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Forming active European Citizens through the dialectical method and theater

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Educational Scenarios-Italy

EDUCATIONAL SCENARIO EXAMPLE



Identification of the educational scenario

1.1 Title of the scenario

RIGHT TO SOLIDARITY

"THE PEER HELP AS AN INSTRUMENT FOR INCREASING CITIZENSHIP SKILLS"

1.2 Creator

Name, Surname:

e-mail:

Website/ blog:

School:

1.3 Topics or courses involved

LAW, PROSOCIALITY, ACTIVE CITIZENSHIP

1.4 Educational level

Primary x 8/10

Secondary

Second chance school

Reception class

Other

1.5 Learning outcomes of the scenario

Based on the Council of Europe Framework, at the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

- Greater ability to interact with a point of view different from one's own.

- Greater ability to address a controversial topic in dialectical terms

- Greater awareness of the gesture of helping

- Greater accountability in dealing with situations of weakness and fragility of others

- Development of cooperation within the class group

- Practice of critical thinking

- Greater quality of relations within the class group

1.6 Time-duration

Class time: 6 hours (3 sessions)

Outdoor preparation: 3 hours

How many hours to be used in total: 9 hours



Development of the educational scenario

2.1 General description

1. Warm up

The following questions aim to open up reflections on the action of helping in the students.

Questions to introduce and explore the topic

What does solidarity mean or do you stand in solidarity?

What does helping mean?

Is helping another person a "good deed"?

Can helping another person result in a "bad deed"? (If yes, why? If not, why?)

Why do you help another person? On what occasions does it happen?

2. Discussion

Facilitators share Pixar's *Piper* with the students (worksheet 1).

3 Exploration of binary oppositions

Binary opposition 1:

It is important to help others, it can be done in any situation and at any age. Sometimes, however, helping someone becomes a substitute for that person, without allowing them to have their own times and ways to learn and grow.

3a. Discussion

The facilitators propose a collective discussion through the use of questions. (worksheet 2)

Division in small groups aimed at identifying a situation where helping is teaching and sharing something and where to replace and impose oneself (worksheet 2)

Collective sharing of situations and writing on a common billboard (worksheet 2)

3b. Theater

The groups identified in the previous step will be asked to **mimic the identified actions** without words. The public will be asked to tell and interpret what they see. It is important to alternate the roles of those who help and those who are helped during the game.

3c Debriefing

Children who will face this path will need a collective moment of elaboration and sharing. Facilitators can guide the collective discussion by imagining the production of materials to leave in the classroom. (worksheet 4)

3d. Dialectical Discussion to explore

I The facilitators lead the discussion to bring the participants' attention to the different points of view that are expressed, always underlining in positive terms the parts of the discussion that can lead to a synthesis. (worksheet 5)

3e. Personalization

Participants at the end of the activity are asked to reflect on the contents and rework them in a more personal and biographical way (worksheet 6)

Conclusions

2.2 Worksheets & Resources

Worksheet 1 Piper, Pixar

Worksheet 2: Structure of the discussion activity with materials to be produced and questions.

Worksheet 3: Context, materials and setting indications on theatrical improvisation.

Worksheet 4: questions for debriefing

Worksheet 5: questions for dialectical discussion

Worksheet 6: materials for personal processing

WORKSHEET 1

<https://video.panorama.it/lifestyle-video/cinema-video/piper-il-cortometraggio-della-pixar-video/>

Worksheet 2

Attention is focused on how little Piper is helped

- Do you think Piper's mom is helping him? If yes why? If not, why?
- What happens to Piper when he meets the small hermit crab?
- Does the hermit crab help Piper? If yes why? If not, why?
- If the small hermit crab had given Piper a clam to eat would he have helped him?
- What is the difference between the two ways of helping?
- Is there one better than the two?
- Can anyone tell when he helped his mate?
- Let's try to give an example of how we can help someone in class like the little hermit crab helped Piper.

Suggestions for work settings:

- In this phase it is important to build a non-frontal setting. The optimum would be to place students in a circle, a spatiality that facilitates confrontation and discussion, and places boys and girls in a freer dimension.
- To have an active participation it is essential to clarify that this activity does not fall within the usual evaluation process taking place at school.
- If the activity takes place with the co-presence of both teachers and assistant, it is desirable that one of the two leads the activity and the other chooses whether to observe or actively participate. Of course, this

decision must be taken in advance, in the planning phase.

- *It is very important, in conducting the activity, to leave as much space as possible to the responses and interventions of boys and girls, accepting any observation without any form of judgment.*

Discussion in small groups supported by the facilitator

The pupils write on a poster four situations, real or invented where they were protagonists or witnesses of help actions, possibly of peers on other peers.

Plenary sharing of group work

Reading of work prepared in groups.

Worksheet 3

The space must be well delineated with a clear division between the place dedicated to the scenic action and the place that will be destined to the public (just simply a line drawn on the ground with chalk), or in the circular dimension the space of the action will be the space in the center of the circle.

Worksheet 4

Once the various performances are over, the group is asked to reflect on what happened during the theatrical game with the support of these questions:

Is it easier to help or get help?

Is it easy to ask for help?

When I help someone, can I also teach them something?

Worksheet 5

We suggest some questions:

- How do you feel when you have been helped?
- How do you feel when you help someone?

- Does the teacher in the classroom help you? If so, how?
- Do your classmates help you? If so, how?

Worksheet 6

At the end of the activity, the participants will be asked to write in their notebook a help experience linked to their own acquisition of skills



2.3 Infrastructure & Materials needed

Cardboard, paper, markers. A space collected, but free from the desks or with the possibility of being freed, a sound system for listening to audio materials, the possibility of using the internet connection.

2.4 Versions-adaptations

2.5 Challenges

During the first part of the activity tensions could be generated that risk deviating reflection and turning it into a debate. It will be important that the facilitators who act as guides and mediators have a conciliatory approach, trying to give space to the different possibilities and guiding the class group's gaze on the different interpretations.

2.6. Further reading



Evaluation of the educational scenario

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

EDUCATIONAL SCENARIO EXAMPLE



Identification of the educational scenario

1.1 Title of the scenario

RIGHT TO CURIOSITY

“Education and freedom of thought”

1.2 Creator

Name, Surname:

e-mail:

Website/ blog:

School:

1.3 Topics or courses involved

Schooling, awareness of rights and duties, being / becoming a citizen

1.4 Educational level

Primary x

Secondary

Second chance school

Reception class

Other

1.5 Learning outcomes of the scenario

Based on the Council of Europe Framework, at the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

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- Greater ability to interact with different points of view
- Increased ability to address a controversial topic in dialectical terms
- Greater awareness of one's role as a student and future citizen in the society
- Increased awareness of the role of the educational institution within society
- Increased ability to think critically
- Greater relational quality within the class group

1.6 Time-duration

Class time: 6 hours

Outdoor preparation: 3 hours

How many hours to be used in total: 9 hours



Development of the educational scenario

2.1 General description

1. Warm up

The following questions are intended to encourage students to reflect on the school as an institution within society and as a place for developing critical thinking and knowledge.

Questions to introduce and explore the topic

What does it mean to educate?

What and how do we learn in school?

What is the role of teachers in society?

Who decides what is taught in school?

Who decides how long to stay in school?

Why does the compulsory education (or public school) exist in some societies whilst it does not?

Does the school create questions or answers?

What are the limits of research to reach knowledge?

2. Discussion

The facilitators share with the children a few readings taken from the *Book of Why* by Gianni Rodari and ask to express their opinion. (worksheet 1)

3 BINARY OPPOSITIONS to be explored

Binary opposition 1:

Is it possible to have an authentic and equal exchange between the teacher and the learner by remaining within an institutional structure with roles, judgments, votes and formalities of a certain type?

