the past is. Montag proceeds to recite

the poem *Dover Beach*, causing Mrs. Phelps to cry. At the behest of Faber in the ear-piece, Montag burns the book. Mildred's friends leave in disgust, while Mildred takes more sleeping pills.

Montag hides his books in the backyard before returning to the firehouse late at night with just the stolen Bible. He finds Beatty playing cards with the other firemen. Montag hands Beatty a book to cover for the one he believes Beatty knows he stole the night before, which is unceremoniously tossed into the trash. Beatty tells Montag that he had a dream in which they fought endlessly by quoting books to each other. Thus Beatty reveals that, despite his disillusionment, he was once an enthusiastic reader. A fire alarm sounds, and Beatty picks up the address from the dispatcher system. They drive recklessly in the fire truck to the destination: Montag's house.

### "Burning Bright"

Beatty orders Montag to destroy his own house, telling him that his wife and her friends reported him after what happened the other night. Montag watches as Mildred walks out of the house, too traumatized about losing her parlor wall family to even acknowledge her husband's existence or the situation going on around her, and catches a taxi. Montag obeys the chief, destroying the home piece by piece with a flamethrower, but Beatty discovers Montag's ear-piece and plans to hunt down Faber. Montag threatens Beatty with the flamethrower and, after Beatty taunts him, burns his boss alive and knocks his coworkers unconscious. As Montag escapes the scene, the Mechanical Hound attacks him, managing to inject his leg with a tranquilizer. He destroys the Hound with the flamethrower and limps away. Before he escapes, however, he realizes that Beatty had wanted to die a long time ago and had purposely goaded Montag as well as provided him with a weapon.

Montag runs through the city streets towards Faber's house. Faber urges him to make his way to the countryside and contact the exiled book-lovers who live there. He mentions he will be leaving on an early bus heading to St. Louis and that he and Montag can rendezvous there later. On Faber's television, they watch news reports of another Mechanical Hound being released, with news helicopters following it to create a public spectacle. After wiping his scent from around the house in hopes of thwarting the Hound, Montag leaves Faber's house. He escapes the manhunt by wading into a river and floating downstream. Montag leaves the river in the countryside, where he meets the exiled drifters, led by a man named Granger. Granger shows Montag the ongoing manhunt on a portable

battery TV and predicts that “Montag” will be caught within the next few minutes; as predicted, an innocent man is then caught and killed.

The drifters are all former intellectuals. They have each memorized books should the day arrive that society comes to an end and is forced to rebuild itself anew, with the survivors learning to embrace the literature of the past. Granger asks Montag what he has to contribute to the group and Montag finds that he had partially memorized the Book of Ecclesiastes. While learning the philosophy of the exiles, Montag and the group watch helplessly as bombers fly overhead and annihilate the city with nuclear weapons: the imminent war has begun and ended in the same night. While Faber would have left on the early bus, everyone else (including Mildred) is immediately killed. Montag and the group are injured and dirtied, but manage to survive the shockwave.

The following morning, Granger teaches Montag and the others about the legendary phoenix and its endless cycle of long life, death in flames, and rebirth. He adds that the phoenix must have some relationship to mankind, which constantly repeats its mistakes, but explains that man has something the phoenix does not: mankind can remember its mistakes and try never to repeat them. Granger then muses that a large factory of mirrors should be built so that people can take a long look at themselves and reflect on their lives. When the meal is over, the exiles return to the city to rebuild society.

**Worksheet 8**  
**How to Conduct a Debate**

**1. Introduce the topic**

All debates start with a topic, or resolution. Often, this resolution is a proposed course of action that one team will argue for and another will argue against. Choose a topic to which your students can relate and perhaps one with practical application.

**2. Assign the Affirmative and the Negative**

There are two sides to any debate. Naturally, one will argue for and another against the resolution. With ESL students, it is best to group your students into teams to research and argue the issue rather than expecting one student to do all the work. This way one student does not have all the pressure to perform, and the other members of the group can help with comprehension and strategy. Ideally, break your class into four groups (you will want at least three students in each group) and assign two groups to each of two resolutions. Then assign one of each pair of student groups to the affirmative. This group will argue for the issues being presented. The other two groups will be the negative and will argue against the resolutions. During the debate, the other groups will serve as the judges and decide which side presented a stronger case voting for the winners of the debate at its conclusion.



### **3. Give Time for Research**

Your students will need time to research the issue. Not only that, they will also need additional instruction on the specific vocabulary that may be involved. Make sure all of your students understand any specialized vocabulary so the efficacy of their arguments does not depend on simple comprehension. Encourage each group to form a strategy as to who will do most of the talking during the debate though remind them that all of them are expected to participate in the research and strategy of the debate. Then, during the preparation time in anticipation of the rebuttal, your students should discuss with their teams the points the opposition made and decide how to refute them.

### **4.Keep Track of Time**

If you are unfamiliar with formal debate, the speakers follow a set order. The following is the most basic of debate structure.

First, the affirmative group receives two minutes to present their case to the audience.

The negative group then receives two minutes to present their case.

After both sides have a chance to speak, both teams receive two minutes to prepare a rebuttal and summary. The order of speech is reversed now and the negative side presents their rebuttal and summary for the first two minutes.

The last to speak is the affirmative team who then presents their rebuttal and summary for two minutes. The debate is now concluded.

There are other structures that you can follow for debate, and they may be useful once your class is familiar with the process and strategy of debate, but if this is the first time your students are formally debating, keeping things simple is best.

### **5. Make a Judgment**

Usually in debate, the winner is the one who has presented the strongest case. To determine the winner, have the audience vote on which team they thought made the most convincing argument. With this, weigh your own opinion as to who communicated clearly and refuted the opponent's arguments best. This combination will identify your winners.

Your grading process, on the other hand, does not have to name a winner

and a loser. As long as your students were able to communicate clearly, use good grammar, and have good pronunciation, the debate was a success, and their grades should reflect that success.

Though debates are often formal and structured, do not let them intimidate you. Controversial issues are always a great resource for ESL students' speaking practice, and discussing the issues in a formal manner is just as valuable as informal class discussions.

The next time your curriculum brings up a controversial issue, why not use it as an occasion for a class debate and give your students a new and structured experience!

# EDUCATIONAL SCENARIO

## 1. Identification of the educational scenario

### 1.1 Title of the scenario

**“Do not push me!”**

**A scenario for higher education students (13-15 years old) on bullying at school**

### 1.2 Creator

Name, Surname: Ifigenia Georgiadou

e-mail: [ifigenia@hcc.edu.gr](mailto:ifigenia@hcc.edu.gr)

Website/ blog: .....

School: .....

### 1.3 Topics or courses involved

Language, History, Citizenship, Ethics, Literature

### 1.4 Educational level

Primary

Secondary **X** 13-15 years old

Higher education

Adult education

Second chance school

Reception class

Other

### 1.5 Learning outcomes of the scenario

At the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

- Clarify key concepts such as: Identity, the Right to Difference
- Explore diversity with the view to improving quality in education: Explore diversity at schools, heterogeneity in the class
- Exercise and develop their intercultural skills: Language and communication skills, empathy, critical thinking etc.
- Generate and answer the relevant questions on stereotypes and diversity

- Apply active listening and communication rules
- Listen to different points of view
- Work co-operatively
- Develop empathy
- Recognize and promote critical thinking

### 1.6 Time-duration

Class time: 2 hours

Outdoor preparation: 1 hours

How many hours to be used in total: 3 hours

## 2. Development of the educational scenario

### 2.1 General description

#### 1. Warm up

1a. We study with the students one **text** on a real story of bullying, narrated by a teenager (**Worksheet 1**)

#### 1b. Theatrical techniques

We ask the students to describe different parts of the story that they want to represent, using freeze frames (still images) in 3 or 4 groups.

#### 2. Discussion to explore

2.a. **Individual work:** How do you feel about the story? How do you feel now that you are outside your roles? Learners write down their thoughts and feelings.

2b. Do you observe **bullying and racism** here at the school? Tell us some examples from the everyday life of the school. What kinds of bullying for young people have you ever observed?

The students usually refer to some examples, such as: there are students of different ethnic origin or different culture who suffer from the bullies as they are thrown into the garbage bins, or are hit and pushed by them, there are students who are never invited to parties, students with different clothes or with learning difficulties who are teased and bullied, there is bullying through the internet etc.

#### 3. Using Theatrical techniques

3.a. The group decides which scene they want to play as a Forum Theatre.

3b. This time they decide to play a scene with bullying in the school yard. They decide the scene to be represented and they are proposed to use the Forum Theatre technique (Theatre of the Oppressed, by Augusto Boal), where there is an oppressor

and an oppressed.

The **facilitator** plays the role of the Joker in the Forum Theatre and she / he facilitates the replay of this same scene. Now she/he calls for people from the audience to be involved and to interfere and give another solution at different stages/ phases of the play.

**3c. Debriefing:** Students do a **debriefing session** so that they get out of the roles and express their feelings and disconnect from their roles.

#### Questions for debriefing session

How do you feel now?

How do you think the oppressed feels now? How she/ he felt while was being bullied?

How do you think each person of the play felt during their involvement in this event?

What would you do in case you were person A or person B etc?

#### 4. Dialectical Discussion to reveal meaning

**Binary opposition 1:** Do you think that the bullied person is actually a victim or maybe they provoke with words or behavior thus they know they will be bullied? Do you think that the Bully is also a victim of bullying in the past, so it is not her/ his fault?

- **Individual work**- where every learner will think and possibly write about what s/he believes on bullying, what are the arguments to base her/ his opinion on, and even why s/he has this view, which are the factors who helped create what they believe today.
- **Work in pairs or in trio** – where one presents and explains her/ his opinion to the other(s) and s/he answers questions that are relevant and based more on the “aporia” and they are questions that the other(s) use in order to just understand in depth an opinion. No one tries to persuade the other, they just apply the active listening principles, by avoid judging and asking for clarifications only.
- **Research by the learners**- where learners work individually or in small groups, based and guided by the questions that their classmates asked in the previous stage, in order to find more evidence to support a view (even a slightly different one from their own initial opinion). Learners become self-directed and autonomous learners and research in books, the internet, literature, videos, comics etc.
- **Discussion in Plenary**- where different groups, according to the views

reflected, present their opinions and ask for real critique and feedback. Here the most important is to reflect based on research and arguments and to develop critical thinking.

**Binary opposition 2: How strict should a bully be punished? Should we cover the bullying when happens for the first time, hoping that it will never again happen? How can a bully be helped, as he/she might be a victim in the past?**

The facilitator follows the same procedure as above. At the end, the facilitator guides a discussion based on questions that develop critical thinking skills.

We first find the common ground for our discussion, where do we agree.

#### **Questions for Critical Thinking based on the Dialectical Method**

Define the main concept: what do you think is bullying?

Where this concept / phenomenon / term is present, in your opinion, in which level, (societal) place, location, field? How much extended is in the community and the society? Does it affect mainly young people or not?

What are its consequences at a personal, local, national, societal level?

Is there any extreme form of bullying?

Do you think that the oppressed / victim may have been an oppressor in the past? Can you think of any examples?

These two roles may possibly be changed with each other in different contexts and groups?

If this scene or events like this are being reproduced, how and by whom it is reproduced?

What kind of solutions can you propose on bullying? Short-term, mid-term, long-term solutions?

Are there many solutions? Are there any permanent solutions?

Do you believe that making the problem public or sharing it with someone might contribute to its solution or not? Why and How?

We should try to reach a conclusion and a common interesting point, a “synthesis”.

#### **5. Personalization**

The facilitator tries to make the whole topic and discussion personal, so that she/ he may mobilize students more.

#### **Questions for Personalization:**

Are there any persons that a student at your age could trust on this matter?

Whom would you trust personally in order to confess whether you or someone else is a victim of bullying?

If you were the oppressed/ victim, would you share your problem with some school mates? With all school students in public? With the teachers?

**Please write down individually:**

*How do you feel about this problem of many teenagers?*

*Why do you think you feel like this?*

*How do you feel now, after this discussion?*

## 6. Action plan

6a. watch the video **How to Stop A Bully**

<https://www.youtube.com/watch?v=7oKjW1Oljuw> (7 min)

6b. Can you create a personal Action Plan on this topic? (Learning, writing, acting, sharing etc.) check **Worksheet 2**

## 2.2 Worksheets & Resources

<https://www.pacerteensagainstbullying.org/pacer-story/my-bullying-story-3/>

<https://www.youtube.com/watch?v=7oKjW1Oljuw>

<https://www.ncab.org.au/bullying-advice/bullying-for-parents/types-of-bullying/>

<https://www.stopbullying.gov/what-is-bullying/index.html>

## 2.3 Infrastructure & Materials needed

- enough space to act as in a school yard

-text(s) as a warm up , find from here

<https://www.pacerteensagainstbullying.org/pacer-story/my-bullying-story-3/>

- some accessories to wear for the needs of each role

## 2.4 Versions-adaptations

This topic is about racism (towards people of different national origin and of people with different cultural background). Racism may address also people with learning difficulties, disabled people, people with different sexual orientation, people of

different appearance (fat, skinny, a fashion victim, with special clothes, etc). Other concepts that may be introduced are: Power, Authority, Patriarchy, Sexism, Orientation of Education, Role Models, Wars, Refugee crisis and its impact on Western societies, etc.

### 2.5 Challenges

- Many students do not want to share their own problem in front of an audience.
- Some students believe that the bully will go on in case the oppressed / victim will tell the parents or the teachers
- If you have a multinational and multilingual class, you may not find enough students who can understand the play in the target language and can participate.

### 2.6. Further reading

## 3. Evaluation of the educational scenario

- **Evaluation** may take place after the end of the scenario, through questionnaires or a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions** a group of students may act as evaluators and observe for one week the classmates and locate any bullying or racist behavior. They write a report on this.

## WORKSHEET 1

### My bullying story

*November 18, 2015*

Carolyn



When I was in elementary school, I was a very happy and outgoing kid and had lots of friends. But when I started secondary school, some older kids started to bully and tease me. All my friends from elementary school left me because they didn't want to be seen with me. At my school, everything was all about money and clothes. I had huge glasses and I was really ugly and everyone laughed at me. Then a boy (he was in 8th grade I think) started to follow me around. He called me names, took my stuff and made up rumors about me. One day he and his friends beat me up on the bus. No one wanted to be friends with me anymore. Then I became friends with two girls in my class. They started making up rumors about me. Everyone kept telling me what a bad person I was. In 6th grade, the bullying got even worse. Everyone said I was ugly and I should just kill myself. In 7th grade my mom made me attend afternoon classes (full-time school was voluntary at my school). The kids in afternoon class started bullying me, too. They followed me around and took photos of me in the bathroom to send them to the whole school. When I got home from school, I would go to my room and cry all evening. I never talked to anyone. My grades dropped and my teachers started to talk to my parents. They told them I was lazy and refused to participate. They knew I was bullied but they never did anything to stop it. Everyone hated me and I didn't have a single friend. I just want to tell everyone who is going through the same: It gets better. I know it's really hard, and you might feel like giving up sometimes, but you have to be yourself and stay confident. Don't let them get to you. I know you're suffering, but at some point you'll be proud of yourself for all that you've been through. And if anyone judges you, it is their own problem. Those people have no idea what you've been through. They probably couldn't even take it. But you had to take it. And you're still here going on with your life. And that's why you can be proud of yourself.

<https://www.pacerteensagainstbullying.org/pacer-story/my-bullying-story-3/>

## Worksheet 2

### Action plan

What actions can you undertake in order to face bullying?

- One group may design posters on bullying

- One group may write short stories for the local newspaper or the school newspaper
- One group organizes a fund raising campaign to collect money for prevention measures
- One group may design a pledge like the one below

**“Let’s show that we are united for kindness, acceptance and inclusion!”**

powerful change **Pledge** you’re not alone support  
**care** acceptance together  
community protect kindness help  
inclusion

- ...
- ...

## EDUCATIONAL SCENARIO EXAMPLE

### 1. Identification of the educational scenario

#### 1.1 Title of the scenario

**“Speak out or be silent forever”**

**A scenario for higher education students (13-15 years old)**

**on ethical dilemmas**

#### 1.2 Creator

Name, Surname: Yiota Bouziou.....

e-mail: ybouziou@hotmail.com.....

Website/ blog: .....