3a. Discussion

The facilitators propose a collective discussion based on specific questions. (worksheet 2)

Division into small groups aimed at choosing some “why?” (worksheet 2)

Collective sharing of the “why?” (worksheet 2)

3b. Theatre

Taking inspiration from the documentary theater, the facilitator will ask a child or a girl to play the role of Gianni Rodari, and the other children to ask questions among those identified in the group work and those of the column originally held by the writer in the newspaper *The Unity*. The role of Rodari must be performed by several children and everyone must ask at least one question. (worksheet 3)

3c Debriefing

Children who will face this path will need a collective moment of elaboration and sharing. Facilitators can guide the collective discussion by imagining the production of materials to leave in the classroom. (worksheet 4)

3d. Dialectical Discussion to explore

I The facilitators lead the discussion to bring the participants' attention to the different points of view that are expressed, always underlining in positive terms the parts of the discussion that can lead to a synthesis. (worksheet 5)

3e. Personalization

Participants at the end of the activity are asked to reflect on the contents

and rework them in a more personal and biographical way (worksheet 6)

Conclusions

2.2 Worksheets & Resources

Worksheet 1: Extracts from the newspaper's column The Unity by Gianni Rodari. In this column Rodari answered to why of the children

Worksheet 2: Structure of the discussion activity with materials to be

produced and questions

Worksheet 3: Context, materials and setting indications on theatrical improvisation

Worksheet 4: debriefing questions

Worksheet 5: questions for the dialectical discussion

Worksheet 6: materials for personal elaboration

WORKSHEET 1

THE BOOK OF THE WHY by Gianni Rodari

From August 18, 1955, Rodari held a weekly column in which he answered to the questions made by the children on the news the Unity, entitled The book of whys, with some interruptions until October 25, 1956. From May 25, 1957 to June 5, 1958, the column resumed with the title The mail of the whys. The questions and answers were collected and published in a book in 1984.

Why do they give us such difficult problems at school? I hope become adult soon ...

I'll answer you with a little song:

Even the big ones at school go:

every day throughout the year ...

It is a school without desks,

without aprons with white bows,

but complicated problems

to resolve are condemned:

*- With this salary you have to try
the family to support. -*

What a headache, the lesson:

- Study how to pay the rent. -

What a mess, finally, the task in class:

- There's the tax collector. Pay taxes.

Why is gold so precious?

Gold, in itself, is nothing but a shining metal. It is human work that makes it valuable. The value of gold depends on the working time necessary for its production: to obtain a gram, it is necessary to work a hundred times more than to obtain a gram of iron, or a gram of bread.

According to a certain proverb even silence is golden. Second, I say: for example, when at school you are questioned in geography, silence is not even brass. And if you have to say your reasons, when you're right, the silence is of papier-mache and sawdust.

*Those who are wrong are going straight
if those who are right remain silent.*

*Who can't tell his reason,
the first to pass is his master.*

Why do scientists want to go to the moon?

To see how it's made. To see the stars up close. To see the Earth, which from up there will look like a blue moon. And they will say so:

*From here you can finally see
how small the Earth is:
there is no place to make war,
stay in peace, people with people.*

More extracted from the Book of Why here:

<http://www.stagniweb.it/perche.htm>

Worksheet 2

Some of Rodari's responses to school and society are pointed out, for example:

- In addition to counting for what do you learn at school that you need even when the school is over?
- What does Rodari want to communicate through his nursery rhyme?
- What would you have answered to the question about the "difficult problem"?
- Why does science "want to go to the moon"?

Suggestions for work settings:

- In this phase it is important to build a non-frontal setting. The optimum would be to place students in a circle, a spatiality that facilitates confrontation and discussion, and places boys and girls in a freer dimension.
- To have an active participation it is essential to clarify that this activity does not fall within the usual evaluation process taking place at school.
- If the activity takes place with the co-presence of both teachers and assistant, it is desirable that one of the two leads the activity and the other chooses whether to observe or actively participate. Of course, this decision must be taken in advance, in the planning phase.
- It is very important, in conducting the activity, to leave as much space as possible to the responses and interventions of boys and girls, accepting any observation without any form of judgment.

Discussion in small groups

The students prepare and write their own why and try themselves to respond in turn, a why each.

Prepare the why to ask the teachers.

They prepare questions that according to them cannot be done if "it commands only one"

Plenary sharing of groups work

Collective sharing of why and answers. We suggest the preparation of a poster to leave in the classroom with all the questions that were thought for the teacher and those that are thought could not be done when "only one commands".

Worksheet 3

The space must be clearly divided between the place dedicated to the scenic action and the place occupied by the audience, for example by drawing a line on the ground with chalk. Two chairs will be placed in the room, one for the interpreters of Gianni Rodari and the other for those who want to ask questions.

Worksheet 4

The children will be asked to prepare a poster with the answers that most impressed them and that seem to them to be more correct. They will be asked to summarize the experience with a word. The words will be written on another billboard. It is important that the materials remain in the classroom. To reflect on the activity, the questions and the highlighted words will be followed.

Worksheet 5

We suggest some questions:

- How did you feel in the shoes of Gianni Rodari?
- Did the answers satisfy your questions?
- Did you feel free to answer all the questions you have been asked?
- Did you feel free to ask all the questions you had in mind?
- Are there similarities between this game and when you are at school and are you asked to answer questions?

Worksheet 6

At the end of the activity participants will be asked to write the questions they have answered in their notebook.

2.3 Infrastructure & Materials needed

Cardboard, paper, markers. A space collected, but free from the desks or with the possibility of being freed, a sound system for listening to audio materials, the possibility of using the internet connection.

2.4 Versions-adaptations

2.5 Challenges

During the first part of the activity tensions could be generated that risk deviating reflection and turning it into a debate. It will be important that the facilitators who act as guides and mediators have a conciliatory approach, trying to give space to the different possibilities and guiding the class group's gaze on the different interpretations.

2.6. Further reading



Evaluation of the educational scenario

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

EDUCATIONAL SCENARIO EXAMPLE



Identification of the educational scenario

1.1 Title of the scenario

RIGHT TO FEAR

“THE IMPORTANCE OF FEAR IN THE CONSTRUCTION OF EXPERIENCE”

1.2 Creator

Name, Surname:

e-mail:

Website/ blog:

School:

1.3 Topics or courses involved

LITERATURE, HISTORY, RIGHT

1.4 Educational level

Primary

Secondary x 11/14 years old

Second chance school

Reception class

Other

1.5 Learning outcomes of the scenario

Based on the Council of Europe Framework, at the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

- Greater ability to interact with a point of view different from one's own.

- Greater ability to address a controversial topic in dialectical terms

- Greater awareness of the emotional and philosophical origin of fear

Greater awareness of the relationship between security and fear

- Practice of critical thinking

- Greater quality of relations within the class group

1.6 Time-duration

Class time: 6 hours (3 sessions)

Outdoor preparation: 3 hours

How many hours to be used in total: 9 hours



Development of the educational scenario

2.1 General description

1. Warm up

The following questions aim to open up reflections in students on the function of the emotion of fear in the emotional life of an individual.

Questions to introduce and explore the topic

What is fear?

Why does a human being feel fear?

Is the fear negative? (If yes, why? If not, why?)

Are you afraid of making new experiences?

Is it safe not to be afraid?

When are you afraid what physical sensations do you feel?

An ancient Chinese proverb says "it is not brave who is not afraid, but who is afraid and manages to overcome it". What do these words mean for you?



2. Discussion

The facilitators share with the children the reading of the novel on Baubau written by Dino Buzzati (worksheet 1)

3 Exploration of binary oppositions

Binary opposition 1:

It is important to feel safe and secure during growth and development. But fear is an emotion that is unleashed even in the face of new experiences and new possibilities for interpreting the reality we are used to. And what we feel when we leave our comfort zone. It therefore manifests itself also in the face of experiences that can subsequently be positive.

3a. Discussion

The facilitators propose a collective discussion through the use of questions. (worksheet 2)

Division in small groups aimed at identifying fears that were necessary in moments of one's own growth and fears that are or were impediments to doing something (worksheet 2)

Collective sharing of fears and rewriting on a common billboard (worksheet 2)

3b. Theater

Students will be asked to talk of their fear, using the characters of the fairy tale. We know that the Babau can have many forms. A participant will take on the role of the Babau, while another participant will wear the clothes of the engineer Paudi. Seated opposite each other, the participant in the role of Paudi will ask the Babau questions choosing between the questions identified during the work in small groups. The pupil who plays the Babau will have to respond in the way he thinks best. The improvisation will end when the participant who plays the Babau will decide independently to ask the pupil who plays the engineer Paudi "Why are you afraid of me?", After the answer the improvisation will be considered closed.

3c Debriefing

Children who will face this path will need a collective moment of elaboration and sharing. Facilitators can guide the collective discussion by imagining the production of materials to leave in the classroom. (worksheet 4)

3d. Dialectical Discussion to explore

The facilitators lead the discussion to bring the participants' attention to the different points of view that are expressed, always underlining in positive terms the parts of the discussion that can lead to a synthesis. (worksheet 5)

3e. Personalization

Participants at the end of the activity are asked to reflect on the contents and rework them in a more personal and biographical way (worksheet 6)

Conclusions

2.2 Worksheets & Resources

Worksheet 1 _Baubau Dino Buzzati, Hard nights

Worksheet 2: Structure of the discussion activity with materials to be produced and questions.

Worksheet 3: Context, materials and setting indications on theatrical improvisation.

Worksheet 4: questions for debriefing

Worksheet 5: questions for dialectical discussion

Worksheet 6: materials for personal processing

WORKSHEET 1

The engineer Roberto Paudi, assistant manager of the COMPRAX and councilor for urban planning, was furious when one evening he surprised the nanny Ester who to appease a whim of little Franco, told him: "Look, if you won't be good, tonight the Babau will come ».

According to him, it was intolerable that in educating children, foolish superstitions were still used that could create in psyche painful complexes. He gave a sermon to the girl who left, crying, and he put his son to bed, which soon calmed down.

The same night the Babau, rising in midair as was his custom, showed up in the room where the engineer Paudi slept alone, giving him a few minutes of orgasm.

The Babau, as everybody knows, took different forms, depending on the country and local customs. In that city, from immemorial time it had the appearance of a gigantic animal of blackish color, whose shape was between the hippopotamus and the tapir. Horrible at first sight. But if you look at him with dispassionate eyes, you could see, for the benign fold of the mouth and the almost affectionate sparkle of the relatively tiny pupils, an expression far from evil.

It is understood that, in circumstances of a certain seriousness, he knew how to instill trepidation, and even fear. But he usually carried out his duties with discretion. Approaching the child's bed to be rebuked, he didn't even wake him up, limiting himself to penetrate his dreams where he left, yes, an imperishable trace. It is well known, in fact, that even the dreams of tiny infants have an unlimited capacity and they can also effortlessly welcome mammoth beasts like the Babau, which can carry out all the evolutions of the case in complete freedom.

Naturally, presenting himself to the engineer Paudi, the ancient creature did not have a face that was too good-natured, in fact, adopting the physiognomy, he means magnified, of Professor Gallurio, who for two months had been appointed extraordinary commissioner of COMPRAX, a company that was navigating in difficult waters. And this professor Gallurio, a very strict if not intractable man, was precisely the black beast of Paudi, whose eminent position in the firm could carry considerable risks in this commissioner regime. The Paudi, awakened in a shroud of cold transpiration, had time to see the visitor who was spinning through the wall (the window would not have been enough for so much) showing him the monumental dome of his back. He looked at Paudi well, the next morning, from apologizing to poor Esther. The fact of having personally ascertained that the Babau really existed increased, together with his disdain, the firm determination to do everything possible to kill

him.

In the following days, in a joking tone as is natural, he went exploring with his wife, friends and collaborators. And he was amazed to learn that the existence of the Babau was generally taken for granted, as a classic event of nature, such as rain, earthquake and rainbow. Only Dr. Gemonio, from the legal department, seemed to fall from the clouds: yes, as a child he had heard vaguely about this story, but then he was well convinced that it was a tall story, an hogwash.

Almost sensed his bitter aversion, the Babau since then began to meet the engineer with considerable assiduity, always with the unpleasant mask of Professor Gallurio, making faces at him, pulling him by the feet, shaking his bed, and one night he reached the point of crouch on his chest, which almost suffocated him.

It is therefore not surprising that Paudi, at the next meeting of the municipal council, spoke to a few colleagues: one could allow, in a metropolis that boasted to be in the vanguard, the perpetuation of a similar thing, worthy of the Middle Ages? Was it not necessary to finally provide resolute solutions?

They were at first fleeting pour-parler, of corridor, informal exchanges of views. In short, the prestige enjoyed by the engineer Paudi gave him the green light. It was not two months before the problem was brought to the municipal council. It goes without saying that, for the sake of ridicule, the agenda did not mention Babau but in paragraph 5 it only mentioned "A deplorable disturbing factor for the quiet night of the city".

Contrary to what Paudi expected, not only the subject was taken seriously by everyone but his thesis, which might have seemed obvious, met with lively opposition. Voices rose to defend a picturesque and inoffensive tradition that was lost in the mists of time, to underline the overall innocuity of the nocturnal monster, among other things completely silent, to detect the educational benefits of that presence. There were those who even spoke of an "attack on the cultural heritage of the city" if it had resorted to repressive measures; and the speaker had a save of applause.

On the other hand, the irresistible arguments prevailed at the end of which the so-called progress is too often made strong to dismantle the last rocks of the mystery. The Babau was accused of leaving an unhealthy imprint in childhood spirits, to arouse then nightmares contrary to the principles of correct pedagogy. Hygiene reasons were also put on the carpet: yes, it is true, the mastodon at night did not soil the city nor did it shed excrement of any kind, but who could guarantee that it was not the bearer of germs and viruses? Nor was anything positive known about his political beliefs: how could he exclude that his suggestions, apparently so elementary if not crude, hide subversive pitfalls? The debate, to which journalists were not admitted given the delicacy of the theme, ended at two o'clock after midnight. The Paudi proposal was approved with a slender majority of five votes. As for its practical application, a special commission of experts was appointed, of which Paudi himself was president. In fact: proclaiming ostracism to the Babau was one thing, another being able to eliminate it. Clear that one could not rely on his civic discipline, especially as it

was doubtful if he could understand the language. Nor was it conceivable to capture it and assign it to the municipal zoo: which cage would hold an animal, if it was animal, able to fly through walls? Even the poison was to be discarded: never was the Babau seen eating or drinking. The flamethrower then? A small napalm bomb? The risk for the citizens was excessive.

The solution, in short, was very problematic, if not impossible. And already Paudi felt himself losing the desired success, when a doubt arose: yes, the chemical composition and physical structure of the Babau were unknown but, as is the case with many creatures recorded in the registry of legends, he could not for case be much weaker and more vulnerable than supposed? Who knows, maybe a simple shot was enough, and justice was done.

The public security forces, after the municipal council resolution countersigned by the mayor, could only cooperate. A special patrol was set up, equipped with fast and radio-connected vehicles. The thing was simple. The only strange circumstance: a certain reluctance on the part of non-commissioned officers and agents to participate in the expedition; was it fear? Was the dark fear of violating a forbidden door? Or simply a nostalgic attachment to certain agitated childhood memories?

The meeting took place on a cold night of the full moon. The patrol, stationed in a dark corner of Piazza Cinquecento, sighted the tramp who was sailing placidly about thirty meters high, similar to a young airship. The agents, the pointed machine gun, advanced. Around, not a living soul. The brief crackling of the gunshots echoed, very far away.

It was a bizarre scene. Slowly the Babau turned on itself without a start and, paws in the air, it dropped until it settled on the snow, laying on his back, motionless forever. The moonlight was reflected on the enormous and tense belly, shiny as gutta-percha.

"Something I'd rather not review a second time" said the officer Onofrio Cottafavi. A patch of blood spread, incredibly, beneath the victim, black in the moonlight.