School: Public Secondary School of Athens.....

#### 1.3 Topics or courses involved

Language, Biology, Literature, Ethics, Citizenship education

#### 1.4 Educational level

Primary

Secondary X 13-15 years old

Higher education

Adult education

Second chance school

Reception class

Other

#### 1.5 Learning outcomes of the scenario

At the end of the scenario, students are expected to have acquired the skills that will enable them to:

- Clarify key concepts such as: the nature of freedom and ethical laws, the responsibility of the citizen, the right of freedom of speech, the awareness of the environmental conscience, the responsibility to nature's protection, the moderate people's point of view, the relationship between a parent and a child or a young person and a mature person, the responsibility of speak up the truth
- Explore today's examples of ethical dilemmas
- Exercise and develop their skills: Language and communication skills, empathy, critical thinking etc.
- Generate and answer the relevant questions on law and responsibility
- Apply active listening and communication rules
- Listen to different points of view
- Work co-operatively
- Develop empathy
- Recognize and promote critical thinking

### 1.6 Time-duration

Class time: 3 hours

Outdoor preparation: 1 hours

How many hours to be used in total: 4 hours

## **2. Development of the educational scenario**

### 2.1 General description

#### **1. Warm up**

**1a.** We start to warm up and know each other with the theatrical technique "Two truths, one lie"

#### **Two truths, One lie**

We work in a cycle, and every student introduce him/herself by writing three things about him/her, two of which are true

and one of which is a lie. The others try to guess who the person is and which the lie is.

**1b.** Then share with them the definitions of the expression “freedom of speech” from **Universal Declaration of human rights (Art. 19)**, **European Convention on Human Rights (Art. 10)** and **Greek Constitution (Art. 14 par.1 (Worksheet 1))** and let them comment

## **2. Discussion**

**2a. Stimulus:** We share with the students the story of Angela and the dilemma she faces (**Worksheet 2**) and tell them that we are going to analyze the dilemma and connect it to situations we also face in everyday life.

**2b. Reaction to the stimulus:** what do you think Angela should do? Write down your thoughts and share with the class. Each student writes down his/her decision, so that can compare it with the one at the end of the scenario.

## **3. THE MAIN CONCEPTS**

**Binary opposition 1: should we express our ideas and opinion in case this puts into danger our beloved persons?**

We present the ethical dilemma of Angela. We get sure that students understand exactly the dilemma and its components.

### **3a. Discussion**

Students work in groups and discuss the dilemma and the values that are involved. (**Worksheet 3**)

At the end they present the conclusions and they write them down in two columns.

-Students report to the plenary

### 3b. Using Theatre techniques

Students improvise the dialogues. What or how is the true from their point of view. Here It is important to express feeling, not logical arguments.

- Angela's monologue.
- Angela discussing with her father / her mother / with a friend / with her teacher / with her brother.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

- The facilitator guides a **debate** based on arguments that develop critical thinking skills. ( **Worksheet 5**)

### 3e. Personalization

- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

### 3.f. Action plan

-- The learners create their personal or group action plan, in order to manage this topic when it will occur in their lives. They decide what can be done in terms of short-term, medium-term and long-term measures and by whom.

## 2.2 Worksheets & Resources

- Articles about Freedom of speech in Universal Declaration of Human Rights, European Convention on Human Rights and Greek Constitution, Worksheet 1
- The story of Agela's dilemma, Worksheet 2
- Debriefing methods after each theatrical action, Worksheet 4
- Guide lines for a debate for Critical Thinking based on the Dialectical Method, Worksheet 5
- Questions for Personalization, Worksheet 6
- How to Conduct a Debate, Worksheet 7

## 2.3 Infrastructure & Materials needed

- enough space to act as in a school class, theatre or yard
- paper, colours or other material
- some accessories to wear for the needs of each role

## 2.4 Versions-adaptations

## 2.5 Challenges

- Many students do not want to share their own problem in front of an audience. In case this happens, be prepared to choose and propose your own example.
- If you have a multinational and multilingual class, you may not find enough students who can understand the play in the target language and can participate.

## 2.6. Further reading

### 3. Evaluation of the educational scenario

- **Evaluation** may take place after the end of the scenario, through questionnaires and a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions**

## Worksheet 1 “Freedom of speech”

### Universal Declaration of Human Rights (Art. 19)

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

### Greek Constitution (Art. 14.1)

1. Every person may express and propagate his thoughts orally, in writing and through the press in compliance with the laws of the State

### European Convention of Human Rights (Art. 10) Article 10 – Freedom of expression

1. Everyone has the right to freedom of expression. This right shall include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers. This article shall not prevent States from requiring the licensing of broadcasting, television or cinema enterprises.



2. The exercise of these freedoms, since it carries with it duties and responsibilities, may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary.

## Worksheet 2

### The story of Angela and the ethical dilemma

Angela is a 14 years old girl living in a small town by the sea in southern Greece.

Her mother is unemployed and her father, who drives a truck, does not have a permit job. So the family hasn't got a proper income. Their expenses are many because the big brother is a student in a city away of home and the younger brother gets extra private lessons so that he can pass the exams for the university.

Angela is a lively girl with a lot of hobbies and interests. She plays trumpet in the local band, and volleyball in the local team. Her passion is journalism, she wants to be a journalist. She is good at writing and the town's newspaper often publishes her articles.

Last year she took part in an environmental project at her school. She worked with a group of students and they find factors for the beach pollution. The most important factor is that the local drink and food

industry throws its waste to the channel of rainwater that ends to the sea instead of drive them to the pipe ending to biological cleaning factory, as the law dictates.

Angela worked a lot with her chemistry teacher to gather the evidence for the pollution and now she is passionate about writing an article for the local newspaper that uncovers the environmental violation and speaks about the responsibility of the local industry to the people and their health.

Two days before Angela gives the article to the newspaper, she comes home after the volleyball training and finds the family very excited, because her father got a permanent job with his truck to the local food and drink company.

Angela's dilemma

If she publishes her article, the cause of the sea's pollution will be revealed, and the industry will comply with the law. But the industry will be annoyed and maybe her father will be faired, and the family once again will be financially stressed. This would affect all members of the family.

Nevertheless, she will exercise her right to free speech.

If she doesn't publish her article, then she covers a violation of the law and she doesn't exercise her right to free expression.

The main value is the **freedom of speech** if Angela decides to publish the article.

But if it is not published:

Which values are violated? Which values are defended/pursued?

Analyze and write on the board in two columns

### **Values that are violated**

- The respect and the right to human health
- The law
- The respect to the environment by the hostile action against it (ground, water, sea life, clean beach)
- The right to free press and the right to free speech of every human
- The right to free expression without fear or other kind of force, or violence of any kind
- The right to the progress and the dreams of the youth

### **Values to defended**

- The right to work (for the father)
- The right to protect the family members and family'happiness and well being
- The right to each person's progress
- Responsibility for the well being of all members of family

**Worksheet 4**  
**Debriefing methods**  
**after each theatrical action**

1.1. How do you feel now?

How do you think the person A/ B... feels now? How she/ he felt while being in this dilemma?

How do you think each person of the play felt during their involvement in this event?

Was it easy to do? Why? Why not?

What did you notice about yourself while doing this?

What would you do in case you were person A or person B etc?

2.1. Start with affective (feeling) questions:

a) What was that like for you?

b) How did you feel when you saw/heard/did that?

2.2. Now let the thoughts be verbalized:

a) What came to your mind when you saw/heard/did that?

b) What connections did you see, if any?

2.3. Probe:

a) How do you know this? (Instead of "Why did you say that?" which might come

across as an accusation rather than an genuine inquiry)

b) Can you elaborate on that or talk more about it?

c) How does that affect our lives, our relationships?

d) What could be the history behind this?

Throughout the debriefing, encourage people to be gentle.

2.5. Use paraphrasing. For instance, "I heard you say that.....so, did you mean.....or.....".

2.6. Describe personal emotions instead of judging other's behavior. For instance, "I felt .... when you said/did...." as opposed to "What you said was not ok".

2.7. Encourage people to notice their emotions as if they were a witness.

I often give the

analogy of being like the sky and watching the clouds (of thoughts) form shape. My role

then shifts to being a witness of my feelings and thoughts.

2.8. Be aware of your own emotions. Don't judge them. Notice what you notice.

## Worksheet 5

### Debate for Critical Thinking based on the Dialectical Method

The facilitator organizes a debate.

Students make three groups.

Each of the first two groups write down arguments to defend the one or the other side of dilemma 1. "Agela should publish her article", 2. "Agela should not publish her article".

The third groups are the judges, who are discussing the different arguments, so that at the end can evaluate the strength, the depth and the quality of arguments the two opposite groups present. They also evaluate the vocabulary and the body language of the speaker. It is not necessary for the judges to declare a winner.

The scenery is a court room, with the place for the speaker, the judges and the opponent groups. It's good to agree all after a short discussion for the rules of the debate.

A person of each group is elected by its members to be the first speaker. She/he presents in specific time their arguments (3-4 min). Then it follows the first speaker of the second group and presents their arguments. Then the groups discuss again and elect a second speaker who can speak in 1-2 min.

## Worksheet 6

## Questions for Personalization

- When have I found myself in a position/ condition like this?
- What did I do?
- How do I feel about this?
- Why do I feel like this?
- How do I feel now, after this discussion?
- Are there any persons that I could consult on this matter?
- Can I create a personal Action Plan on this topic? (Learning, being active, sharing etc.)
- ***Have I heard any similar or relevant situation nowadays? Where does it happen? What are the common points? Which are the differences?***
- What can I / we do about similar situations nowadays?

**Please write individually:**

**What are my thoughts and feelings on this topic now?**

## Worksheet 7 How to Conduct a Debate

### **1. Introduce the topic**

All debates start with a topic, or resolution. Often, this resolution is a proposed course of action that one team will argue for and another will argue against. Choose a topic to which your students can relate and perhaps one with practical application.

### **2. Assign the Affirmative and the Negative**

There are two sides to any debate. Naturally, one will argue for and another against the resolution. With ESL students, it is best to group your

students into teams to research and argue the issue rather than expecting one student to do all the work. This way one student does not have all the pressure to perform, and the other members of the group can help with comprehension and strategy. Ideally, break your class into four groups (you will want at least three students in each group) and assign two groups to each of two resolutions. Then assign one of each pair of student groups to the affirmative. This group will argue for the issues being presented. The other two groups will be the negative and will argue against the resolutions. During the debate, the other groups will serve as the judges and decide which side presented a stronger case voting for the winners of the debate at its conclusion.

### **3. Give Time for Research**

Your students will need time to research the issue. Not only that, they will also need additional instruction on the specific vocabulary that may be involved. Make sure all of your students understand any specialized vocabulary so the efficacy of their arguments does not depend on simple comprehension. Encourage each group to form a strategy as to who will do most of the talking during the debate though remind them that all of them are expected to participate in the research and strategy of the debate. Then, during the preparation time in anticipation of the rebuttal, your students should discuss with their teams the points the opposition made and decide how to refute them.

### **4. Keep Track of Time**

If you are unfamiliar with formal debate, the speakers follow a set order. The following is the most basic of debate structure.

First, the affirmative group receives two minutes to present their case to the audience.

The negative group then receives two minutes to present their case.

After both sides have a chance to speak, both teams receive two minutes to prepare a rebuttal and summary. The order of speech is reversed now and the negative side presents their rebuttal and summary for the first two minutes.

The last to speak is the affirmative team who then presents their rebuttal and summary for two minutes. The debate is now concluded.

There are other structures that you can follow for debate, and they may be useful once your class is familiar with the process and strategy of debate, but if this is the first time your students are formally debating, keeping things simple is best.

### **5. Make a Judgment**

Usually in debate, the winner is the one who has presented the strongest case. To determine the winner, have the audience vote on which team they thought made the most convincing argument. With this, weigh your own opinion as to who communicated clearly and refuted the opponent's arguments best. This combination will identify your winners.

Your grading process, on the other hand, does not have to name a winner and a loser. As long as your students were able to communicate clearly, use good grammar, and have good pronunciation, the debate was a success, and their grades should reflect that success.

Though debates are often formal and structured, do not let them intimidate you. Controversial issues are always a great resource for ESL students' speaking practice, and discussing the issues in a formal manner is just as valuable as informal class discussions.

The next time your curriculum brings up a controversial issue, why not use it as an occasion for a class debate and give your students a new and structured experience!



# EDUCATIONAL SCENARIO

## 1. Identification of the educational scenario

### 1.1 Title of the scenario

**“Be you”**

### 1.2 Creator

**Name, Surname:** Yiota Bouziou

**e-mail:** ybouziou@hotmail.com

**School/organisation:** Public Secondary School, Athens

### 1.3 Topics or courses involved

Gender inequality, Gender Identity, Citizenship Education, History, Literature, Language.

### 1.4 Educational level

**Primary**

**Secondary** ☒ (lower secondary education) 14-15 years old

**Second chance school**

**Reception class**

**Other**

### 1.5 Learning outcomes of the scenario

At the end of the scenario, students are expected to have acquired the skills that will enable them to:

- Be aware of key-concepts such as gender inequality and gender identity
- Understand in depth these key-concepts in the social life and history
- Understand gender and gendered relationships as a main factor in citizenship
- Think critically about the relevance of gender identity in personality development and in the relationships we establish with others and the world;
- Understand how they can deal with issues of healthy expressions of femininity and masculinity
- Improve their skills of establishing and maintaining a healthy and balanced relationship with ourselves and the others;
- Respect the singularity of different people.

### 1.6 Time-duration

**Class time:** 3 hours

**Outdoor preparation:** 1 hour

**How many hours to be used in total:** 4 hours

## 2. Development of the educational scenario

### 2.1 General description

#### 1. Warm up

1a. Challenge students to think and **note down**

1b. and discuss “**gender identity**”, based on the following questions:

- Do you ever hear about “gender”? In which context/situation?
- What do you understand the difference between “sex” and “gender” is?
- Do you consider important to think and discuss issues concerning “gender”?

After the discussion in a large group, is important to introduce and clarify the concept of “gender identity” (**Worksheet 1**).

1.c. One student writes down the answers of each student based on a table that is given

#### 2. Stimulus.

The facilitator shares with the students the story of the first Greek woman painter, Eleni Boukoura-Altamura, who in 1830 dressed up like a man to be able to study in an art school where women were not accepted.

Her story is written by Rea Galanaki, a contemporary writer, in her novel, “Eleni or nobody”.

#### 3. Discussion – reaction to the stimulus

1. Challenge students to think and share some ideas and their perspective about the story of the painter, following a set of questions (**Worksheet 2.1**).
2. Challenge students to think and share some ideas and their perspective about the images of men and women in different times and roles, following a set of questions (**Worksheet 2.2**).

**Note:** Images can be used as a warm up, as well.

#### **BINARY OPPOSITIONS to be explored**

**Binary opposition 1:** Does the biological sex we born with, defines us as persons? Does it define the roles we have in family and community? Do we have to accept the ideas and conceptions about gender even they limit our possibilities, our dreams, our perspectives?

The students discuss the main concepts and try to challenge their ideas and figure out the real meaning for them as individuals.

The teacher provides some more questions to define more the main concepts and develop critical thinking. (**Worksheet 3**)

#### 3. Using Theatre techniques

**3.1:** We use a large room or yard with enough space for the students to move around. As the students hear each sentence (**Worksheet 4**), they move in space taking positions of: “I agree”, “I disagree”, “I agree but ...”, “I have no idea”.

Afterwards they comment and reflect on the phrases and the positions they took.

**Note:** this activity can be applied as a warm up too.

### 3.2.: Using theatre techniques

The teacher divides the class into 4 groups. Group A: If I was a traditional woman/man in 19<sup>th</sup> century, Group B: If I was a feminist in 19<sup>th</sup> century, Group C: If I would be a gender neutral person in 22<sup>nd</sup> century, Group D: If I would be a backward in 22<sup>nd</sup> century.

Each group, using theatrical techniques will present the binary oppositions, based on key-questions previously prepared, through portraits, and speak from their point of view.

- The groups will prepare different scenes with monologues or dialogues
- The scenes should include arguments, feelings, thoughts, fears, solution. Is important to have girls and boys in monologues.

**Debriefing:** They discuss about how they felt, why they did and said this and that etc.

## 4. Dialectical Discussion

### 4a. Dialectical discussion to explore

- The teacher guides a discussion based on questions fostering the development of critical thinking skills (**Worksheet 5**).