Garbage collectors were immediately called by telephone to clear the wreckage. They didn't arrive in time. In those few minutes the gigantic thing, like the punctured balloons do, shrunk visibly, was reduced to a poor larva, became a little black worm on the white of the snow, and finally even the little worm disappeared, dissolving into nothing. Only the sordid clarity of blood remained that the garbage collectors canceled before dawn.

« Something I'd rather not view a second time » the officer Onofrio Cottafavi said. A patch of blood spread, incredibly, beneath the victim, black in the moonlight.

It was said that in heaven, while the creature died, it would shine two moons rather than one. It was said that throughout the city night birds and dogs complained long. Word spread that many women, old and young, waking up from a dark call, came out of their homes, kneeling and praying around the unhappy. This is not historically proven.

In fact, the moon went smoothly on its journey prescribed by astronomy, the hours passed regularly one by one, and all the children of the world continued to sleep placidly, without imagining that the funny friend-enemy had left for always.

He was much more delicate and tender than anyone thought. It was made of

that impalpable substance that is commonly called fable or illusion: even if true. Gallop, run, gallop, survivor fantasy. Eager to exterminate you, the civilized world is pursuing you, never again it will give you peace.

Worksheet 2

Attention is paid to the reason why the respectable engineer Paudi decides to share the injunction to eliminate the Babau.

- Why does engineer Paudi decide that Babau's presence in the city is intolerable?
- On the contrary, why do many authoritative people support the Babau's presence?
- Would you be in favor or against the presence of the Babau? Why?
- Was the engineer Paudi afraid of the Babau? If so, why?
- How is fear perceived by Dino Buzzati?
- In the story, do you see only one fear or do you see many?
- What kind of fear does Babau represent?
- Do you think you would be afraid of Babau?
- Do you know other legends and characters that generate characters?
- Why do human beings create stories that are scary?

Suggestions for work settings:

- In this phase it is important to build a non-frontal setting. The optimum would be to place students in a circle, a spatiality that facilitates confrontation and discussion, and places boys and girls in a freer dimension.
- To have an active participation it is essential to clarify that this

activity does not fall within the usual evaluation process taking place at school.

- If the activity takes place with the co-presence of both teachers and assistant, it is desirable that one of the two leads the activity and the other chooses whether to observe or actively participate. Of course, this decision must be taken in advance, in the planning phase.
- It is very important, in conducting the activity, to leave as much space as possible to the responses and interventions of boys and girls, accepting any observation without any form of judgment.

Discussion in small groups supported by the facilitator

Pupils confront each other on objects that generate or generate fear in them.

They write on a billboard what causes them fear (darkness, a spider, height ...) and the questions they wish they could do to fearful objects.

Then they even imagine a single question that the scary object might want to do to them.

Plenary sharing of group work

Did you quickly find anything to ask the object of your fear?

And anything to ask you?

What happens when one imagines giving voice to the object of one's fear?
Does fear increase or decrease?

Worksheet 3

The space must be well delineated with a clear division between the place dedicated to the scenic action and the place that will be destined to the public (just simply a line drawn on the ground with chalk), or in the circular dimension the space of the action will be the space in the center of the circle. We look for symbolic objects that represent the character (men's hat for Engineer Paudi and a black cloth for Babau)

It is not necessary that all the students act improvisation, given the

delicacy of the subject, space will be given to the volunteers who wish to play. However, much attention will be required to those who will watch the actions taken by the comrades.

Worksheet 4

Once the various performances are over, the group is asked to reflect on what happened during the theatrical game with the support of these questions:

Was it easy to answer the questions as if I were the Babau?

Do you think the questions were appropriate?

Have the answers to the questions been consistent?

For those who watched, would you have given other answers? (if so, why? Which ones?)

As an engineer, have you been satisfied with the answers?

Was the question the Babau asked you proper?

For those who observed, how would you describe the relationship between those who played in the role of engineer Paudi and those in Babau?

Worksheet 5

We suggest some questions:

- Have you ever voluntarily put yourself in a situation to feel fear?
- Is fear an emotion that you would not like to try?
- Is it necessary to be afraid in the growth of a person?
- Why do we feel fear?
- Why do we seek fear?
- If you could eliminate the fear, how did the engineer Paudi eliminate the Babau?

Worksheet 6

At the end of the activity, participants will be asked to write an experience

in their notebook that they remember positively with fear.



2.3 Infrastructure & Materials needed

Cardboard, paper, markers. A space collected, but free from the desks or with the possibility of being freed, a sound system for listening to audio materials, the possibility of using the internet connection.

2.4 Versions-adaptations

2.5 Challenges

During the first part of the activity tensions could be generated that risk deviating reflection and turning it into a debate. It will be important that the facilitators who act as guides and mediators have a conciliatory approach, trying to give space to the different possibilities and guiding the class group's gaze on the different interpretations.

2.6. Further reading



Evaluation of the educational scenario

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

EDUCATIONAL SCENARIO EXAMPLE



Identification of the educational scenario

1.1 Title of the scenario

RIGHT TO MULTICULTURALISM

Equality of rights and cultural possibilities in contemporary societies

1.2 Creator

Name, Surname:

e-mail:

Website/ blog:

School:

1.3 Topics or courses involved

pedagogy, literature, history, civics

1.4 Educational level

Primary

Secondary x 13/15 anni

Second chance school

Reception class

Other

1.5 Learning outcomes of the scenario

Based on the Council of Europe Framework, at the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

- Greater ability to interact with a point of view different from one's own.
- Greater ability to address a controversial topic in dialectical terms
- Greater awareness of the difference between tolerance and integration
- Greater awareness of the word integration
- Practice of critical thinking
- Greater quality of relations within the class group

1.6 Time-duration

Class time: 6 hours (3 sessions)

Outdoor preparation: 3 hours

How many hours to be used in total: 9 hours



Development of the educational scenario

2.1 General description

1. Warm up

The following questions aim to open up reflections in the students on the word **culture** and on the general sense of building a **culture** within a multicultural society

Questions to introduce and explore the topic

What does equality mean?

What does diversity (or be different) mean?

Culture s. f. s. f. [dal lat. *cultura*, der. Di *colĕre* «coltivare», part. Pass. *cultus*; nel sign. 2, influence of *Kultur*]. –1.a. The set of

intellectual knowledge that a person has acquired through study and experience, also reworking them with a personal and profound rethinking so as to convert the notions from simple erudition into a constitutive element of his moral personality, of his spirituality and its aesthetic taste, and, in short, in the awareness of oneself and one's world. (Treccani dictionary)

When we talk about culture in a society what do we refer to?

How is a culture formed in a society?

Have you ever felt part of a cultural minority?

Have you ever heard of civil rights? How would you define them?

Today in all EU states do citizens have the same rights?

2. Discussion

The facilitators share with the students the reading of Melville's third chapter of Mobydick (worksheet 1)

3 Exploration of binary opposition

Binary opposition 1:

On the basis of the *philosophy of law* we are all the same, which implies that all citizens have the same rights and perform the same duties. This is a very recent human achievement and the basic principle of the philosophy of law on which the rule of law is based.

But, as individuals, do we have the same needs and capabilities?

Is there a process of social contamination whereby even the so-called minorities can be carriers of instances that become the patrimony of the community as a whole? Equality between human beings as a philosophical principle of law inevitably entails social and cultural homologation.

3a. Discussion

The facilitators propose a collective discussion through the use of questions. (worksheet 2)

Division into small groups. (worksheet 2)

Collective sharing. (worksheet 2)

3b. Theater

The class group is divided into two. One group acts and the other observes (as an audience).

The acting group will in turn split into two even-numbered subgroups. A group will be given objects that can be traced back to a non-Western culture (possibly not already present in the class group) or to non-contemporary historical moments (for example a feather for an American Indian).

The students will be placed in a row facing each other looking into each other's eyes. The goal of the game is not to hold back "laughter" but to allow to generate a point of silence and collective concentration. At this point, a couple (without deciding the previous one) will start to approach. Having reached the minimum point of the possible distance, the two students will have to describe themselves trying to use the neutral mode

of Melville. All the other couples will follow, one at a time.

Once the game is over, the watching group and the acting group will reverse, repeating the exercise.

3c Debriefing

*Children who will face this path will need a collective moment of elaboration and sharing. Facilitators can guide the collective discussion by imagining the production of materials to leave in the classroom.
(worksheet 4)*

3d. Dialectical Discussion to explore

*I The facilitators lead the discussion to bring the participants' attention to the different points of view that are expressed, always underlining in positive terms the parts of the discussion that can lead to a synthesis.
(worksheet 5)*

3e. Personalization

Participants at the end of the activity are asked to reflect on the contents and rework them in a more personal and biographical way (worksheet 6)

Conclusions

2.2 Worksheets & Resources

Worksheet 1: Chapter 3 of Mobydick, the inn of the Whaler

Worksheet 2: Structure of the discussion activity with materials to be produced and questions.

Worksheet 3: Context, materials and setting indications on theatrical improvisation.

Worksheet 4: debriefing questions

Worksheet 5: questions for the dialectical discussion

Worksheet 6: materials for personal processing

WORKSHEET 1

Chapter 3 – The whaling inn / Chapter 4 - The Counterpane

Mobydick, Melville

Chapter 3

(...) 'Wall,' said the landlord, fetching a long breath, 'that's a purty long sarmon for a chap that rips a little now and then. But be easy, be easy, this here harpooneer I have been tellin' you of has just arrived from the south seas, where he bought up a lot of 'balmed New Zealand heads (great curios, you know), and he's sold all on 'em but one, and that one he's trying to sell to-night, cause to-morrow's Sunday, and it would not do to be sellin' human heads about the streets when folks is goin' to churches. He wanted to, last Sunday, but I stopped him just as he was goin' out of the door with four heads strung on a string, for all the airth like a string of inions.' This account cleared up the otherwise unaccountable mystery, and showed that the landlord, after all, had had no idea of fooling me—but at the same time what could I think of a harpooneer who stayed out of a Saturday night clean into the holy Sabbath, engaged in such a cannibal business as selling the heads of dead idolators? 'Depend upon it, landlord, that harpooneer is a dangerous man.' 'He pays reg'lar,' was the rejoinder. 'But come, it's getting dreadful late, you had better be turning flukes—it's a nice bed; Sal and me slept in that ere bed the night we were spliced. There's plenty of room for two to kick about in that bed; it's an almighty big bed that. Why, afore we give Free eBooks at Planet eBook.com 47 it up, Sal used to put our Sam and little Johnny in the foot of it. But I got a dreaming and sprawling about one night, and somehow, Sam got pitched on the floor, and came near breaking his arm. Arter that, Sal said it wouldn't do. Come along here, I'll give ye a glim in a jiffy;' and so saying he lighted a candle and held it towards me, offering to lead the way. But I stood irresolute; when looking at a clock in the corner, he exclaimed 'I vum it's Sunday—you won't see that harpooneer to-night; he's come to anchor somewhere— come along then; DO come; WON'T ye come?' I considered the matter a moment, and then up stairs we went, and I was ushered into a small room, cold as a clam, and furnished, sure enough, with a prodigious bed, almost big enough indeed for any four harpooneers to sleep abreast. 'There,' said the landlord, placing the candle on a crazy old sea chest that did double duty as a wash-stand and centre table; 'there, make yourself comfortable now, and good night to ye.' I turned round from eyeing the bed, but he had disappeared. Folding back the counterpane, I stooped over the bed. Though none of the most elegant, it yet stood the scrutiny tolerably well. I then glanced round the room; and besides the bedstead and centre table, could see no other furniture belonging to the place, but a rude shelf, the four walls, and a papered fireboard representing a man striking a whale. Of things not properly belonging to the room, there was a hammock lashed up, and thrown upon the floor in one corner; also a large seaman's bag, containing the harpooneer's wardrobe, no doubt in lieu of a land trunk. Likewise, there was a parcel

of outlandish bone fish hooks on the shelf over the fire-place, and a tall harpoon standing at the head of the bed. But what is this on the chest? I took it up, and held it close to the light, and felt it, and smelt it, and tried every way possible to arrive at some satisfactory conclusion concerning it. I can compare it to nothing but a large door mat, ornamented at the edges with little tinkling tags something like the stained porcupine quills round an Indian moccasin. There was a hole or slit in the middle of this mat, as you see the same in South American ponchos. But could it be possible that any sober harpooneer would get into a door mat, and parade the streets of any Christian town in that sort of guise? I put it on, to try it, and it weighed me down like a hamper, being uncommonly shaggy and thick, and I thought a little damp, as though this mysterious harpooneer had been wearing it of a rainy day. I went up in it to a bit of glass stuck against the wall, and I never saw such a sight in my life. I tore myself out of it in such a hurry that I gave myself a kink in the neck. I sat down on the side of the bed, and commenced thinking about this head-peddling harpooneer, and his door mat. After thinking some time on the bed-side, I got up and took off my monkey jacket, and then stood in the middle of the room thinking. I then took off my coat, and thought a little more in my shirt sleeves. But beginning to feel very cold now, half undressed as I was, and remembering what the landlord said about the harpooneer's not coming home all that night, it being so very late, I made no more ado, but jumped out of my pantaloons and boots, and then blowing out the light tumbled into bed, and commended myself to the care of heaven. Whether that mattress was stuffed with corn-cobs or broken crockery, there is no telling, but I rolled about a good deal, and could not sleep for a long time. At last I slid off into a light doze, and had pretty nearly made a good offing towards the land of Nod, when I heard a heavy footfall in the passage, and saw a glimmer of light come into the room from under the door. Lord save me, thinks I, that must be the harpooneer, the infernal head-peddler. But I lay perfectly still, and resolved not to say a word till spoken to. Holding a light in one hand, and that identical New Zealand head in the other, the stranger entered the room, and without looking towards the bed, placed his candle a good way off from me on the floor in one corner, and then began working away at the knotted cords of the large bag I before spoke of as being in the room. I was all eagerness to see his face, but he kept it averted for some time while employed in unlacing the bag's mouth. This accomplished, however, he turned round—when, good heavens! what a sight! Such a face! It was of a dark, purplish, yellow colour, here and there stuck over with large blackish looking squares. Yes, it's just as I thought, he's a terrible bedfellow; he's been in a fight, got dreadfully cut, and here he is, just from the surgeon. But at that moment he chanced to turn his face so towards the light, that I plainly saw they could not be sticking-plasters at all, those black squares on his cheeks. They were stains of some sort or other. At first I knew not what to make of this; but soon an inkling of the truth occurred to me. I remembered a story of a white man—a whaleman too—who, falling among the cannibals, had been tattooed by them. I concluded that this harpooneer, in the course of his distant voyages, must have met with a similar adventure. And what is it, thought I, after all! It's only his outside; a man can be honest in any sort of skin. But then, what to make of his unearthly complexion, that part of it, I mean, lying round about, and completely independent of the squares of tattooing. To be sure, it might be nothing but a good coat of tropical tanning; but I never heard of a hot sun's tanning a white man into a purplish yellow one. However, I had never been in the South Seas;