### 4b. Personalization

- The teacher tries to make the whole topic and discussion personal to mobilize students more (**Worksheet 6**).

## 5. Action plan

How can we overcome the gender stereotypes and obligations?

Discuss about what students can do to challenge gender stereotypes or in cases they feel stressed with gender roles and relationships, and where apply to, such as books, websites, consulting centres or organisations for teenagers.

## 2.2 Worksheets & Resources

- Worksheet 1: Definition of sex and gender
- Worksheet 2: Text and images as a stimulus
- Worksheet 3: Questions to explore in small groups
- Worksheet 4: What is my position?
- Worksheet 5: Questions for Dialectical Discussion

### 2.3 Infrastructure & Materials needed

- Board
- Paper and pen
- Large room

### 2.4 Versions-adaptations

### 2.5 Challenges

- The teacher must be very concerned when in a multicultural class. Some students may feel embarrassed to discuss issues about sex, sexual identity, even gender roles.
- Teacher must be aware of the differences and try to make space for everybody.

### 2.6. Further reading

#### 2.7.

- Sexual identity: [https://en.wikipedia.org/wiki/Sexual\\_identity](https://en.wikipedia.org/wiki/Sexual_identity)
- General Secretariat for Gender Equality: <http://www.isotita.gr/en/home>
- Education, sexual orientation and gender identity: <https://rainbowschool.gr/>

## **4. Evaluation of the educational scenario**

- **Evaluation** - At the end of the scenario, teacher will ask students to write down about:
  - a) What they felt about the activity
  - b) the challenges of the activity
  - c) what they learn with the activity
- **Lessons learned – conclusions**

## Worksheet 1

### Definition of “Sex” and “Gender”

#### Sex:

the state of being either male or female, or all males or all females considered as a group; gender:

[ C ] *List the name, age, and sex of each of your children.*

[ U ] *Employment discrimination on the basis of sex is illegal.*

#### Gender:

*Noun* 1. either of the two sexes (male and female), especially when considered with reference to social and cultural differences rather than biological ones. The term is also used more broadly to denote a range of identities that do not correspond to established ideas of male and female.

"a condition that affects people of both genders"

2. GRAMMAR (in languages such as Latin, French, and German) each of the classes (typically masculine, feminine, common, neuter) of nouns and pronouns distinguished by the different inflections which they have and which they require in words syntactically associated with them. Grammatical gender is only very loosely associated with natural distinctions of sex.

## Worksheet 2

### Rea's Galanaki, "Eleni or nobody"

#### Images to comment

Text: <http://ebooks.edu.gr/modules/ebook/show.php/DSGYM-C113/351/2369,9046/>

About Eleni Boukoura-Altamura- [https://en.wikipedia.org/wiki/Eleni\\_Boukoura-Altamura](https://en.wikipedia.org/wiki/Eleni_Boukoura-Altamura)

#### 2.1: Questions on the text:

- Which was women's position in the society of 19<sup>th</sup> century?
- What kind of studies or professions were allowed to women that time?
- How women and men dressed up that time?
- What do you think about women's position today?

#### 2.2: Questions on images:













After sharing the images, challenge students to share their ideas about it:

1. What is the focus of the images?
2. What do you think about the images?
3. What did the images make you feel?

Tips for the teacher:

- During the brainstorming activity, write down the main ideas in the board.
- Ask one of the students to write down in a notebook the ideas shared by students.
- Is important to guarantee that all students share, at least, one idea or opinion.
- At the end of the activity, highlight the main conclusions of it.

## Worksheet 3

### Discussion

1. In your opinion, what is the definition of sex/gender? Why?
2. What do you think about the traditional roles of men and women?
3. Have you heard the term “sexism”? What do you think about it?
4. What do you think about the inequality of gender? Do you think gender gaps in family, work and education still exist today?
5. Do you think a teenager could choose any expression(s) of gender identity without pressure and limitations today?
6. What do you know if there are other forms of gender? What do you think about it?

## Worksheet 4

### What is my position on these phrases?

- Dolls are only for girls
- Boys don't cry
- Boys don't wear skirts
- A girl cannot be the boss
- Only boys play football
- Girls are weak, boys are strong
- Girls help their mothers. Boys help their fathers
- It's better to be a girl than a boy
- When soothing is wrong, boys are blame first of all
- Boys can say 'dirty' words, girls not
- Girls are smarter than boys
- It's ok if boys fight with each other but not girls
- Boys are more lazy than girls
- Girls are better than boys to say lies.

## Worksheet 5

### Questions for Dialectical Discussion

- Define the main concept: what do you think is...?
- Where this concept / phenomenon / term is present, in your opinion, in which level, (societal) place, location, and field? How much extended is in the community and the society?
- In which form / kind is it present?
- What are its consequences at a personal, local, national, societal level?
- Is there any extreme form of this problem?
- What kind of solutions can you propose? Short-term, mid-term, long-term solutions?
- Are there many solutions? Are there any permanent solutions?

- Do you believe that by making the problem public or sharing it with someone might contribute to its solution or not? Why and How?
- What evidence can you present for/against...?
- How does ... contrast with ...?
- How could you outline or concept map...? Explain your response with examples.
- Why is ... significant? Explain your reasoning.
- What are the advantages and disadvantages of ...?
- What is the point or 'big idea' of ...?
- How could you judge the accuracy of ...?
- What are the differences between ... and ...?
- How is ... related to ...?
- Describe ... from the perspective of ....
- What do you think about ...? Explain your reasoning.
- When might ... be most useful and why?
- How could you create or design a new...? Explain your thinking.
- What solutions could you suggest the problem of ...? Which might be most effective and why?
- What might happen if you combined ... and ...?
- Do you agree that ...? Why or why not?

- What information would you need to make a decision about ...?
- How could you prioritize ...?
- How is ... an example of ...?
- What are the most important parts or features of ...?
- Which details of ... are most important and why?
- What patterns do you notice in ...?
- How could you classify ... into a more/less general category?
- What makes ... important?
- What criteria could you use to assess ...?
- How could ... and ... function together? How do they work separately and together and different ways?
- Where is ... most/least ...? Explain your reasoning.

## Worksheet 6

### Questions for Personalisation

- When have I found myself in a position when someone asked me to behave just as my gender directs?
- What did I do?
- How do I feel about this?
- Why do I feel like this?
- How do I feel now, after this discussion?
- What do I think is gender and sex now, after this discussion?
- Can I create a personal Action Plan on this topic? (Learning, being active, sharing etc.)

## EDUCATIONAL SCENARIO EXAMPLE

### 1. Identification of the educational scenario

#### 1.1 Title of the scenario

**“Speak out or be silent forever”**

**A scenario for higher education students (13-15 years old)**

**on ethical dilemmas**

#### 1.2 Creator

Name, Surname: Yiota Bouziou.....

e-mail: ybouziou@hotmail.com.....

Website/ blog: .....

School: Public Secondary School of Athens.....

#### 1.3 Topics or courses involved

Language, Biology, Literature, Ethics, Citizenship education

#### 1.4 Educational level

Primary

Secondary X 13-15 years old

Higher education

Adult education

Second chance school

Reception class

Other

#### 1.5 Learning outcomes of the scenario

At the end of the scenario, students are expected to have acquired the skills that will enable them to:

- Clarify key concepts such as: the nature of freedom and ethical laws, the responsibility of the citizen, the right of freedom of speech, the awareness of the environmental conscience, the responsibility to nature's protection, the moderate people's point of view, the relationship between a parent and a child or a young person and a mature person, the responsibility of speak up the truth
- Explore today's examples of ethical dilemmas
- Exercise and develop their skills: Language and communication skills, empathy, critical thinking etc.
- Generate and answer the relevant questions on law and responsibility
- Apply active listening and communication rules
- Listen to different points of view
- Work co-operatively
- Develop empathy
- Recognize and promote critical thinking

### 1.6 Time-duration

Class time: 3 hours

Outdoor preparation: 1 hours

How many hours to be used in total: 4 hours

## **2. Development of the educational scenario**

### 2.1 General description

#### **1. Warm up**

**1a.** We start to warm up and know each other with the theatrical technique "Two truths, one lie"

#### **Two truths, One lie**

We work in a cycle, and every student introduce him/herself by writing three things about him/her, two of which are true



and one of which is a lie. The others try to guess who the person is and which the lie is.

**1b.** Then share with them the definitions of the expression “freedom of speech” from **Universal Declaration of human rights (Art. 19)**, **European Convention on Human Rights (Art. 10)** and **Greek Constitution (Art. 14 par.1 (Worksheet 1))** and let them comment

## **2. Discussion**

**2a. Stimulus:** We share with the students the story of Angela and the dilemma she faces (**Worksheet 2**) and tell them that we are going to analyze the dilemma and connect it to situations we also face in everyday life.

**2b. Reaction to the stimulus:** what do you think Angela should do? Write down your thoughts and share with the class. Each student writes down his/her decision, so that can compare it with the one at the end of the scenario.

## **3. THE MAIN CONCEPTS**

**Binary opposition 1: should we express our ideas and opinion in case this puts into danger our beloved persons?**

We present the ethical dilemma of Angela. We get sure that students understand exactly the dilemma and its components.

### **3a. Discussion**

Students work in groups and discuss the dilemma and the values that are involved. (**Worksheet 3**)

At the end they present the conclusions and they write them down in two columns.

-Students report to the plenary

### 3b. Using Theatre techniques

Students improvise the dialogues. What or how is the true from their point of view. Here It is important to express feeling, not logical arguments.

- Angela's monologue.
- Angela discussing with her father / her mother / with a friend / with her teacher / with her brother.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

- The facilitator guides a **debate** based on arguments that develop critical thinking skills. ( **Worksheet 5**)

### 3e. Personalization

- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

### 3.f. Action plan

-- The learners create their personal or group action plan, in order to manage this topic when it will occur in their lives. They decide what can be done in terms of short-term, medium-term and long-term measures and by whom.

## 2.2 Worksheets & Resources

- Articles about Freedom of speech in Universal Declaration of Human Rights, European Convention on Human Rights and Greek Constitution, Worksheet 1
- The story of Agela's dilemma, Worksheet 2
- Debriefing methods after each theatrical action, Worksheet 4
- Guide lines for a debate for Critical Thinking based on the Dialectical Method, Worksheet 5
- Questions for Personalization, Worksheet 6
- How to Conduct a Debate, Worksheet 7

## 2.3 Infrastructure & Materials needed

- enough space to act as in a school class, theatre or yard
- paper, colours or other material
- some accessories to wear for the needs of each role

## 2.4 Versions-adaptations

## 2.5 Challenges

- Many students do not want to share their own problem in front of an audience. In case this happens, be prepared to choose and propose your own example.
- If you have a multinational and multilingual class, you may not find enough students who can understand the play in the target language and can participate.

## 2.6. Further reading

### 3. Evaluation of the educational scenario

- **Evaluation** may take place after the end of the scenario, through questionnaires and a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions**

## Worksheet 1 “Freedom of speech”

### Universal Declaration of Human Rights (Art. 19)

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

### Greek Constitution (Art. 14.1)

1. Every person may express and propagate his thoughts orally, in writing and through the press in compliance with the laws of the State

### European Convention of Human Rights (Art. 10) Article 10 – Freedom of expression

1. Everyone has the right to freedom of expression. This right shall include freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers. This article shall not prevent States from requiring the licensing of broadcasting, television or cinema enterprises.

2. The exercise of these freedoms, since it carries with it duties and responsibilities, may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety, for the prevention of disorder or crime, for the protection of health or morals, for the protection of the reputation or rights of others, for preventing the disclosure of information received in confidence, or for maintaining the authority and impartiality of the judiciary.

## Worksheet 2

### The story of Angela and the ethical dilemma

Angela is a 14 years old girl living in a small town by the sea in southern Greece.

Her mother is unemployed and her father, who drives a truck, does not have a permit job. So the family hasn't got a proper income. Their expenses are many because the big brother is a student in a city away of home and the younger brother gets extra private lessons so that he can pass the exams for the university.

Angela is a lively girl with a lot of hobbies and interests. She plays trumpet in the local band, and volleyball in the local team. Her passion is journalism, she wants to be a journalist. She is good at writing and the town's newspaper often publishes her articles.

Last year she took part in an environmental project at her school. She worked with a group of students and they find factors for the beach pollution. The most important factor is that the local drink and food

industry throws its waste to the channel of rainwater that ends to the sea instead of drive them to the pipe ending to biological cleaning factory, as the law dictates.

Angela worked a lot with her chemistry teacher to gather the evidence for the pollution and now she is passionate about writing an article for the local newspaper that uncovers the environmental violation and speaks about the responsibility of the local industry to the people and their health.

Two days before Angela gives the article to the newspaper, she comes home after the volleyball training and finds the family very excited, because her father got a permanent job with his truck to the local food and drink company.

Angela's dilemma

If she publishes her article, the cause of the sea's pollution will be revealed, and the industry will comply with the law. But the industry will be annoyed and maybe her father will be faired, and the family once again will be financially stressed. This would affect all members of the family.

Nevertheless, she will exercise her right to free speech.

If she doesn't publish her article, then she covers a violation of the law and she doesn't exercise her right to free expression.

The main value is the **freedom of speech** if Angela decides to publish the article.

But if it is not published:

Which values are violated? Which values are defended/pursued?

Analyze and write on the board in two columns

### **Values that are violated**

- The respect and the right to human health
- The law
- The respect to the environment by the hostile action against it (ground, water, sea life, clean beach)
- The right to free press and the right to free speech of every human
- The right to free expression without fear or other kind of force, or violence of any kind
- The right to the progress and the dreams of the youth

### **Values to defended**

- The right to work (for the father)
- The right to protect the family members and family'happiness and well being
- The right to each person's progress
- Responsibility for the well being of all members of family

**Worksheet 4**  
**Debriefing methods**  
**after each theatrical action**

1.1. How do you feel now?

How do you think the person A/ B... feels now? How she/ he felt while being in this dilemma?

How do you think each person of the play felt during their involvement in this event?

Was it easy to do? Why? Why not?

What did you notice about yourself while doing this?

What would you do in case you were person A or person B etc?

2.1. Start with affective (feeling) questions:

a) What was that like for you?

b) How did you feel when you saw/heard/did that?

2.2. Now let the thoughts be verbalized:

a) What came to your mind when you saw/heard/did that?

b) What connections did you see, if any?

2.3. Probe:

a) How do you know this? (Instead of "Why did you say that?" which might come

across as an accusation rather than an genuine inquiry)

b) Can you elaborate on that or talk more about it?

c) How does that affect our lives, our relationships?

d) What could be the history behind this?

Throughout the debriefing, encourage people to be gentle.

2.5. Use paraphrasing. For instance, "I heard you say that.....so, did you mean.....or.....".

2.6. Describe personal emotions instead of judging other's behavior. For instance, "I felt .... when you said/did...." as opposed to "What you said was not ok".

2.7. Encourage people to notice their emotions as if they were a witness.

I often give the

analogy of being like the sky and watching the clouds (of thoughts) form shape. My role

then shifts to being a witness of my feelings and thoughts.

2.8. Be aware of your own emotions. Don't judge them. Notice what you notice.



## Worksheet 5

### Debate for Critical Thinking based on the Dialectical Method

The facilitator organizes a debate.

Students make three groups.

Each of the first two groups write down arguments to defend the one or the other side of dilemma 1. "Agela should publish her article", 2. "Agela should not publish her article".

The third groups are the judges, who are discussing the different arguments, so that at the end can evaluate the strength, the depth and the quality of arguments the two opposite groups present. They also evaluate the vocabulary and the body language of the speaker. It is not necessary for the judges to declare a winner.

The scenery is a court room, with the place for the speaker, the judges and the opponent groups. It's good to agree all after a short discussion for the rules of the debate.

A person of each group is elected by its members to be the first speaker. She/he presents in specific time their arguments (3-4 min). Then it follows the first speaker of the second group and presents their arguments. Then the groups discuss again and elect a second speaker who can speak in 1-2 min.