and perhaps the sun there produced these extraordinary effects upon the skin. Now, while all these ideas were passing through me like lightning, this harpooneer never noticed me at all. But, after some difficulty having opened his bag, he commenced fumbling in it, and presently pulled out a sort of tomahawk, and a seal-skin wallet with the hair on. Placing these on the old chest in the middle of the room, he then took the New Zealand head—a ghastly thing enough—and crammed it down into the bag. He now took off his hat—a new beaver hat—when I came nigh singing out with fresh surprise. There was no hair on his head—none to speak of at least—nothing but a small scalp-knot twisted up on his forehead. His bald purplish head now looked for all the world like a mildewed skull. Had not the stranger stood between me and the door, I would have bolted out of it quicker Free eBooks at Planet eBook.com 51 than ever I bolted a dinner. Even as it was, I thought something of slipping out of the window, but it was the second floor back. I am no coward, but what to make of this head-peddling purple rascal altogether passed my comprehension. Ignorance is the parent of fear, and being completely nonplussed and confounded about the stranger, I confess I was now as much afraid of him as if it was the devil himself who had thus broken into my room at the dead of night. In fact, I was so afraid of him that I was not game enough just then to address him, and demand a satisfactory answer concerning what seemed inexplicable in him. Meanwhile, he continued the business of undressing, and at last showed his chest and arms. As I live, these covered parts of him were checkered with the same squares as his face; his back, too, was all over the same dark squares; he seemed to have been in a Thirty Years' War, and just escaped from it with a sticking-plaster shirt. Still more, his very legs were marked, as if a parcel of dark green frogs were running up the trunks of young palms. It was now quite plain that he must be some abominable savage or other shipped aboard of a whaleman in the South Seas, and so landed in this Christian country. I quaked to think of it. A peddler of heads too—perhaps the heads of his own brothers. He might take a fancy to mine—heavens! look at that tomahawk! But there was no time for shuddering, for now the savage went about something that completely fascinated my attention, and convinced me that he must indeed be a hea then. Going to his heavy grego, or wrapall, or dreadnaught, which he had previously hung on a chair, he fumbled in the pockets, and produced at length a curious little deformed image with a hunch on its back, and exactly the colour of a three days' old Congo baby. Remembering the embalmed head, at first I almost thought that this black manikin was a real baby preserved in some similar manner. But seeing that it was not at all limber, and that it glistened a good deal like polished ebony, I concluded that it must be nothing but a wooden idol, which indeed it proved to be. For now the savage goes up to the empty fire-place, and removing the papered fire-board, sets up this little hunch-backed image, like a tenpin, between the andirons. The chimney jambs and all the bricks inside were very sooty, so that I thought this fire-place made a very appropriate little shrine or chapel for his Congo idol. I now screwed my eyes hard towards the half hidden image, feeling but ill at ease meantime—to see what was next to follow. First he takes about a double handful of shavings out of his grego pocket, and places them carefully before the idol; then laying a bit of ship biscuit on top and applying the flame from the lamp, he kindled the shavings into a sacrificial blaze. Presently, after many hasty snatches into the fire, and still hastier withdrawals of his fingers (whereby he seemed to be scorching them badly), he at last succeeded in drawing out the biscuit; then blowing

off the heat and ashes a little, he made a polite offer of it to the little negro. But the little devil did not seem to fancy such dry sort of fare at all; he never moved his lips. All these strange antics Free eBooks at Planet eBook.com 53 were accompanied by still stranger guttural noises from the devotee, who seemed to be praying in a sing-song or else singing some pagan psalmody or other, during which his face twitched about in the most unnatural manner. At last extinguishing the fire, he took the idol up very unceremoniously, and bagged it again in his grego pocket as carelessly as if he were a sportsman bagging a dead woodcock. All these queer proceedings increased my uncomfortableness, and seeing him now exhibiting strong symptoms of concluding his business operations, and jumping into bed with me, I thought it was high time, now or never, before the light was put out, to break the spell in which I had so long been bound. But the interval I spent in deliberating what to say, was a fatal one. Taking up his tomahawk from the table, he examined the head of it for an instant, and then holding it to the light, with his mouth at the handle, he puffed out great clouds of tobacco smoke. The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me. I sang out, I could not help it now; and giving a sudden grunt of astonishment he began feeling me. Stammering out something, I knew not what, I rolled away from him against the wall, and then conjured him, whoever or whatever he might be, to keep quiet, and let me get up and light the lamp again. But his guttural responses satisfied me at once that he but ill comprehended my meaning. 'Who-e debel you?'—he at last said—'you no speak-e, dam-me, I kill-e.' And so saying the lighted tomahawk began flourishing about me in the dark. 'Landlord, for God's sake, Peter Coffin!' shouted I. 'Landlord! Watch! Coffin! Angels! save me!' 'Speak-e! tell-ee me who-ee be, or dam-me, I kill-e!' again growled the cannibal, while his horrid flourishings of the tomahawk scattered the hot tobacco ashes about me till I thought my linen would get on fire. But thank heaven, at that moment the landlord came into the room light in hand, and leaping from the bed I ran up to him. 'Don't be afraid now,' said he, grinning again, 'Queequeg here wouldn't harm a hair of your head.' 'Stop your grinning,' shouted I, 'and why didn't you tell me that that infernal harpooneer was a cannibal?' 'I thought ye know'd it;—didn't I tell ye, he was a peddlin' heads around town?—but turn flukes again and go to sleep. Queequeg, look here—you sabbee me, I sabbee—you this man sleepe you—you sabbee?' 'Me sabbee plenty'—grunted Queequeg, puffing away at his pipe and sitting up in bed. 'You gettee in,' he added, motioning to me with his tomahawk, and throwing the clothes to one side. He really did this in not only a civil but a really kind and charitable way. I stood looking at him a moment. For all his tattooings he was on the whole a clean, comely looking cannibal. What's all this fuss I have been making about, thought I to myself— the man's a human being just as I am: he has just as much reason to fear me, as I have to be afraid of him. Better sleep with a sober cannibal than a drunken Christian. Free eBooks at Planet eBook.com 55 'Landlord,' said I, 'tell him to stash his tomahawk there, or pipe, or whatever you call it; tell him to stop smoking, in short, and I will turn in with him. But I don't fancy having a man smoking in bed with me. It's dangerous. Besides, I ain't insured.' This being told to Queequeg, he at once complied, and again politely motioned me to get into bed—rolling over to one side as much as to say—I won't touch a leg of ye.' 'Good night, landlord,' said I, 'you may go.' I turned in, and never slept better in my life.

Chapter 4 The Counterpane.

Upon waking next morning about daylight, I found Queequeg's arm thrown over me in the most loving and affectionate manner. You had almost thought I had been his wife. The counterpane was of patchwork, full of odd little parti-coloured squares and triangles; and this arm of his tattooed all over with an interminable Cretan labyrinth of a figure, no two parts of which were of one precise shade—owing I suppose to his keeping his arm at sea unmethodically in sun and shade, his shirt sleeves irregularly rolled up at various times—this same arm of his, I say, looked for all the world like a strip of that same patchwork quilt. Indeed, partly lying on it as the arm did when I first awoke, I could hardly tell it from the quilt, they so blended their hues together; and it was only by the sense of weight and pressure that I could tell that Queequeg was hugging me. My sensations were strange. Let me try to explain them. When I was a child, I well remember a somewhat similar circumstance that befell me; whether it was a reality or a dream, I never could entirely settle. The circumstance was this. I had been cutting up some caper or other—I think it was trying to crawl up the chimney, as I had seen a lit- Free eBooks at Planet eBook.com 57 tle sweep do a few days previous; and my stepmother who, somehow or other, was all the time whipping me, or sending me to bed supperless,—my mother dragged me by the legs out of the chimney and packed me off to bed, though it was only two o'clock in the afternoon of the 21st June, the longest day in the year in our hemisphere. I felt dreadfully. But there was no help for it, so up stairs I went to my little room in the third floor, undressed myself as slowly as possible so as to kill time, and with a bitter sigh got between the sheets. I lay there dismally calculating that sixteen entire hours must elapse before I could hope for a resurrection. Sixteen hours in bed! the small of my back ached to think of it. And it was so light too; the sun shining in at the window, and a great rattling of coaches in the streets, and the sound of gay voices all over the house. I felt worse and worse—at last I got up, dressed, and softly going down in my stockinged feet, sought out my stepmother, and suddenly threw myself at her feet, beseeching her as a particular favour to give me a good slippering for my misbehaviour; anything indeed but condemning me to lie abed such an unendurable length of time. But she was the best and most conscientious of stepmothers, and back I had to go to my room. For several hours I lay there broad awake, feeling a great deal worse than I have ever done since, even from the greatest subsequent misfortunes. At last I must have fallen into a troubled nightmare of a doze; and slowly waking from it— half steeped in dreams—I opened my eyes, and the before sun-lit room was now wrapped in outer darkness. Instantly I felt a shock running through all my frame; nothing was to be seen, and nothing was to be heard; but a supernatural hand seemed placed in mine. My arm hung over the counterpane, and the nameless, unimaginable, silent form or phantom, to which the hand belonged, seemed closely seated by my bed-side. For what seemed ages piled on ages, I lay there, frozen with the most awful fears, not daring to drag away my hand; yet ever thinking that if I could but stir it one single inch, the horrid spell would be broken. I knew not how this consciousness at last glided away from me; but waking in the morning, I shudderingly remembered it all, and for days and weeks and months afterwards I lost myself in confounding attempts to explain the mystery. Nay, to this very hour, I often puzzle myself with it. Now, take away the awful fear, and my sensations at feeling the supernatural hand in mine were very similar, in their

strangeness, to those which I experienced on waking up and seeing Queequeg's pagan arm thrown round me. But at length all the past night's events soberly recurred, one by one, in fixed reality, and then I lay only alive to the comical predicament. For though I tried to move his arm— unlock his bridegroom clasp—yet, sleeping as he was, he still hugged me tightly, as though naught but death should part us twain. I now strove to rouse him—'Queequeg!'—but his only answer was a snore. I then rolled over, my neck feeling as if it were in a horse-collar; and suddenly felt a slight scratch. Throwing aside the counterpane, there lay the tomahawk sleeping by the savage's side, as if it were a hatchet-faced baby. A pretty pickle, truly, thought I; abed Free eBooks at Planet eBook.com 59 here in a strange house in the broad day, with a cannibal and a tomahawk! 'Queequeg!'—in the name of goodness, Queequeg, wake! At length, by dint of much wriggling, and loud and incessant expostulations upon the unbecomingness of his hugging a fellow male in that matrimonial sort of style, I succeeded in extracting a grunt; and presently, he drew back his arm, shook himself all over like a Newfoundland dog just from the water, and sat up in bed, stiff as a pike-staff, looking at me, and rubbing his eyes as if he did not altogether remember how I came to be there, though a dim consciousness of knowing something about me seemed slowly dawning over him. Meanwhile, I lay quietly eyeing him, having no serious misgivings now, and bent upon narrowly observing so curious a creature. When, at last, his mind seemed made up touching the character of his bedfellow, and he became, as it were, reconciled to the fact; he jumped out upon the floor, and by certain signs and sounds gave me to understand that, if it pleased me, he would dress first and then leave me to dress afterwards, leaving the whole apartment to myself. Thinks I, Queequeg, under the circumstances, this is a very civilized overture; but, the truth is, these savages have an innate sense of delicacy, say what you will; it is marvellous how essentially polite they are. I pay this particular compliment to Queequeg, because he treated me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilette motions; for the time my curiosity getting the better of my breeding. Nevertheless, a man like Queequeg you don't see every day, he and his ways were well worth unusual regarding. He commenced dressing at top by donning his beaver hat, a very tall one, by the by, and then—still minus his trowsers—he hunted up his boots. What under the heavens he did it for, I cannot tell, but his next movement was to crush himself—boots in hand, and hat on—under the bed; when, from sundry violent gaspings and strainings, I inferred he was hard at work booting himself; though by no law of propriety that I ever heard of, is any man required to be private when putting on his boots. But Queequeg, do you see, was a creature in the transition stage—neither caterpillar nor butterfly. He was just enough civilized to show off his outlandishness in the strangest possible manners. His education was not yet completed. He was an undergraduate. If he had not been a small degree civilized, he very probably would not have troubled himself with boots at all; but then, if he had not been still a savage, he never would have dreamt of getting under the bed to put them on. At last, he emerged with his hat very much dented and crushed down over his eyes, and began creaking and limping about the room, as if, not being much accustomed to boots, his pair of damp, wrinkled cowhide ones—probably not made to order either—rather pinched and tormented him at the first go off of a bitter cold morning.

Worksheet 2

Attention is drawn to the crude description of the meeting between Queequeg and Ismael:

- How would you define the language used by Ismael to describe the cannibal in the story?
- In your opinion, did the inn owner want to frighten Ismael?
- That is all this mess I made, I say to myself: he is a human being just like me, and he has so much reason to fear me as I fear him. What do you think of this sentence?
- Would you have stopped to sleep with a stranger?
- How would you define Queequeg's behaviors?
- How would you describe in your own words what happens during the meeting between Ismael and Queequeg?
- Instinctively, in whom you identify yourself based on the reaction to the meeting?
- Do you believe that Queequeg's aesthetic habits isolate him in the sailor community?
- Would you define Ismael racist?
- Would you define racist the owner of the inn?
- Have you ever had a meeting that reminds you of the two characters from Melville?
- What does Melville want to tell us through this meeting?

- Do the landlord and Ismael feel superior to Queequeg? Why?
- Do you believe that they would never accept to be contaminated by the customs brought by the cannibal even if they found them right?
- If Ismael and Queequeg isolated themselves and lived together, would their rules of life be shared or only decided by one of the two? If Ismael went to live in the Queequeg tribe, could he choose rules of life? What if it were Queequeg going to live in the city of Ismael?
- Could we define the rules of life in common as a fundamental part of a culture?

Suggestions for work settings:

- In this phase it is important to build a non-frontal setting. The optimum would be to place students in a circle, a spatiality that facilitates confrontation and discussion, and places boys and girls in a freer dimension.
- To have an active participation it is essential to clarify that this activity does not fall within the usual evaluation process taking place at school.
- If the activity takes place with the co-presence of both teachers and assistant, it is desirable that one of the two leads the activity and the other chooses whether to observe or actively participate. Of course, this decision must be taken in advance, in the planning phase.
- It is very important, in conducting the activity, to leave as much space as possible to the responses and interventions of boys and girls, accepting any observation without any form of judgment.

Discussion in small group

The students re-read the moment of the meeting and the awakening of the passage of Melville. They try to imagine a similar encounter in contemporary society and try to write a description of that meeting in first person having the possibility to choose the point of view of one of

the two protagonists.

Then they imagine a society based on the meeting of these two people, as if they were the founding kings of a new fantastic kingdom. They will have to write the rules of life of this new world.

Plenary sharing of group work

Collective sharing of *contemporary meetings* and the rules of *fantastic societies* born in these meetings.

Worksheet 3

The space must be well delineated with a clear division between the place dedicated to the scenic action and the place that will be destined to the public (just simply a line drawn on the ground with chalk).

Worksheet 4

Students will be asked to prepare a poster with words used to describe themselves during the approach of the two groups.

They will be asked to summarize the experience with a word. The words will be written on another billboard. It is important that the materials remain in the classroom. To reflect on the activity the cues of the highlighted words will be followed.

Worksheet 5

We suggest some questions:

- How did you feel when looking into your eyes?
- Is it easy to meet someone (not virtually)?
- What does the meeting (not virtual) with another person generate in terms of feelings and emotion?
- What does stereotype mean?
- When you meet someone who has aesthetic characteristics (in clothing for example) that can be traced back to a culture different from yours, do you feel at ease?
- Do you feel free from prejudices (negative or positive) when you meet

someone with a strong connotation of cultural belonging?

- Looking into the eyes, what does it involve on a more emotional level?
- Did you feel free to use all the words to describe the other?
- Do you think the meeting with the other is conditioned by the stereotypes promoted by the various media?
- Are there similarities between the experience made and the reality of when you met someone you did not know?

Worksheet 6

At the end of the activity the participants will be asked to tell a meeting that was not in harmony that led to a positive bond.