## Worksheet 6

## Questions for Personalization

- When have I found myself in a position/ condition like this?
- What did I do?
- How do I feel about this?
- Why do I feel like this?
- How do I feel now, after this discussion?
- Are there any persons that I could consult on this matter?
- Can I create a personal Action Plan on this topic? (Learning, being active, sharing etc.)
- ***Have I heard any similar or relevant situation nowadays? Where does it happen? What are the common points? Which are the differences?***
- What can I / we do about similar situations nowadays?

**Please write individually:**

**What are my thoughts and feelings on this topic now?**

## Worksheet 7 How to Conduct a Debate

### **1. Introduce the topic**

All debates start with a topic, or resolution. Often, this resolution is a proposed course of action that one team will argue for and another will argue against. Choose a topic to which your students can relate and perhaps one with practical application.

### **2. Assign the Affirmative and the Negative**

There are two sides to any debate. Naturally, one will argue for and another against the resolution. With ESL students, it is best to group your

students into teams to research and argue the issue rather than expecting one student to do all the work. This way one student does not have all the pressure to perform, and the other members of the group can help with comprehension and strategy. Ideally, break your class into four groups (you will want at least three students in each group) and assign two groups to each of two resolutions. Then assign one of each pair of student groups to the affirmative. This group will argue for the issues being presented. The other two groups will be the negative and will argue against the resolutions. During the debate, the other groups will serve as the judges and decide which side presented a stronger case voting for the winners of the debate at its conclusion.

### **3. Give Time for Research**

Your students will need time to research the issue. Not only that, they will also need additional instruction on the specific vocabulary that may be involved. Make sure all of your students understand any specialized vocabulary so the efficacy of their arguments does not depend on simple comprehension. Encourage each group to form a strategy as to who will do most of the talking during the debate though remind them that all of them are expected to participate in the research and strategy of the debate. Then, during the preparation time in anticipation of the rebuttal, your students should discuss with their teams the points the opposition made and decide how to refute them.

### **4. Keep Track of Time**

If you are unfamiliar with formal debate, the speakers follow a set order. The following is the most basic of debate structure.

First, the affirmative group receives two minutes to present their case to the audience.

The negative group then receives two minutes to present their case.

After both sides have a chance to speak, both teams receive two minutes to prepare a rebuttal and summary. The order of speech is reversed now and the negative side presents their rebuttal and summary for the first two minutes.

The last to speak is the affirmative team who then presents their rebuttal and summary for two minutes. The debate is now concluded.

There are other structures that you can follow for debate, and they may be useful once your class is familiar with the process and strategy of debate, but if this is the first time your students are formally debating, keeping things simple is best.

### **5. Make a Judgment**

Usually in debate, the winner is the one who has presented the strongest case. To determine the winner, have the audience vote on which team they thought made the most convincing argument. With this, weigh your own opinion as to who communicated clearly and refuted the opponent's arguments best. This combination will identify your winners.

Your grading process, on the other hand, does not have to name a winner and a loser. As long as your students were able to communicate clearly, use good grammar, and have good pronunciation, the debate was a success, and their grades should reflect that success.

Though debates are often formal and structured, do not let them intimidate you. Controversial issues are always a great resource for ESL students' speaking practice, and discussing the issues in a formal manner is just as valuable as informal class discussions.

The next time your curriculum brings up a controversial issue, why not use it as an occasion for a class debate and give your students a new and structured experience!

## EDUCATIONAL SCENARIO EXAMPLE

### 1. Identification of the educational scenario

#### 1.1 Title of the scenario

**“Medea as a Refugee”**

**A foreigner deprived from all connections to family and homeland**

**A scenario for secondary education students (12-15 years old)**

**Questions on refugees and ethical/political dilemmas**

#### 1.2 Creator

**Name, Surname: Nikolas Kamtsis**

**e-mail: [nkariel@gmail.com](mailto:nkariel@gmail.com)**

**Website/ blog: [www.theatrestudies.gr](http://www.theatrestudies.gr)**

**Organization: Center of Higher Education in Theater Studies**

#### 1.3 Topics or courses involved

European population movement, accepting the different, political/ethical/empathy issues, the archetypes of Ancient Greek Theater drama, Citizenship/Ideology education.

#### 1.4 Educational level

**Primary**

**Secondary X 12-15 years old**

**Higher education**

**Adult education**

**Second chance school**

**Reception class**

**Other**

### 1.5 Learning outcomes of the scenario

At the end of the scenario, students are expected to have acquired the skills that will enable them to:

- Identify the meaning of a Refugee an Immigrant or a person seeking a political asylum.

Clarify key concepts such as:

Policies and Politicians, all people are equal to a States laws whether native or foreigners.

State and ethical laws, the rights of citizens and aliens, the responsibilities of countries receiving foreign citizens (immigrants, refugees etc) and of a leader of a European State and other

- Explore today's Ethical dilemmas and what exactly does Empathy mean
- Exercise and develop their skills: Language and communication skills, co-operation, empathy, critical thinking etc.
- Generate and answer the relevant questions on law and ethical responsibility
- Apply active listening and communication rules and be able to listen to different points of view
- Recognize and promote critical thinking

### 1.6 Time-duration

Class time: 6 hours

Outdoor preparation: 2 hours

How many hours to be used in total: 8 hours

## **2. Development of the educational scenario**

### 2.1 General description

#### **1. Warm up**

**1a.** Encourage students to discuss the situation when a person (adult or child is a refugee/immigrant/political fugitive.

**Statement by the Educator :**

**Europe in the last 10 years, has accepted an extended**

number of Refugees population, mostly from third world countries that are suffering war. Europe is facing an ideological/ethical and existential dilemma: how will these people be integrated and adapt their lives to their new homelands. How will we, citizens of Europe accept and accommodate them.

**Questions can include:**

Have you heard about the contemporary situation about people fleeing their countries...?

Do you have any idea why this is happening?

Tell us a story about these people you recently heard about (from the news, your parents/teachers/friends, other...)

Is it happening only in your country or all over Europe ?

Do you believe we as citizens and our governments as States and lawful countries have a moral/ethical/political responsibility for these people?

Can you imagine in any way what they have left behind to arrive here? What did they risk? How and why?

Empathy. What do feel about the situation of these people?

Share with them the definitions of the words “Policy” and “Law” from the Dictionary (**Worksheet 1**) and let them comment

## 2. Discussion

**2a.** We share with the students the story of the ancient Greek tragedy “Medea” by Euripides (**Worksheet 2**) and tell them that we are going to explore its hidden meanings and connect it to nowadays situations.

**2b. Brainstorming activity:** How do you react to the story of Medea that was just shared? What are your first thoughts? (Facilitator/ teacher writes on the board and one student notes down the different thoughts expressed). Which are the **ethical** dilemmas and binary oppositions that need a discussion and exploration by us all?

### 3.BINARY OPPOSITIONS to be explored

**Binary opposition 1:** Should all Laws of a State/Country apply in the same manner for natives and foreigners? What happens if they oppose to ethical / humanitarian laws? Disobedience to that state laws should be criticized negatively? Under what (pre)conditions can we break the law? Find examples and arguments of both sides.

#### 3a.Discussion

- Students are asked to think in small groups
- Students report to the plenary
- Short discussion, locating examples

#### 3b. Using Theatre techniques

Involving the whole class make a first reading of the piece of Medea.

#### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 4**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

#### 3d.Dialectical Discussion to explore

- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 5**)

#### 3e. Personalization

- The educator can point out certain meanings that connect characters



from the theater play to our contemporary times, our situation today so the students can relate more and find a more personal to them story to discuss:

1. Jason: represents the reason why someone leaves their country, as he takes Medea away from her country, father and kills her brother too. He disconnects her from her homeland. The State, the political situation etc.

2. The Gods in this piece and in all tragedies: represent the Rules, the Laws, the principals of a country or the civilization of people.

### **Binary opposition 2:**

**Can a person fleeing their country (for any reason) find safety in another? What will protect a person's rights as he will be an Alien, a suppliant, a foreigner once he arrives somewhere else?**

### **3a. Discussion**

-Students are asked to think answers in small groups, divided as on behalf of the main characters in Medea ( Medea, Jason, the Gods and Aegeus)

- Students can write down their thoughts as a group and then discuss opinions between groups.

-Short discussion, exploring the reasoning of the answers. What is the position of each character.

### **3b. Using Theatre techniques**

Each group decides to have a representative/s to play the according role in Medea theater piece and the rest can be the supporters of the characters opinion.

The Educator can help by pointing out the following:

The character of Aegeus considers Religion as his Civilisation and therefore will protect the Refugee Medea who is abandoned away from her homeland.

Medea demands guaranties for her protection. At this point we can connect these guarantees with the Laws of a contemporary Civilised

country that are the means for protecting all the people and especially the vulnerable ones.

When Medea praises the earth of her new land she is referring to The Tradition. The civilization and the Laws of this country. Both written and Ethical.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done. It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on those questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 5**)

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 6**, Questions for Personalization.

.....

**Binary opposition 3:** Can all people from different cultures and backgrounds, live together, even when they have brought up in totally different environments? Can an organized State by enforcing the same Laws for all citizens provide a safe and prosperous (in the future) new Life and homeland for all foreigners that see a new life. Weather they are Immigrants, Refugees or seeking for political asylum?

### 3a. Discussion

- Students are asked to think in small groups with opposite views
- Students report their thoughts of the groups
- Short discussion all together

### 3b. Using Theatre techniques :

Students can decide to work with specific characters in order to express by improvisation their opinion. They can work in small groups one for each character.

### 3d. Dialectical Discussion to explore

The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, Worksheet 5)

### 3e. Personalization

The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the Worksheet 5, Questions for Personalization.

## 2.2 Worksheets & Resources

- Definitions of the words “Law”, “Policy” and from the Merriam-Webster Dictionary, Worksheet 1
- A summary of Medea Worksheet 2
- The story of the ancient Greek tragedy “Medea” by Euripides, Worksheet 3
- 
- Questions for Critical Thinking based on the Dialectical Method, Worksheet 4
- Questions for Personalization, Worksheet 5
-

Film: Medea 1969, by Pier Paolo Pasolini

- 
- Film for TV: Medea 1988, by Lars Von Trier
- 
- How to Conduct a Debate, Worksheet 6

### 2.3 Infrastructure & Materials needed

- enough space to act as in a school yard
- text of Medea, by Euripides
- Medea (1969) film (or images) by Pasolini and also an online excerpt can be helpful
- Medea (1988) TV Film by Lars Von Trier or just an excerpt
- some accessories to wear for the needs of each role

### 2.5 Challenges

- Many students do not want to share their own problem in front of an audience. In case this happens, be prepared to choose and propose your own example.
- If you have a multinational and multilingual class, you may not find enough students who can understand the play in the target language and can participate.
- The films are not easily found for free on the internet but scenes or excerpts or even photos, there are plenty

### 2.6. Further reading

**Rebel and Martyr: The Medea of Lars von Trier,**  
in: Ancient Greek Women in Film, ed. Konstantinos P. Nikoloutsos, Oxford 2013

[https://www.academia.edu/11231849/Rebel and Martyr The Medea of Lars von Trier in Ancient Greek Women in Film](https://www.academia.edu/11231849/Rebel_and_Martyr_The_Medea_of_Lars_von_Trier_in_Ancient_Greek_Women_in_Film)  
ed. Konstantinos P. Nikoloutsos Oxford Oxford University Press 2013 117 136

### 3. Evaluation of the educational scenario

- **Evaluation** may take place after the end of the scenario, through questionnaires and a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions**

<p style="text-align: center;"><b><u>Worksheet 1</u></b></p> <p style="text-align: center;"><b><u>Definitions of the word “Law” and “Policy”</u></b></p> <p style="text-align: center;"><a href="https://www.merriam-webster.com/dictionary/law">https://www.merriam-webster.com/dictionary/law</a></p>
<p><b>Definition of <i>law</i></b></p> <p><b>1a(1): a binding custom or practice of a community</b> : a rule of conduct or action prescribed (see PRESCRIBE_SENSE 1A) or formally recognized as binding or enforced by a controlling authority</p> <p><b>(2):</b> the whole body of such customs, practices, or rulesThe courts exist to uphold, interpret, and apply the <i>law</i>.</p> <p><b>(3): COMMON LAW</b></p> <p><b>b(1):</b> the control brought about by the existence or enforcement of such lawpreserved <i>law</i> and order in the town</p> <p><b>(2):</b> the action of laws considered as a means of redressing wrongsalso : LITIGATIONdeveloped the habit of going to <i>law</i> over the slightest provocation— H. A. Overstreet</p> <p><b>(3):</b> the agency of or an agent of established lawWhen he saw that the fighting was escalating, he called in the <i>law</i>.</p> <p><b>c:</b> a rule or order that it is advisable or obligatory to observea <i>law</i> of self-preservation</p> <p><b>d:</b> something compatible with or enforceable by established lawThe decrees were judged not to be <i>law</i> and were therefore rescinded.</p> <p><b>e:</b> CONTROL, AUTHORITY The child submits to no <i>law</i>.</p> <p><b>2a often capitalized : the revelation of the will of God</b> set forth in the Old Testament</p> <p><b>b capitalized :</b> the first part of the Jewish scriptures : PENTATEUCH, TORAH— see <a href="#">BIBLE TABLE</a></p> <p><b>3:</b> a rule of construction or procedure the <i>laws</i> of poetry</p> <p><b>4:</b> the whole body of laws relating to one subjectcriminal <i>law</i>probate <i>law</i></p> <p><b>5a:</b> the legal professionstudied for a career in <i>law</i></p>

**b:** law as a department of knowledge : JURISPRUDENCE

**c:** legal knowledge a man with much history but little *law*

**6a:** a statement of an order or relation of phenomena that so far as is known is invariable under the given conditions a *law* of thermodynamics Boyle's *law*

**b:** a general relation proved or assumed to hold between mathematical or logical expressions

**at law**

: under or within the provisions of the law enforceable *at law*

## **Noun**

LAW, RULE, REGULATION, PRECEPT, STATUTE, ORDINANCE, CANON mean a principle governing action or procedure. LAW implies imposition by a sovereign authority and the obligation of obedience on the part of all subject to that authority. obey the *law* RULE applies to more restricted or specific situations. the *rules* of the game REGULATION implies prescription by authority in order to control an organization or system. *regulations* affecting nuclear power plants PRECEPT commonly suggests something advisory and not obligatory communicated typically through teaching. the *precepts* of effective writing STATUTE implies a law enacted by a legislative body. a *statute* requiring the use of seat belts ORDINANCE applies to an order governing some detail of procedure or conduct enforced by a limited authority such as a municipality. a city *ordinance* CANON suggests in nonreligious use a principle or rule of behavior or procedure commonly accepted as a valid guide. the *canons* of good taste **synonyms** see in addition hypothesis

## **English Language Learners Definition of *law***

: the whole system or set of rules made by the government of a town, state, country, etc.

: a particular kind of law

: a rule made by the government of a town, state, country, etc.

## **Definitions of the word "Policy" from the Merriam-Webster Dictionary**

**policy**

noun (1), often attributive

*plural* **policies**

**Definition of policy**

**1a:** prudence or wisdom in the management of affairs

**b:** management or procedure based primarily on material interest

**2a:** a definite course or method of action selected from among alternatives and in light of given conditions to guide and determine present and future decisions

**b:** a high-level overall plan embracing the general goals and acceptable procedures especially of a governmental body

**policy**

noun (2)

*plural policies*

**Definition of policy**

a writing whereby a contract of insurance is made

## Worksheet 2

### Theater Piece of “Medea” by Euripides

#### The story of Medea

#### Medea theater piece by Euripides (Theater event by the students)

**AEGEUS** Why are your eyes so sad, your cheeks so pale?  
Tell me truly—  
what things have made you so  
unhappy?

#### Points for discussion

**MEDEA** Jason abusing me **1☞**. I've done him no harm.

**Symbols (what it means=From Medea to the nowadays)**

**1☞ Jason=** The circumstances that drive them away from their country. The state, the political situation etc

**AEGEUS** What has he done? Give me more details.

**MEDEA** He' drives me away from my home, from the country I leave so far.

**The gods=** the rules, the laws and the principals of a country, civilization or people.

**AEGEUS** Then, lady, it's quite understandable why you're in such distress.

**MEDEA** I'm done for, finished.

**2☞.**What are the reasons people are



	I'm being banished from this country <sup>2</sup> .	forced out of their country?
MEDEA	The king Creon is driving me into exile, forcing me out, away from Corinth.	1. Immigrate to... 2. Become a Refugee
AEGEUS	I find that disgraceful	What is the difference between them?
MEDEA	He says not. Still, he's planning to accept it. But, Aegeus, <sup>3</sup> . I beg you by your beard, and at your knees implore you—have pity. Take pity on me in my misfortune. Don't let me be exiled without a friend. Accept me as a suppliant in your home, your native land. I beg you .... And I promise that many goods you will accept from me.	<sup>3</sup> .The refugee or the immigrant is a contemporary suppliant  What are these peoples needs and what can they offer them in an organized country?
AEGEUS	Lady, I'd like to grant this favor to you, for many reasons. <b>Because of the gods</b> that I believe and respect. Here's what I'll do. If you get to my country, I'll treat you as a foreign guest—I will respect your life and your safety. <sup>4</sup> . I will generously shelter and host you. that's the proper thing for me to do.	<sup>4</sup> . <b>King Aegeus</b> : Religion is his civilization that makes him protect the refugee, the alien.  <sup>5</sup> . Medea demands guarantees.
MEDEA	Promise and swear to the gods. <sup>5</sup> .	What is the guaranty in a contemporary civilized country if not the Laws and the Constituons
AEGEUS	I swear and promise that I will accept you to my home and protect you.	
MEDEA	I do trust you. But the house of Pelias dislikes me, and so does Creon's, too. If you bind yourself to a promise now, you'll not hand me over when they come, seeking to remove me from your country. <sup>6</sup> . If you use words, and don't swear by the gods, you may become their friend and then comply with their political demands. I'm weak, and they have wealth, a king's resources.	<sup>6</sup> .Medea speaks about policy and politicians. She recognizes Aegeas as a leader and a Leader may change a political position because of profit.  The refugee (MEDEA) doesn't want to be the epicenter of political games and negotiations, and political transactions.
AEGEUS	What you've just said is very shrewd. All right, if it's what you want, I'm not unwilling to do what you require. Your proposal gives me some security. I can show those hostile to you I've a good excuse. And it makes your position more secure. Tell me the gods that I should swear by.	
MEDEA	Swear by the <b>plain of this Earth</b> , by Helios, <sup>7</sup> . my father's father, by the family of gods,	<sup>7</sup> . When Medea praises the earth of the new homeland , she invokes the tradition the civilization, the principals

	by all of them collectively.	and the laws (written and unwritten)
AEGEUS	Tell me what I must swear to do and not to do	
MEDEA	Never to cast me out from your own country. And if some enemy of mine asks 8➡. you if he can take me off, you'll not agree, not while you're still alive.	8➡. Protection and security. Asylum
AEGEUS	To that I swear. By the Earth, by Helios' sacred light, by all the gods, I'll do what I've just heard.	
MEDEA	That's good. And if you betray this promise, 9➡. what happens to you then?	9➡. We are all equal before the laws. Kings and servants alike. Medea asks for this equality and if the King does not abide to his promises to have according punishment.
AEGEUS	May I then suffer the punishment that falls on profane men.	
MEDEA	All is well. Now, go your way in peace.	

### Worksheet 3

#### A Summary of MEDEA by Euripides

Euripedes' *Medea* opens in a state of conflict. Jason has abandoned his wife, Medea, along with their two children. He hopes to advance his station by remarrying with Glauce, the daughter of Creon, king of Corinth, the Greek city where the play is set. All the events of play proceed out of this initial dilemma, and the involved parties become its central characters.

Outside the royal palace, a nurse laments the events that have lead to the present crisis. After a long series of trials and adventures, which ultimately forced Jason and Medea to seek exile in Corinth, the pair had settled down and established their family, achieving a degree of fame and respectability. Jason's recent abandonment of that

family has crushed Medea emotionally, to the degree that she curses her own existence, as well as that of her two children.

Fearing a possible plot of revenge, Creon banishes Medea and her children from the city. After pleading for mercy, Medea is granted one day before she must leave, during which she plans to complete her quest for "justice"--at this stage in her thinking, the murder of Creon, Glauce, and Jason. Jason accuses Medea of overreacting. By voicing her grievances so publicly, she has endangered her life and that of their children. He claims that his decision to remarry was in everyone's best interest. Medea finds him spineless, and she refuses to accept his token offers of help.

Appearing by chance in Corinth, Aegeus, King of Athens, offers Medea sanctuary in his home city in exchange for her knowledge of certain drugs that can cure his sterility. Now guaranteed an eventual haven in Athens, Medea has cleared all obstacles to completing her revenge, a plan which grows to include the murder of her own children; the pain their loss will cause her does not outweigh the satisfaction she will feel in making Jason suffer.

For the balance of the play, Medea engages in a ruse; she pretends to sympathize with Jason (bringing him into her confidence) and offers his wife "gifts," a coronet and dress. Ostensibly, the gifts are meant to convince Glauce to ask her father to allow the children to stay in Corinth. The coronet and dress are actually poisoned, however, and their delivery causes Glauce's death. Seeing his daughter ravaged by the poison, Creon chooses to die by her side by dramatically embracing her and absorbing the poison himself.

A messenger recounts the gruesome details of these deaths, which Medea absorbs with cool attentiveness. Her earlier state of anxiety, which intensified as she struggled with the decision to commit infanticide, has now given way to an assured determination to fulfill her plans. Against the protests of the chorus, Medea murders her children and flees the scene in a dragon-pulled chariot provided by her grandfather, the Sun-God. Jason is left cursing his lot; his hope of advancing his station by abandoning Medea and marrying Glauce, the conflict which opened the play, has been annihilated, and everything he values has been lost through the deaths that conclude the tragedy.

## Worksheet 4

### Questions for Critical Thinking based on the Dialectical Method

- Define the main concept: what do you think is...?
- There this concept / phenomenon / term is present, in your opinion, in which level, (societal) place, location, and field? How much extended is in the community and the society?
- In which form / kind is it present?
- What are its consequences at a personal, local, national, societal level?

- Is there any extreme form of this problem?
- What kind of solutions can you propose? Short-term, mid-term, long-term solutions?
- Are there many solutions? Are there any permanent solutions?
- Do you believe that by making the problem public or sharing it with someone might contribute to its solution or not? Why and How?
- What evidence can you present for/against...?
- How does ... contrast with ...?
- How could you outline or concept map...? Explain your response with examples.
- Why is ... significant? Explain your reasoning.
- What are the advantages and disadvantages of ...?
- What is the point or 'big idea' of ...?
- How could you judge the accuracy of ...?
- What are the differences between ... and ...?
- How is ... related to ...?
- Describe ... from the perspective of ....
- What do you think about ...? Explain your reasoning.
- When might ... be most useful and why?
- How could you create or design a new...? Explain your thinking.
- What solutions could you suggest the problem of ...? Which might be most effective and why?

- What might happen if you combined ... and ...?
- Do you agree that ...? Why or why not?
- What information would you need to make a decision about ...?
- How could you prioritize ...?
- How is ... an example of ...?
- What are the most important parts or features of ...?
- Which details of ... are most important and why?
- What patterns do you notice in ...?
- How could you classify ... into a more/less general category?
- What makes ... important?
- What criteria could you use to assess ...?
- How could ... and ... function together? How do they work separately and together and different ways?
- Where is ... most/least ...? Explain your reasoning.

**Worksheet 5**  
**Questions for Personalization**

- If I was/found myself in a position/ condition like this, What would I

do?

- Can I possibly imagine what it feels like to leave everything in an instance to flee to another country endangering my life?
- How do I feel about this situation that people are forced to endure?
- Why do I feel like this?
- How do I feel now, after this discussion? Do I sympathize more ?
- Can I become active concerning the refugees in my country ?
- ***Have I heard any similar or relevant situation near me ? Where would they need my help?***
- What can I / we do about similar situations nowadays?

## Worksheet 6 How to Conduct a Debate

### **1. Introduce the topic**

All debates start with a topic, or resolution. Often, this resolution is a proposed course of action that one team will argue for and another will argue against. Choose a topic to which your students can relate and perhaps one with practical application.

### **2. Assign the Affirmative and the Negative**

There are two sides to any debate. Naturally, one will argue for and another against the resolution. With ESL students, it is best to group your students into teams to research and argue the issue rather than expecting one student to do all the work. This way one student does not have all the pressure to perform, and the other members of the group can help with comprehension and strategy. Ideally, break your class into four groups (you will want at least three students in each group) and assign two groups to each of two resolutions. Then assign one of each pair of student groups to the affirmative. This group will argue for the issues being presented. The other two groups will be the negative and will argue against the resolutions. During the debate, the other groups will serve as the judges and decide which side presented a stronger case voting for the winners of the debate at its conclusion.

### **3. Give Time for Research**

Your students will need time to research the issue. Not only that, they will also need additional instruction on the specific vocabulary that may be involved. Make sure all of your students understand any specialized vocabulary so the efficacy of their arguments does not depend on simple comprehension. Encourage each group to form a strategy as to who will do most of the talking during the debate though remind them that all of them are expected to participate in the research and strategy of the debate. Then, during the preparation time in anticipation of the rebuttal, your students should discuss with their teams the points the opposition made and

decide how to refute them.

#### **4.Keep Track of Time**

If you are unfamiliar with formal debate, the speakers follow a set order. The following is the most basic of debate structure.

First, the affirmative group receives two minutes to present their case to the audience.

The negative group then receives two minutes to present their case.

After both sides have a chance to speak, both teams receive two minutes to prepare a rebuttal and summary. The order of speech is reversed now and the negative side presents their rebuttal and summary for the first two minutes.

The last to speak is the affirmative team who then presents their rebuttal and summary for two minutes. The debate is now concluded.

There are other structures that you can follow for debate, and they may be useful once your class is familiar with the process and strategy of debate, but if this is the first time your students are formally debating, keeping things simple is best.

#### **5. Make a Judgment**

Usually in debate, the winner is the one who has presented the strongest case. To determine the winner, have the audience vote on which team they thought made the most convincing argument. With this, weigh your own opinion as to who communicated clearly and refuted the opponent's arguments best. This combination will identify your winners.

Your grading process, on the other hand, does not have to name a winner and a loser. As long as your students were able to communicate clearly, use good grammar, and have good pronunciation, the debate was a success, and their grades should reflect that success.

Though debates are often formal and structured, do not let them intimidate you. Controversial issues are always a great resource for ESL students' speaking practice, and discussing the issues in a formal manner is just as valuable as informal class discussions.

The next time your curriculum brings up a controversial issue, why not use it as an occasion for a class debate and give your students a new and structured experience!



# EDUCATIONAL SCENARIO

## 1. Identification of the educational scenario

### 1.1 Title of the scenario

**“The life of Others”, a right to respect other’s privacy**

**The limits between Private and Public**

### 1.2 Creator

Name, Surname: Nikolas Kamtsis

e-mail: nkariel@gmail.com

Website: [www.theatrestudies.gr](http://www.theatrestudies.gr)

Organization: Center of Higher Education in Theater Studies

### 1.3 Topics or courses involved

Citizenship Education

According to **Article 8** provides the right to respect for one's "private and family life, his home and his correspondence

### 1.4 Educational level

Primary

Secondary 12-15 years old

Second chance school

Reception class

Other

### 1.5 Learning outcomes of the scenario

At the end of the scenario, students should be able to describe and support:

- The relationship between the public and the private space
- The Human right to have a personal life and privacy
- The non-right of the State to invade a citizen’s privacy and the people’s right to secure their privacy.

### 1.6 Time-duration

**Class time:** 6 hours (including watching the film)

**Outdoor preparation:** 1 hour

**How many hours to be used in total:** 6 hours

## 2. Development of the educational scenario

### 2.1 General description

***The Lives of Others* (2006)** is a German drama film.

It is about the monitoring of East Berlin residents by agents of the Stasi, the GDR's secret police. *The Lives of Others* won the 2006 Oscar for Best Foreign Language Film. Released 17 years after the fall of the Berlin Wall, marking the end of the East German socialist state, it was the first notable drama film about the subject after a series of comedies such as *Good Bye, Lenin!* and *Sonnenallee*. This approach was widely applauded in Germany even as some criticized the humanization of the main character. Many former East Germans were stunned by the factual accuracy of the film's set and atmosphere, accurately portraying a state which merged with West Germany and ceased to exist 16 years prior to the release. The film's authenticity was considered notable, given that the director grew up outside of East Germany and was only 16 when the Berlin Wall fell.

**1. Warm up:** encourage students to think of a simple example private and public in their everyday life, Even a “public bus” versus a “private car” example is helpful to get started.

**1a.** Challenge students to think and discuss about “privacy”, based on the following questions:

- What is the meaning of privacy?
- Explain, in your own words, what does private/personal mean. Is Privacy a citizen's own/personal right?
- Present us with an example of “privacy” from everyday life (yours or in general)

### **2.** Discussion to explore

**2a.** The class watches the film “The life of Others” During the film it is advised for the students to take notes. After the end of the film the teacher gives 10 minutes to the class to organize their notes (**Worksheet 2**)

**2b.** General discussion about: The film and its content : privacy and citizens rights (**workpackage 1**)

### **BINARY OPPOSITIONS to be explored**

1. Has anyone the right to intrude in the personal life of another citizen?
2. Has the Official State the right to brake and violate the privacy of the citizens?
3. Is it considered privacy, when somebody constructs in his/her private space products which will be used in order to harm, hurt and injure the others (i.e. Molotov bombs, fireworks etc)?

- **Binary opposition 1:**

Has anyone the right to intrude in the personal life of another citizen? Even if times and circumstances are supposedly excused.

### 3a. Discussion after watching the film : “The Life of Others”

1. Why and how is the main characters life and privacy invaded and by who?
2. Does the time and place of the film provide with substantial reasons to do so?
3. Can you relate the circumstances of the film to contemporary situations in your present life?
  - a. Do you think that nowadays social media allow other people to intrude your personal life in a more subtle way?
  - b. Do you think that intrusion in personal life is more intense now or in the time that narrates the film?

### 3b. using theatre techniques

Separate the class into 2 debating groups. One group needs to be with the character and the other opposed to him and to find facts that justify the States position. *Now, the students need to choose their own characters and improvise upon a scene of the film. By doing so they can analyse their favourite character and why do they think he/she is important.*

## 4. Dialectical Discussion to reveal meaning

### 4a. dialectical discussion to explore

-

The Educator guides a discussion based on questions fostering the development of the opinion on Privacy and Citizen’s rights on privacy. Has anyone the authority to invade any level of someones else privacy under any circumstances? What if it is a Life and Death situation? During War?

### 4b. Personalization

The educator makes the entire discussion more specific to further stimulate students. Each student may come up with a private situation where they would not want others

to intrude

4. **Binary opposition 2:**

Has the Official State the right to brake and violate the privacy of the citizens? **(If our private life is violated, should we take some measures or find ways to deal with it and therefore accept it)**

**3. Using Theatre techniques : experiential Learning during Role playing**

Divide the class in small groups of 3 or 4 students. Half groups are Number 1 and the others Number 2.

**Group 1**, covers themselves up with whatever handy, ( a coat a jacket, a piece of cloth) and discuss a theme that they do not reveal (4<sup>th</sup> theme ? possibly).

Tell us an example of privacy from everyday life (yours or in general)

**Group 2**, tries to listen in secret of what they are talking about and make true or false assumptions about it.

- **3a. discussion**

*Each group will first of all discuss how it feels and why it is wrong when someone is over-listening a secret conversation.*

Both will discuss about the binary opposition, based on key-questions previously prepared (**Worksheet 1**). However teachers can adapt, add or change it. (15 minutes)  
Each group will share the results from the discussion in small groups and the Educator will write the main conclusions on the board. (15 minutes)

- The Educator will outline the findings of the discussion on the board for sharing (10 minutes)

**3b. using theatre techniques, the students will try to recreate the last scene of the film. How large is the amount of registered information the State recorded?**

**Ethics** : The film ends with a very strong scene where the main character goes to ask and see the files that are kept while they were watching his entire life. The moment they bring them to him, the feelings overflow silently.

**Use role the Frozen image technique with the students while they work in pairs.** They should decide together each couple how to possibly represent this fact and what emotions to choose to express.

**4.Dialectical Discussion to reveal meaning**

**4a. dialectical discussion to explore**

The educator directs a discussion based on questions encouraging/fostering the development of critical thinking skills (workpackage 4)

**4b.Personalization**

It is important for the Educator to encourage students for their personal, everyday examples and experience. (**Worksheet 3** ).

5. **Binary Opposition 3 (to be discussed or acted accordingly to the previous ones). This theme may work much better if prepared some days before by the students themselves.** Is it considered privacy, when somebody constructs in his/her private space products which will be used in order to harm, hurt and injure the others (i.e. Molotov bombs, fireworks etc)?
- a.** Connect this theme to nowadays facts .
- b.** Are such actions illegal?
- c.** Does a citizen have the right to act against the in their own house if they are not affecting others?

**Active Learning Theater Technique :** consists of learning strategies that involve a mixture of individual and collaborative tasks, giving students the chance to reflect or predict outcomes, and then to share and discuss their ideas with peers. Activities can last as long as the Educator decides, giving beforehand a time limit to the students. The point is simply to activate learners' cognitive processes while they are in class. If it is possible to give tasks and time before the actual time in class to prepare then Active learning will help students reflect on their understanding ( a week before maybe) by encouraging them to make connections between their prior knowledge and new concepts.

### Conclusions

- For the topic to have a successful closure, is important to:
  - a) summarize the main topics that were discussed in order to point out the conclusions for the entire activity;
  - b) To promote critical thinking upon the matter (this applies on all subjects) Connect the theme with anything they might now as similar.
  - c) Discuss of the possibilities a student may have if something similar would occur to him/her or to someone around them . Who to go to: parents, organisations etc or in case they want anonymity (?) Were to call, possible help-lines etc

### 2.2 Worksheets & Resources

#### Worksheet 1: Initial Questions to be explored:

- What is the meaning of privacy? A. in your family b. in your neighborhood/school c. in your city.
- To what extend are the limits of the privacy? What do we show the world.
- Is Privacy a citizen's own/personal right? Can you give examples?

How can one's private life affect one's social/public life (of a citizen) and vice versa.

- Are there any circumstances where the official state or someone else should be allowed to over-list secret conversations?
- Do the cameras on the street constitute a violation of privacy? Yes and no. But as society is structured probably yes? Discuss with students the possibility of being able for the police to locate a criminal or law violator that have committed a felony or an accident via these cameras.

### Worksheet 2: Film: The Life of Others

A most interested analysis of the Film where excerpts can be seen

[https://www.academia.edu/keypass/c0E5dC9MQWxlL2V0UzFjei9ZNC9YTIBDMmViOGZaTzhKUklTazBMcFNicz0tLTZEVE6cFA5a0VRZjJFUndnTXRBeFE9PQ===d71993843da3e7fee9d97cb4d45a1f0440392f31/t/jZ9LJ-NcXBF7Q-v1t9/resource/work/38261200/The\\_Lives\\_of\\_Others\\_The\\_Others\\_of\\_Our\\_Lives](https://www.academia.edu/keypass/c0E5dC9MQWxlL2V0UzFjei9ZNC9YTIBDMmViOGZaTzhKUklTazBMcFNicz0tLTZEVE6cFA5a0VRZjJFUndnTXRBeFE9PQ===d71993843da3e7fee9d97cb4d45a1f0440392f31/t/jZ9LJ-NcXBF7Q-v1t9/resource/work/38261200/The_Lives_of_Others_The_Others_of_Our_Lives)

### Worksheet 3: Examples of personal/ private and Social/ Public Situations.

Here we can explore themes according to different environments and ages of citizens :

More Personal :

- The privacy of our home in the neighborhood.
- Privacy in our school.
- Privacy in our work space between co workers.

More General :

- To what extent can the state invade our privacy and information.
- Can the commercial companies monitor our profile.

### Worksheet 4: Questions for Dialectical Discussion

- Which are the duties of a citizen towards the Social environment, the Government and its laws and in his/her personal Life (including other people, family, wife/husband, children, friends, relatives and neighbors).
- Information about the Life of others can become weapons against a person's life as "complying to the Rules ( suggestions/orders)".
- Censorship: Writings (studies, literature, artistic) of others that are censored according to the Orders of an Authority/ Government.

Worksheet 5: Reading , George Orwells "1984" . What is the borderline between private and public ? How did someone in the past envision so much what we would come to witness in our lives after Technology and the Social Media would take a good grip of.

### Worksheet 6: Questions for Personalisation:

a. Can you give an example? (work in pairs) b. tell us an incident that happened to someone close to you c. Tell us something you heard in the news/media and you strongly agree/disagree about it

### 2.3 Infrastructure & Materials needed

- Computer with access to internet (could be prepared beforehand)
- Slide projector
- Board
- Paper and pen
- Smart-phones or cameras.

### 2.4 Challenges

The challenge lays for the educator to connect the meanings expressed by a film of the past into today's Life and experience . But there also lies the answer too as students react better to meanings that are portrayed in past or future times of their own.

Unfortunately many such themes today are connected with crime and terrorism also with politics and are a delicate matter to discuss in class.

### 2.5. Further reading

Articles about how our privacy is being invaded via our social media profiles.

- Who has the authority?
- Do we know that we give full freedom to the Internet (and all behind it) just by using them.
- Do we know our profile is sold and bought and bargained for ...So while you think you are playing a photo game such Face APP, in reality companies can retarget you for their products.

<https://www.wired.com/brandlab/2015/07/top-10-ways-privacy-invaded-sold-traded-auctioned-analyzed-repackaged-retargeted/>

## **3. Evaluation of the educational scenario**

- **Evaluation:** If students understand just a bit more of what is going on in the Modern World regarding Privacy, it should be a success. Teacher will ask students to write down about:
  - a) Privacy as they explain it in the real and the electronic world.
  - b) To give specific examples of personal possible situations and furthermore of books or films that refer o this theme.
  - c) About the limits and the borders between the public and private
- **Lessons learned** – conclusions can be written on the board or on a paper and be shared with all.

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## EDUCATIONAL SCENARIO EXAMPLE

### 1. Identification of the educational scenario

#### 1.1 Title of the scenario

**“Education-Knowledge-Culture”**

**A scenario for Secondary education students (12-15 years old)**

**Based on** Based on the 1<sup>st</sup> protocol article 2

Provides for the right not to be denied an education and the right for adults (parents, instructors etc) to have their children educated in accordance with their religious and other views.

#### 1.2 Creator

**Name, Surname:** Nikolas Kamtsis

**e-mail:** nkariel@gmail.com

**Website/ blog:** [www.theatrestudies.gr](http://www.theatrestudies.gr)

**Organisation:** Center of Higher Education in Theater Studies

#### 1.3 Topics or courses involved

**Education-knowledge-culture.**

**Teaching methods and the manipulation of students through the official educational system**

#### 1.4 Educational level

**Primary**

**Secondary X** 12-15 years old

**Higher education**

**Adult education**

**Second chance school**

Reception class

Other

### 1.5 Learning outcomes of the scenario

At the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

- Listen & consider to different points of view.
- understand their elders and work co-operatively
- Develop empathy for each other's character and talents.
- Recognize the broader sense of life and promote critical thinking and the value of knowledge

### 1.6 Time-duration

Class time: 3 hours

Outdoor preparation: 2 hours

How many hours to be used in total: 5 hours

## **2. Development of the educational scenario**

### 2.1 General description

#### **1. Warm up:**

**Challenge the students to express the true meaning of education.**

**Is it just reading and writing? Or is it the whole process of growing up to be a balanced adult. What else might a person need?**

**1a. We discuss the meaning of the words:**

**Education & Knowledge**

## Character & Culture

**Talent-Profession-Vocation : Define a talent. Is it Talent or hard work?**  
**What does Culture really mean? Why was Einstein not a good student?**  
**(a fun question 😊 to further explore or be prepared previously as a paper)**

### Questions to explore and define these terms:

- What does Education of a young citizen mean
- Is Education a consumption of information-what else can it possibly be.
- What kind of values can be the source of the new ideas and innovations in a young person?
- What is the role of fantasy, sensitivity, experience, talent for the birth of new ideas and innovations?
- Are they (fantasy, sensitivity, experience, talent) included in the Knowledge and the Educational process.
- Do adults (teachers, parents, adults, society in general) and in what extent do they have the right to intervene and form the knowledge, culture and education of a young citizen (students etc)
- To what extent and what leverage can parents have upon their children to force them to adapt to a certain Education/profession, defying their talents and needs.

## 2. Discussion

**2a.** The class watches the film:

**“Dead poets society”,** What is it truly about:

An inspiring Professor will encourage his students to “seize the day,” meaning the kinds of lives he wants his students to live, and has a philosophy of life different from that celebrated at the Academy.

Right away, these words ring true to his students because they represent an alternative to the ideas they’re used to hearing from their teachers and parents. Students are indoctrinated to believe in a simple, straightforward model of how to live their lives. To work hard, follow the rules, go to good colleges, find lucrative jobs, marry and have children, and eventually raise these children in the same manner that they were raised themselves.

Essentially, all boys are supposed to obey the same rules and live more or less the same life, just as their fathers and their fathers' fathers did before them.

In stark contrast to the cyclical, "one size fits all" philosophy of life that the Academy offers its students, their teachers philosophy of life is grounded in one simple fact: we are all going to die. On the first day of class, the Professor tells his students that one day, no matter what kinds of people they become as adults, they're going to be "food for worms." In other words, where the Academy sees sameness as the basic condition for a good life (that is, obeying the same rules and desiring the same things as everyone else), he sees sameness as the basic condition of death—i.e., something to fight against. Therefore, he argues, a good life should resist sameness and blind conformity. Because life is all-too short, students should make the most of their time on the earth. The best way to make the most of life is to be creative and original—to seize the day—and not simply to repeat one's parents' and grandparents' lives. **In short, his goal as an educator is to teach his students to think for themselves (see Education theme): to explore their passions and live accordingly.**

The tragedy of *Dead Poets Society* is that some of the students misinterpret their Professors celebration of life, originality, and the "carpe diem" mindset to mean that a life *without* creativity and originality is worthless and not worth living.

## **2b. Brainstorming activity:**

How do you feel when the film ends?

What is it exactly about? (Education-Society....)

Did you like/expect the end? Did you dislike and feel sad for the end?

Could the end be avoided ?

Why the main character could not obey his father?

## **3.BINARY OPPOSITIONS to be explored**

### **Binary opposition 1:**

**Education and profession/vocation? Are they always connected?**

### 3a. Discussion

-What is the need for education?

-In what way is education useful to? To sustain a person financially or to make one happy and fulfilled.

Education-knowledge-culture. Were do they connect?

### 3b. Using Theatre techniques

1.

The Educator can choose one of many scenes from the film according of the purposes of the meaning he/she needs to elaborate on. Or the students can choose a favorite dialogue from the movie to present. There are many scenes that vary in meaning and therefore provide freedom of choice. First the scene can be read out loud, then students can choose a favorite character to improvise upon. This can be made in pairs or small groups so collaboration will help them create better.

2.

**Reading of poems about Education, learning, knowledge.**

**The teacher can find poems or quotes speaking about Knowledge, learning, education etc from his language and country.**

**We propose...Bertolt Brecht**

#### **a. My Young Son Asks Me...**

My young son asks me: Must I learn mathematics?

What is the use, I feel like saying. That two pieces

Of bread are more than one's about all you'll end up with.

My young son asks me: Must I learn French?

What is the use, I feel like saying. This State's collapsing.

And if you just rub your belly with your hand and

Groan, you'll be understood with little trouble.

My young son asks me: Must I learn history?

What is the use, I feel like saying. Learn to stick

Your head in the earth, and maybe you'll still survive.

Yes, learn mathematics, I tell him.

Learn your French, learn your history!

***"In Praise of Learning" by Bertolt Brecht***

(When this was written in 1931 the Weimar republic had died and Hitler was on the road to power).

Study from bottom up,  
for you who will take the leadership,  
it is not too late!  
Study the ABC; it is not enough.  
but study it!  
Do not become discouraged, begin! You must know everything!  
You must prepare to take command, now!  
Study, man in exile!  
Study, man in the prison!  
Study, wife in your kitchen!  
Study, old-age pensioner!  
You must prepare to take command now!  
Locate yourself a school, homeless folk!  
Go search some knowledge, you who freeze!  
You who starve, reach for a book: it will be a weapon.  
You must prepare to take command now.  
Don't be afraid to question, comrades!  
Never believe on faith.  
see for yourself!  
What you yourself don't learn  
you don't know.  
Question the reckoning  
you yourself must pay it  
Set down your finger on each small item. asking:  
where do you get this?  
You must prepare to take command now!

### **ROBERT FROST The Road Not Taken:**

"The Road Not Taken" is an ambiguous poem that allows the reader to think about choices in life, whether to go with the mainstream or go it alone. If life is a journey, this poem highlights those times in life when a decision has to be made. Which way will you go?

(for age 17-18 yo)

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could

#### ***Εγκώμιο στη μάθηση***

Μάθαινε και τ' απλούστερα! Γι' αυτούς  
που ο καιρός τους ήρθε  
ποτέ δεν είναι πολύ αργά!  
Μάθαινε το αβγ, δε σε φτάνει, μα συ  
να το μαθαίνεις! Μη σου κακοφανεί!  
Ξεκίνα! Πρέπει όλα να τα ξέρεις!  
Εσύ να πάρεις πρέπει την εξουσία.

Μάθαινε, άνθρωπε στο άσυλο!  
Μάθαινε, άνθρωπε στη φυλακή!  
Μάθαινε, γυναίκα στην κουζίνα!  
Μάθαινε, εξηντάχρονη!  
Εσύ να πάρεις πρέπει την εξουσία.  
Ψάξε για σχολείο, άστεγε!  
Προμηθεύσου γνώση, παγωμένη!  
Πεινασμένε, άρπαξε το βιβλίο: είν' ένα  
όπλο.  
Εσύ να πάρεις πρέπει την εξουσία.  
Μην ντρέπεσαι να ρωτήσεις, Σύντροφε!  
Μην αφεθείς να πείθεται  
μάθε να βλέπεις συ ο ίδιος!  
Ό,τι δεν ξέρεις ο ίδιος  
καθόλου δεν το ξέρεις.  
Έλεγε το λογαριασμό  
εσύ Θα τον πληρώσεις.  
Ψάξε με τα δάχτυλα κάθε σημάδι  
Ρώτα: πώς βρέθηκε αυτό εδώ.  
Εσύ να πάρεις πρέπει την εξουσία.

To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

### 3c. Debriefing (is explained as a worksheet 5)

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done. It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the "actors" first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### **Subjects we propose to be discussed**

If it is enough for a human being know how to obtain ones basic needs

(food, safety, reproduction) why is constant Education useful?

School : what is it? Why is it necessary?

Is school necessary for all? Why ?

Is school a right or a responsibly ?

Do all people have a right to go to school?

Can school knowledge be restricted only to the kind of Education that has to do with practical skills that have to do only with our work and everyday life ? Αυτά ίσως θα πρέπει να πάνε στο αμέσως παρακάτω κομμάτι, στην συζήτηση. Το μέρος αυτό είναι για να βγουν από το ρόλο και να μιλήσουν για συναισθήματα που ένιωσαν στο θεατρικό.

### 3d.Dialectical Discussion to explore

-- The facilitator guides a discussion based on the above questions that develop critical thinking skills regarding our life education.

### (Questions for Critical Thinking based on the Dialectical Method, Worksheet 3)

- The connection of the multiple part subject of Education-Schooling-knowledge-Culture (Cultivation of the Spirit).
- Relationship of Education-Schooling-knowledge-Culture with Life Values.  
Life Values and the directions they give us.  
Man and Inhuman.  
Humanism and «inhumanism».  
Democracy and Totalitarianism.
- School : what is it? Why is it necessary?
- Is school necessary for all? Why ?  
Is school a right or a responsibly ?
- Do all people have a right to go to school?
- Can school knowledge be restricted only to the kind of Education



that has to do with practical skills that have to do only with our work and everyday life ?

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 4**, Questions for Personalization.

.....

### Binary opposition 2:

**Can Students in a young age, foresee their education and their future? How capable is one at that age to make decisions for the future. How can the Educational environment help such a decision.**

### 3a. Discussion

- Students are asked to think examples in small groups
- Students can come up with examples of famous people that had poor academic scores but excelled in Life once discovering their true talents.
- Students report to each other first to combine their answers and then to the Educator.
- Short discussion, to point out the basic ideas.

### 3b. Using Theatre techniques

2-3 Students can dress and read out/ presenting the ideas of the above poems as men of that time. Supporting students can oppose or agree presenting the thesis as a conference /debate **Forum Theatre technique** (can be used as support). Each group having a main Speaker-Presentator can speak out their opinion while having a chorus of supporters. The 2 groups can oppose each-other upon a stage.

### 3c. Debriefing

During the workshop activities participants are likely to feel strong emotions. It is important to have frequent debrief sessions and make sure that participants' feelings are not repressed. However, this is easier said than done (**Worksheet 5**). It is important to start the debriefing by allowing people to describe what they feel or think. Then slowly move into

probing questions and gently help them inquire into the source of such feelings and thoughts. Students do a debriefing session so that they disconnect from their roles and express their feelings and thoughts. The floor is given to the “actors” first, and then to anyone who wants to comment. It is not necessary to debrief activities during the workshop as a big group. Once you do an activity with the group, it is sometimes useful to break the group into smaller subgroups and allow people to talk about what they felt and thought. This will depend on time available for the day and your judgement of group dynamics. You can also ask the sub-groups to come back and do a quick 2 minute share of their dialogue.

### 3d. Dialectical Discussion to explore

-- The facilitator guides a discussion based on questions that develop critical thinking skills (Questions for Critical Thinking based on the Dialectical Method, **Worksheet 3**)

### 3e. Personalization

-- The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized. Students think and answer the **Worksheet 4**, Questions for Personalization.

.....

## 2.2 Worksheets & Resources

- Worksheet 1: Definition of personal, private according to Citizens rights.
- Worksheet 2: Film: Dead Poets society
- Worksheet 3: Questions to explore in small groups
- Worksheet 4: Examples of personal/ private and Social/ Public Situations.
- Worksheet 5: Questions for Dialectical Discussion
- Worksheet 6: Questions for Personalisation
- Worksheet 7: Questions to explore in small groups
- Worksheet 8: Borderline between private and public ?
- Worksheet 9: Questions for Dialectical Discussion
- Worksheet 10: Questions for Personalisation

## 2.3 Infrastructure & Materials needed

- enough space to act
- texts concerning the film and its philosophy of Life
- Texts of the Poems
  - some theater accessories and books

#### 2.4 Versions-adaptations

#### 2.5 Challenges

- Students don't always feel comfortable to share a problem of their own in front of an audience. Experiencing it through a character always helps.
- All Students, in all ages and eras face the same problems of not agreeing with their parents about the necessity of education and the need for further knowledge to ensure their future life. It is a challenge if they can understand the possibilities life can offer.

#### 2.6. Further reading

Further readings can be films or texts of well known people that were never considered talented enough to be educated or achieve goals in life.

### **3. Evaluation of the educational scenario**

- **Evaluation** may take place after the end of the scenario, through questionnaires and a group interview in order to explore the impact of the students and the problems they encountered during the process
- **Lessons learned – conclusions**

# EDUCATIONAL SCENARIO

## 1. Identification of the educational scenario

### 1.1 Title of the scenario

**“The Fair, the Just and Revenge”**

**Can we take the law into our own hands and serve Justice?**

### 1.2 Creator

Name, Surname: Nikolas Kamtsis

e-mail: [nkariel@gmail.com](mailto:nkariel@gmail.com)

Website: [www.theatrestudies.gr](http://www.theatrestudies.gr)

Organization: Center of Higher Education in Theater Studies

### 1.3 Topics or courses involved

Citizenship Education

SOCIAL AND POLITICAL EDUCATION (3rd class of High School)

MODERN WORLD: CITIZENS AND DEMOCRACY (2nd class of general type of Lyceum)

POLITICAL EDUCATION (1st class of General type of Lyceum and 1st class of EPAL(Vocational High School)

BASIC PRINCIPLES OF SOCIAL SCIENCES(2nd class of General type of Lyceum)

According to and **Based upon the:**

**European Convention on Human Right- Article 2**

**In a combination with**

**Article 6** provides a detailed right to a fair trial, including the right to a public hearing before an independent and impartial tribunal within reasonable time

**Article 7** “No punishment without law” :No one shall be held guilty of any criminal offence on account of any act or omission which did not constitute a criminal offence under national or international law at the time when it was committed)

**Universal Declaration of Human Rights**

**Article 10:** “Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.”

**Article 11** : 1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees

necessary for his defence. 2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

#### 1.4 Educational level

Primary

Secondary Secondary education, 12-15 years old

Second chance school

Reception class

Other

#### 1.5 Learning outcomes of the scenario

At the end of the scenario, students should be able to describe and support:

1. The definition of Just
2. The definition of Justice
3. The differences between Just and Justice.
4. Why is Justice applied by the State and not the citizens.
5. What are the rights of the suspects in custody and even the guilty ones.
6. If every man has the right to a fair trial from which a verdict of exemption or conviction.
7. can Revenge be justice.

#### 1.6 Time-duration

Class time: 6 hours (including the theatre action)

Outdoor preparation: 2 hours

How many hours to be used in total: 8 hours

## 2. Development of the educational scenario

### 2.1 General description

#### 1. Warm up

The students can point out some simple examples of Just-Judgement-Revenge. Maybe something that is running in the news that week. The Educator can make some first comments and thoughts upon current events.

### General Description

Many times we witness events where a citizen under certain specific and extreme psychological and social circumstances acts to punish another citizen or member of a family. These punishments take the form of revenge and can end into homicide of one or of many. We have witnessed it many times. A person takes a gun and kills someone that with his acts (or their acts) trespassed his sense of justice.

In Greece there are territories-places where Revenge-Vendetta is considered legal and in past times it was forced as it was considered as a form of debt. The insult of one mans honor would evoke revenge. The Vendetta phenomenon, a name used also in the South of Italy and Sicily, Spain and America. Also a basic law of Mafia and many other groups of people that act in the margin of society.

#### 2. Discussion to explore

- a. What do we mean by just and fair?
- b. What do we name as Just in a legal matter?
- c. Is someone legal while acting in revenge?
- d. Should we respect the official Law/Justice as it is described by the Laws of a State?
- e. Is it a one way direction, turning to the Institution of Justice of the official State, the current Laws and every tool they have to serve justice (court, counselors, district attorneys etc)?

#### BINARY OPPOSITION to be explored

#### Binary opposition :

An act of Justice and the Just in general, stands not by itself but is related to the according Laws of a State. People obey rules by State Law and/or by Custom Law.

- A Prologue by the teacher about the story of Electra (worksheet 1), the heroes and their actions.
- The Educator hands out the theater piece (formed accordingly) of Elektra by Sophocles (worksheet 2).

### 3a. Discussion- points to be enhanced

1. What is just and what is Justice?
2. In relation to what is an act considered within the Law-Legal or Illegal ? (Laws)
3. People can obey in many kinds of Just. Justice of the Laws and Justice of the Customs (Customary Law).
4. Why does Elektra invoke God? Is there a difference in Law of people (Laws) and the of Gods (Customary Law)

### 3b. using theatre techniques

The professor gives out roles to the students.

We are interested in a good reading so we can all understand what is being said (and not if the students perform well the play).

We are aiming to a fruitful discussion later deriving from the dialogues and the different opinions so as to engage in a conversation regarding the Just and if Clytemnestra and Egisthos had a right to a fair trial – a just justice.

After the Reading the Educator can propose either **Role playing** individually or in pairs or **Improvisation** of specific dialogues. The aim is for the students to have their own understanding of the situation.

### 4.Dialectical Discussion to reveal meaning

#### 4a. dialectical discussion to explore

- The Educator guides a discussion based on questions fostering the development of the opinion upon the meaning of Just and the Right to a **Fair Trial- a Just Justice**.
- Can anyone be allowed under the law to condemn and prosecute any kind of sentence one has decided? Whatever has happened or however someone wronged him/her or his/her family before him/her.

#### 4b.Personalization

- Justice in everyday life. The laws of little things. Examples.
- Students can provoke each other in pairs or groups to finds examples from their everyday life in school.
- In example ( very simple) One student spoke bad to another and the other spilled a juice on him/her as a revenge.

**Conclusions should be directed towards:**

- a) In the civilized world, the Democratic States and countries there are Laws that support the Fair and the Unfair.
- b) We all have the right and the obligation to refer to the laws and institutions for our justice in the event we think we are being treated unjust.
- c) Each and every accused has the right to a fair trial where he/she will hear and be heard about the circumstances under which one acted in ways that are illegal. To present sufficiently his/her arguments (as an organized defense line)
- d) In a fair trial all circumstances, under which a defendant took action, are taken into consideration. Circumstances of social, psychological, ideological, philosophical and religious environment.
- e) In a fair trial, empathy for the accused is very important.
- f) Civilized and organized dialogue are necessary in order for the right conclusion to be made about Guilt and its extension.



## 2.2 Worksheets & Resources

### - Worksheet 1: Electra by Sophocles a Summary

Paedagogus, Orestes' old tutor, has returned to the royal palace in Mycenae. Before the play began Clytemnestra murdered Orestes' father, Agamemnon, and now Orestes has returned to avenge his death. Orestes tells Paedagogus that the Delphic oracle has told him how he should be revenged on those who murdered his father. Orestes tells Paedagogus to falsely report Orestes' death. In the meantime, Orestes and Pylades will visit Agamemnon's grave, and, when they return to the palace with an urn (which they will say contains Orestes' remains), no one will be expecting them to strike against Clytemnestra and Aegisthus.

A cry is heard from inside the house, and Orestes and Paedagogus exit. Electra enters, making a long prayer to "Holy Light". She is in constant mourning for her father's death, hardly sleeps, dresses in unsightly and poor clothes, and refuses to stop calling on the gods to bring vengeance. The Chorus argue that she should mourn within normal limits, and no more, and Electra rejects their argument. She longs for Orestes to return to avenge her father's death. It is impossible for her to behave moderately, she says, when she is surrounded by evil.

Chrysothemis, Electra's sister, enters with burial offerings. She asks Electra why she is still shouting publicly about her father and her longing for vengeance. Then, Chrysothemis continues, she herself would be openly angry if she had strength. She, however, chooses to be deliberately silent – a decision which Electra then scorns. Chrysothemis argues that Electra's fury will be the undoing of her, only for Electra to reply that she would welcome death.

Chrysothemis is taking burial offerings from her mother to Agamemnon's grave.

Clytemnestra has sent the offerings after being frightened by a dream in which she saw Agamemnon revived. Electra persuades Chrysothemis not to take Clytemnestra's offerings to the grave.

The Chorus predict Justice coming and "foreshadowing a just victory". Clytemnestra enters, surprised to see Electra walking outside, and an argument ensues between mother and daughter. Clytemnestra says that she was just to murder her husband, as he sacrificed her daughter Iphigenia. Electra then launches into a long speech, which tells another version of Iphigenia's sacrifice, and interrogates the "eye for an eye" logic that Clytemnestra puts forward. This rant becomes increasingly more personal, with Electra even eventually telling Clytemnestra that she would have Orestes kill her if she could. Clytemnestra, left alone, makes a prayer to the gods, hoping that all will be well for her.

Paedagogus, disguised as a messenger, comes in and tells a long story about Orestes' supposed death. Electra is devastated, and Clytemnestra torn between being delighted and mournful. Clytemnestra goes into the house with Paedagogus. Electra resolves to bring about her own death: without Orestes, she has nothing to live for. The Chorus try to comfort her. Chrysothemis enters, having found Orestes' hair on Agamemnon's grave, to tell Electra that Orestes has come to the palace. Electra tries and fails to persuade Chrysothemis to help her murder Aegisthus. Electra resolves to do the deed alone.

Orestes enter disguised, and reveals himself to Electra, proving with Agamemnon's signet ring that he is indeed Orestes. He then goes inside to murder Clytemnestra, and Electra goes inside the house. The Chorus begin an ode, which is interrupted by Electra running back outside. Clytemnestra is heard screaming from inside the palace, and Electra shouts encouragement to Orestes from outside.

Orestes enters from the palace, and Electra asks him if all is well. Orestes replies that all is well, if Apollo prophesied well. At that, Aegisthus approaches, Orestes goes inside, and Electra greets Aegisthus. Bringing on a covered body (Orestes in disguise again), they tell Aegisthus it is the dead Orestes, though when it is uncovered, it is in fact the murdered Clytemnestra. Aegisthus is taken inside the palace to be murdered by Orestes, and – before we see or hear the deed – the Chorus end the play.

- Worksheet 2: Theater piece, excerpt of Electra by Sophocles

ELECTRA     What an amazing day! You, my lost brother the son of my father Agamemnon, how did you get here?

ORESTES     I think that I have to seize this opportunity to act because Clytaemnestra our mother is all by herself.  
For the moment there is no man inside. But if I hesitate, I will have to face the other men inside and those stronger and more skilled in fighting.

ORESTES     I should quickly move inside,  
once we have ritually acknowledged  
our ancestral gods, who protect these gates  
*Orestes goes into the house. Electra and the Chorus remain outside.*

ELECTRA     God, listen to them kindly, and to me as well. I have often come to you as a suppliant at your shrine,  
carrying in my hands whatever gifts I could gather. And now, Lycian Apollo, I pray to you with what I have at hand, I implore you with this supplication to be our willing champion in this plan, reveal to all the price the gods demand from human beings for their impiety.  
*[Electra goes into the house.]*

CHORUS     The man has gone with stealthy feet inside  
his father's rich ancestral home,  
carrying sharp-honed sword, bloody death,  
in his hand. No longer will it be delayed.  
*[Enter Electra from the house.]*

ELECTRA     O my dearest friends, in a few moments the men will have carried out their work.

CHORUS     How are they? What are they doing now?

ELECTRA     The two men standing close behind Clytaemnestra.

CHORUS     Why have you run outside?

ELECTRA     I want to stand guard in case Aegisthus comes up to the house without our knowledge.

CLYTAEMNESTRA *[from within the house]*     Aaaaaiiii! The palace has no friends! It's filled with murderers

ELECTRA     Someone let out a cry in there! My friends, did you not hear it?

CHORUS     I heard a scream—an appalling sound. It made me shudder.

CLYTAEMNESTRA *[from inside the house]*     Alas, I'm done for. Where are you, Aegisthus?  
Where are you?

ELECTRA     Listen! Another scream!

CLYTAEMNESTRA *[from inside the house]*     My child, my son, have pity on your mother!

ELECTRA     You did not pity him or the father who produced him.

CHORUS     O this unhappy city and suffering family, now the fate that has gripped you every day is dying—it is coming to an end.

CLYTAEMNESTRA *[from inside the house]*     I have been stabbed! Aaaaaii . . .

ELECTRA     Strike her twice, if you have the strength!

CLYTAEMNESTRA *[from inside the house]*     Aaaaaii . . . another blow!

ELECTRA     O how I wish Aegisthus had been stabbed as well.

CHORUS     The curses have come to their conclusion.  
Those who were in the earth are now alive, and in a flood of lethal retribution

those dead long ago are draining blood  
from those who slaughtered them.

*[Orestes enter from the house.]*

CHORUS Here they come, their red hands dripping blood,  
a sacrifice to Ares. I cannot fault them.

ELECTRA Orestes, what's going on?

ORESTES Inside the house things worked out well,

ELECTRA Is she dead? Is that wretched woman dead?

ORESTES You need not fear. Never again will your mother's arrogance dishonour and  
abuse you.

## B PART

*(for the educator to further continue the theatre action)*

ELECTRA Be quiet! I see Aegisthus. He is in plain sight.  
You two, shouldn't you go back inside?

ORESTES Don't worry. We'll finish what we started.

ELECTRA Do what you mean to do, but quickly.

ORESTES I'm going.

ELECTRA I'll take care of things out here.

*[Orestes goes into the house.]*

CHORUS You might pour a few kind-sounding words into Aegisthus' ear—that could be  
helpful, blinding him as he hurries to the struggle where he will find just  
retribution.

*[Enter Aegisthus.]*

AEGISTHUS Can anybody here give me some news  
of strangers who have just arrived from Phocis?  
There's a story they have brought us a report  
about Orestes dying in some accident, shipwrecked in his chariot. Where are  
these strangers then? Tell me.

ELECTRA Inside. Their hostess welcomed them with all her heart.

AEGISTHUS Is it true they're saying he is dead?

ELECTRA Yes. They have provided evidence, as well.

AEGISTHUS Can I see this proof clearly for myself?

ELECTRA You can. But it is not a pleasant sight.

AEGISTHUS What you have told me fills me with delight-  
and that's unusual.

ELECTRA Then be happy, if occasions like this bring you pleasure.

AEGISTHUS No more words. I order you to open up  
the gates, so all Mycenaean and Argives  
can see and, if any one of them was stirred  
by empty hopes that this man would come back,  
then, by looking at the corpse, he'll welcome  
my bit in his mouth. There will be no need  
for me to punish him and use my force  
to help him cultivate some common sense.

ELECTRA I'm prepared to do that. Time has taught me  
to align my mind with those in power.

*[The doors of the palace open, revealing a shroud-covered corpse. Orestes is  
beside it.]*

AEGISTHUS O Zeus, what I see before me is a scene the jealousy of the gods has brought

about. If Nemesis is here, I will say nothing. Remove the cloth covering his eyes so, as my relative, he may receive appropriate funeral rites from me.

ORESTES Remove the cloth yourself.

AEGISTHUS That's good advice. I'll do just as you say.  
*[Aegisthus removes the covering from the corpse, revealing the dead body of Clytemnestra]*

AEGISTHUS *[staggering back]* What's this? What am I looking at?

ORESTES Are you afraid? Do you not recognize her?

AEGISTHUS This is appalling! Who are you men whose nets have trapped me?

ORESTES Do you not see how, for some time now, you have been discussing living people in language appropriate for the dead?

AEGISTHUS Alas, I grasp the meaning of your words. The man addressing me must be Orestes. I am finished.

ORESTES Now move inside.

AEGISTHUS Lead on.

ORESTES No. You go first.

AEGISTHUS In case I get away?

ORESTES No. To prevent you dying in a way you might approve of. I must take great care to make your death something you find bitter. Just punishment should come immediately to those who wish to go beyond the law—they should all die—and then illegal acts would be less frequent than they are.  
*[Orestes and Aegisthus go into the palace.]*

CHORUS O seed of Atreus, you have emerged from so much suffering! What's happened here is now complete, and you are free at last

### Worksheet 3: Questions to explore in small groups after reading the theatre piece.

Invite the students to share some of their ideas by answering to the following questions:

1. What was the piece about?
2. What do you think of each characters idea of Justice?
3. How did you feel about their reactions?
4. Choose one of the characters and answer for him/her, what would you say?
7. What are the dilemmas you are facing?

Educators ideas and advice :

- During the brainstorming activity, write down the main ideas in the board.
  - Ask to one of the students to write down in a notebook the ideas shared by students.
  - Is important to guarantee that all students share, at least, one idea or opinion.
- At the end of the activity, highlight the main conclusions of it.

**Worksheet 4:** Questions for Dialectical Discussion. The facilitator guides a discussion based on questions that develop critical thinking skills.

- Define the main concept: what do you think is...?
- Where is this concept / phenomenon / term (unjustice-vendetta...) is present, in your opinion, in which level, (societal) place, location, and field? How much extended is in the community and the society?
- In which form / kind is it present? What are its consequences at a personal, local, national, societal level?
- Is there any extreme form of this problem? What kind of solutions can you propose? Short-term, mid-term, long-term solutions?
- Do you believe that by making the problem public or sharing it with someone might contribute to its solution or not? Why and How?
- Explain your thinking and thoughts.
- What solutions could you suggest for the problem of (choose an issues discussed today) ?

**Worksheet 5:** Questions for Personalisation. The facilitator calls to make the whole topic and discussion personal, so that students may be more involved and mobilized.

- How do I feel about contemporary situations?
- Why do I feel like this?
- How do I feel now, after this discussion?
- Similar or relevant situations nowadays, where does it happen? What are the common points? Which are the differences?
- What can I / we do about similar situations nowadays?

### **2.3 Infrastructure & Materials needed**

- Copies of the theater piece
- Copies of some readings
- Board
- Paper and pen

### **2.5 Challenges**

It is a challenge to connect Ancient Greek drama theatre to nowadays and see how the archetypes and main ideas have not changed though the centuries :

- a. The idea of applying your own personal Justice defying Laws and Constitutions.
- b. Slavery then and now
- c. Modern people's behaviour patterns little vary from the ancient types

#### 2.6. Further reading :

**a. Analysis for the Myth of Elektra:**

[https://www.google.com/search?rlz=1C1GCEA\\_enGR779GR779&ei=YpM4Xd00Ace mmwWi2KCoDw&q=myth+elect](https://www.google.com/search?rlz=1C1GCEA_enGR779GR779&ei=YpM4Xd00Ace mmwWi2KCoDw&q=myth+elect)

**b. Read about Feud=Vendetta in the Modern Society: Greece, Sicily, the Balkans and many tribes of people such as Gypsies keep alive their idea of justice.**

<https://en.wikipedia.org/wiki/Feud>

[https://www.academia.edu/28361076/The\\_ideology\\_of\\_revenge\\_in\\_ancient\\_Greek\\_culture\\_a\\_study\\_of\\_ancient\\_Athenian\\_revenge\\_ethics](https://www.academia.edu/28361076/The_ideology_of_revenge_in_ancient_Greek_culture_a_study_of_ancient_Athenian_revenge_ethics)

**c. Human Trafficking, True stories of Modern slavery:**

<http://www.endslaverynow.org/learn/modern-slave-narratives>

### **3. Evaluation of the educational scenario**

- **Evaluation -Conclusion** - as an essay. It can be done during class hours or at home.

Teacher will ask students to write down about:

- a) What does it mean to have Laws ? and
  - b) Why do we need laws to protect us as citizens?
- **Lessons learned.** The students should be able to make a simple conclusion:  
would our life be different if there were no laws in our society?

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## EDUCATIONAL SCENARIO

### 1. Identification of the educational scenario

#### 1.1 Title of the scenario

**“Queens can also be slaves”**

**Hecuba the queen of Troja is a slave**

#### 1.2 Creator

Name, Surname: Nikolas Kamtsis

e-mail: kariel@gmail.com

Website/ blog: [www.theatrestudies.gr](http://www.theatrestudies.gr)

Organisation: Center of Higher Education in theatre Studies

*Citizenship Education in Greece*

***SOCIAL AND POLITICAL EDUCATION (3rd class of High School)***

***MODERN WORLD: CITIZENS AND DEMOCRACY (2<sup>nd</sup> class of general Lyceum)***

***POLITICAL EDUCATION (1st class of General type of Lyceum and 1<sup>st</sup> class of EPAL(Vocational High School)***

***BASIC PRINCIPLES OF SOCIAL SCIENCES(2<sup>nd</sup> class of General type of Lyceum)***

#### 1.3 Topics or courses involved

Citizenship Education

According to

**European Convention on Human Rights**

**Based on Article 4**

Article 4 prohibits slavery, servitude and forced labour

**Forced labour** is a generic or collective term for those work relations, especially in modern or early modern history, in which people are employed against their will with the threat of destitution, detention, violence (including death), compulsion, or other forms of extreme hardship to themselves or members of their families

#### 1.4 Educational level

Primary

Secondary: 12-15 years old

Second chance school

Reception class

Other

#### 1.5 Learning outcomes of the scenario

At the end of the scenario, students should be able to describe and support:

- The definition of Slavery.
- Whom do we call a slave?
- What is our knowledge of Slavery Historically? (from Ancient to Modern Times)
- Examples of Historic Facts concerning Slavery Worldwide.

#### 1.6 Time-duration

Class time: 4 hours (including the theatre action)

Outdoor preparation: 1 hours

How many hours to be used in total: 5 hours

## **2. Development of the educational scenario**

### 2.1 General description

See <https://www.ohchr.org/EN/ProfessionalInterest/Pages/SlaveryConvention.aspx>

For the purpose of the 1926 Convention, the following definitions are agreed upon:

(1) Slavery is the status or condition of a person over whom any or all of the powers attaching to the right of ownership are exercised.

(2) The slave trade includes all acts involved in the capture, acquisition or disposal of a person with intent to reduce him to slavery; all acts involved in the acquisition of a slave with a view to selling or exchanging him; all acts of disposal by sale or exchange of a slave acquired with a view to being sold or exchanged, and, in general, every act of trade or transport in slaves.

#### **1. Warm up**

**Are you aware of the true meaning of Slavery? Have you seen it in a film, the Media or around you even in contemporary societies?**

**According to the International Convention of Human Rights: "No-one should be allowed to live under any slavery status. Slavery in partial or in total under any form are forbidden"**

Article 4 prohibits [slavery](#), servitude and [forced labour](#) but exempts labour:

- done as a normal part of imprisonment,
- in the form of [compulsory military service](#) or work done as an alternative by conscientious objectors,
- required to be done during a [state of emergency](#), and
- considered to be a part of a person's normal "civic obligations".

## 2. Discussion to explore

- The circumstances under which someone is forced as another man's slave.
- Differences between slavery and service.
- The differences between a slave and a servant.
- Contemporary forms of Slavery worldwide.
- Contemporary forms of slavery according to the political state/situation of a Country.

## BINARY OPPOSITIONS to be explored

**Binary opposition 1:** Is death better than life under Slavery? Does any man have the right to enslave another? Whether it is political reasons, reasons of war, reasons of Race?

**3. Using Theatre techniques:** The educator gives out the theater piece of Hecuba (revised accordingly)

Reading only of the theater piece. To be able to have an opinion of what it says.

### 3a. General discussion after the piece

- Did you like the piece from Euripides?  
What exact themes does it discuss?  
Who are the characters involved?  
What is their relationship?

What do they stand for and support?

### 3b. using theatre techniques

The Educator gives out specific roles to the students. At this point we are not interested if the piece and the roles are performed well. We are only interested to hearing well the dialogues and be able to see the different opinions, in order to be able after to have discussion upon the idea of slavery, freedom and self-motivation and to what the characters believe in and aspire.

Some of the students “perform” the roles. While having the rest of the students as audience that will support all three thesis, divided in 3 groups.

## 4.Dialectical Discussion to reveal meaning

### 4a. dialectical discussion to explore

The tutor guides a discussion based on questions fostering the development of the opinion on the freedom or slavery.

- .Is life worth living under the status of slavery?
- .What is more valuable, Life or Freedom?
- .Was Polyxeni right in her decision to prefer to die that to remain alive and a slave ?
- . Would it be better to obey her mother and ask Odysseus not to take her ?

### 4b.Personalization:

questions the students can answer by working in 3 groups, each to answer of each character.

- What would you do if you were Hecubas mother ?**
- What would you do if you were Polyxeni the slave?**
- What would you do in masters Odysseus place and position?**

**Binary opposition 2:** What should one do if in the position of slavery? Accept it, rebel, die or collaborate.

## 3. Using Theatre techniques according to the theater piece again.

### 3a. discussion: questions to be explored

1. Accept ones fate αδιαμαρτύρητα?
2. Commit suicide?
3. Escape ?
4. To rebel via force and the arms?
5. To report it to the authorities?
6. to collaborate with the master to his behalf and stepping upon the other slaves?

### 3b. using theatre techniques

## 4.Dialectical Discussion to reveal meaning

### 4a. dialectical discussion to explore

Slavery: an ancient concept that survives the ages. Can you refer to contemporary, modern,

everyday forms and relationships that resemble to slavery in the modern social family environment.

#### 4b. Personalization

Has anything similar as described above ever happened in your country, city, neighborhood, or family level ?

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#### Conclusions

- a) The conclusion is that in the civilized world, in democratic regimes, slavery should not exist under any form and no circumstances.
- b) Human relationships have to be based upon Free-Will and personal disposition of people.
- c) Exploitation of people by people is not only humiliating not only for the suppressed one but also for the one forcing slavery. Both for the enslaved and the “master”

### 2.2 Worksheets & Resources

- [Worksheet 1](#): International Human rights convention on Human Rights/slavery

[Worksheet 2](#): Theatre piece extract for both Binary oppositions.

#### Polyxeni an excerpt from Hecuba of Euripides

HECUBA	My child! O Polyxeni! Come out and attend your mother. Come out, hear me!
POLYXENI	The distress in your voice, your sharp cries of dismay, dearest mother, have flushed me from the tent like a bird What on earth is your news?
HECUBA	O my child, my own lamb
POLYXENI	Why this chill in your tone?
HECUBA	I am afraid—
POLYXENI	Don't stop now—no, now I am afraid. I hear such fear in your voice.
HECUBA	My child—child of a wretched mother! The Greeks voted —to kill you on the tomb of Achilles.
POLYXENI	Alas, that you utter unspeakable woes!
HECUBA	I must speak the unspeakable, child, though it tears me to pieces. You must know.
POLYXENI	Sad mother of mine, what more can you take? Such outrage and woe abound. It's too much.
ODYSSEUS	Hecuba, I think you know the army's will and verdict. I'll state it anyway: The Greeks have voted to offer up your daughter on Achilles' tomb. They've

	authorized me to be her guard and escort.
HECUBA	Oh dear gods, here it comes: a pitched battle      thick with groans and anything but dry of tears. She is my staff, my nurse, my guide. She is my Troy. Those with power should use that power carefully. Those in luck should not assume that luck will hold, as I well know.
HECUBA	O daughter, all my arguments against your murder were useless, feeble puffs of air accomplishing nothing. If you have more skill than your mother, use it now. Like the nightingale, sing out all your notes, or you will lose your life. Fall prostrate at this man's knee and persuade him. He has children, too, I know. You may yet move him to pity.
POLYXENI	I see you, Odysseus, how you've hidden your right hand in your cloak and turned your face away so I can't touch your hand or beard in supplication. <b>But you have nothing to worry about. I'll follow you to Achilles' tomb, both out of necessity and because I wish to. I want to die. I won't grovel for my life like some lowly coward of a woman. Why should I live? My father was king of Troy, ruler of all Phrygians. I was born royalty, and I was reared to expect I'd marry my choice of kings, exciting rivalry over whose home and hearth I'd grace as bride. I was mistress of the Idaeans, center of their attention, godlike —except in my mortality. Now that I'm a slave, I am infatuated with death. Imagine: some cruel-minded master could buy me for money—me, the daughter of Priam, sister of Hector and many others (360) —and take me to his house, force me to cook for him, to sweep and tend the shuttle, to work day after day while my bed, once thought fit for rulers, is polluted by some bought slave. No, it will not happen. That life is inconceivable. While the light in my eyes is still free, I yield it up, giving my body to Hades. So lead me, Odysseus; take me to my death. I see no reason to hope for or believe in anything better. And, Mother, don't you interfere. Help me instead. I would rather die than suffer the shame of wearing slavery's yoke around my neck.</b>
CHORUS	The signs of good breeding are always impressive. But nobility is even more noble when it's deserved

- Worksheet 3: Questions to explore in small groups
- Worksheet 4: Questions for Dialectical Discussion
- Worksheet 5: Questions for Personalisation

### 2.3 Infrastructure & Materials needed

- Theater piece
- Board for pinning up discussion results
- Paper and pen

### 2.5 Challenges

Will students be able to recognise the phenomena of slavery from ancient times to our modern society in its many forms and faces.

### 2.6. Further reading

#### **Films: 12 years of Slave.**

Twelve **Years a Slave** is an 1853 memoir and **slave** narrative by American Solomon Northup as told to and edited by David Wilson. Northup, a black man who was born free in New York state, details his being tricked to go to Washington, D.C., where he was kidnapped and sold into **slavery** in the Deep South.

## **3. Evaluation of the educational scenario**

- **Evaluation** - Teacher will ask students to write down about multiple and various themes, according to his/her preferred subjects. One can focus on History or Modern times:
  - a) Modern Slavery-Trafficking: white flesh trade, Exploitation of Immigrants and refugees.
  - b) Historic Slavery. America, the Colonies, Indian territories etc etc.. can be explored
- **Lessons learned – conclusions:**

Freedom is the utmost human right.

Unfortunately, in our modern world- not all have the right to be free.

### Worksheet 3

#### Questions to explore in small groups

**Binary opposition:** Should we accept any kind of slavery of humans and/or animals?

#### **3a. Discussion**

1. In your perspective, what is slavery?
2. Does it exist today and in what form?
3. What we can do to prevent Slavery worldwide?
4. Can you elaborate on the refugee situation... is it slavery?