2.3 Infrastructure & Materials needed

Cardboard, paper, markers. A space collected, but free from the desks or with the possibility of being freed, a sound system for listening to audio materials, the possibility of using the internet connection.

2.4 Versions-adaptations

2.5 Challenges

During the first part of the activity tensions could be generated that risk deviating reflection and turning it into a debate. It will be important that the facilitators who act as guides and mediators have a conciliatory approach, trying to give space to the different possibilities and guiding the class group's gaze on the different interpretations.

2.6. Further reading



Evaluation of the educational scenario

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

EDUCATIONAL SCENARIO EXAMPLE



Identification of the educational scenario

1.1 Title of the scenario

“ RIGHT TO SILENCE AND FREEDOM OF OPINION”

1.2 Creator

Name, Surname:

e-mail:

Website/ blog:

School:

1.3 Topics or courses involved

INFORMATION, SOCIAL MEDIA, LITERATURE, PHILOSOPHY

1.4 Educational level

Primary x **9/11 years old**

Secondary

Second chance school

Reception class

Other

1.5 Learning outcomes of the scenario

Based on the Council of Europe Framework, at the end of the course/ scenario, students are expected to have acquired the skills that will enable them to:

- Greater ability to interact with a point of view different from one's own.

- Greater ability to address a controversial topic in dialectical terms

- Greater awareness of the possibility that "social" information is not true
- Greater awareness of the role of social media in the country's political management
- Practice of critical thinking
- Greater quality of relations within the class group

1.6 Time-duration

Class time: 6 hours (3 sessions)

Outdoor preparation: 3 hours

How many hours to be used in total: 9 hours



Development of the educational scenario

2.1 General description

1. Warm up

The following questions aim to open up reflections on the function of information in a society or small community.

Questions to introduce and explore the topic

What does information mean?

Why does it seem today that especially in social media we feel compelled to express our idea?

What we read on facebook, listen to on the radio or television is it always true?

Is it possible to have an idea about everything?

Are people's opinions all the same?

Whoever is silent does and not express himself on a topic, why does he do it?

What does it mean to be silent?

What does it mean to be informed about something?

How long does it take to get informed?

Who allows citizens to be informed?

And in the group of your friends how does information turn?

2. Discussion

The facilitators share with the students the reading of *The Emperor's New Suit* of Andersen. (worksheet 1)

3 Exploration of binary oppositions

Binary opposition 1:

Not informing people about something that concerns them is not correct, but there are cases in which it is done to safeguard the good of all.

3a. Discussion

The facilitators propose a collective discussion through the use of questions. (worksheet 2)

Division in small groups aimed at re-writing and re-interpreting of fairy tales in a contemporary fashion (worksheet 2)

Collective sharing of fairy tales (*worksheet 2*)

3b. Theater

The students are asked to choose two of the fairy tales that have been written and to set them. Students are also free to choose from fairy tales not written by their group. They must interpret the weavers, the emperor and the child. The groups must represent the right reason for lying and the wrong reason for lying by maintaining the same roles.

3c Debriefing

Children who will face this path will need a collective moment of elaboration and sharing. Facilitators can guide the collective discussion by imagining the production of materials to leave in the classroom. (worksheet 4)

3d. Dialectical Discussion to explore

The facilitators lead the discussion to bring the participants' attention to the different points of view that are expressed, always underlining in positive terms the parts of the discussion that can lead to a synthesis. (worksheet 5)

3e. Personalization

Participants at the end of the activity are asked to reflect on the contents

and rework them in a more personal and biographical way (worksheet 6)

Conclusions

2.2 Worksheets & Resources

Worksheet 1 The naked king- Andersen

Worksheet 2: Structure of the discussion activity with materials to be produced and questions.

Worksheet 3: Context, materials and setting indications on theatrical improvisation.

Worksheet 4: questions for debriefing

Worksheet 5: questions for dialectical discussion

Worksheet 6: materials for personal processing

WORKSHEET 1

The Emperor's New Suit is a Danish fairy tale written by Hans Christian Andersen and published for the first time in 1837 in the volume *Eventyr, Fortalte for Børn* ("Fairy tales, told for children"). The original title is *Keizerens Nye Klæder*.

Many years ago lived an emperor, who thought so much of new clothes that he spent all his money in order to obtain them; his only ambition was to be always well dressed. He did not care for his soldiers, and the theatre did not amuse him; the only thing, in fact, he thought anything of was to drive out and show a new suit of clothes. He had a coat for every hour of the day; and as one would say of a king "He is in his cabinet," so one could say of him, "The emperor is in his dressing-room."

The great city where he resided was very gay; every day many strangers from all parts of the globe arrived. One day two swindlers came to this city; they made people believe that they were weavers, and declared they could manufacture the finest cloth to be imagined. Their colours and patterns, they said, were not only exceptionally beautiful, but the clothes made of their material possessed the wonderful quality of being invisible to any man who was unfit for his office or unpardonably stupid.

"That must be wonderful cloth," thought the emperor. "If I were to be dressed in a suit made of this cloth I should be able to find out which men in my empire were unfit for their places, and I could distinguish the clever from the stupid. I must have this cloth woven for me without delay." And he gave a large sum of money to the swindlers, in advance, that they should set to work without any loss of time. They set up two looms, and pretended to be very hard at work, but they did nothing whatever on the looms. They asked for the finest silk and the most precious gold-cloth; all they got they did away with, and worked at the empty looms till late at night.

"I should very much like to know how they are getting on with the cloth," thought the emperor. But he felt rather uneasy when he remembered that he who was not fit for his office could not see it. Personally, he was of opinion that he had nothing to fear, yet he thought it advisable to send somebody else first to see how matters stood. Everybody in the town knew what a remarkable quality the stuff possessed, and all were anxious to see how bad or stupid their neighbours were.

"I shall send my honest old minister to the weavers," thought the emperor. "He can judge best how the stuff looks, for he is intelligent, and nobody understands his office better than he."

The good old minister went into the room where the swindlers sat before the empty looms. "Heaven preserve us!" he thought, and opened his eyes wide, "I cannot see anything at all," but he did not say so. Both swindlers requested him to come near, and asked him if he did not admire the exquisite pattern and the beautiful colours, pointing to the empty looms. The poor old minister tried his very best, but he could see nothing, for there was nothing to be seen.

"Oh dear," he thought, "can I be so stupid? I should never have thought so, and nobody must know it! Is it possible that I am not fit for my office? No, no, I cannot say that I was unable to see the cloth."

"Now, have you got nothing to say?" said one of the swindlers, while he pretended to be busily weaving.

"Oh, it is very pretty, exceedingly beautiful," replied the old minister looking through his glasses. "What a beautiful pattern, what brilliant colours! I shall tell the emperor that I like the cloth very much."

"We are pleased to hear that," said the two weavers, and described to him the colours and explained the curious pattern. The old minister listened attentively, that he might relate to the emperor what they said; and so he did.

Now the swindlers asked for more money, silk and gold-cloth, which they required for weaving. They kept everything for themselves, and not a thread came near the loom, but they continued, as hitherto, to work at the empty looms.

Soon afterwards the emperor sent another honest courtier to the weavers to see how they were getting on, and if the cloth was nearly finished. Like the old minister, he looked and looked but could see nothing, as there was nothing to be seen.

"Is it not a beautiful piece of cloth?" asked the two swindlers, showing and explaining the magnificent pattern, which, however, did not exist.

"I am not stupid," said the man. "It is therefore my good appointment for which I am not fit. It is very strange, but I must not let any one know it;" and he praised the cloth, which he did not see, and expressed his joy at the beautiful colours and the fine pattern. "It is very excellent," he said to the emperor.

Everybody in the whole town talked about the precious cloth. At last the emperor wished to see it himself, while it was still on the loom. With a number of courtiers, including the two who had already been there, he went to the two clever swindlers, who now worked as hard as they could, but without using any thread.

"Is it not magnificent?" said the two old statesmen who had been there before. "Your Majesty must admire the colours and the pattern." And then they pointed to the empty looms, for they imagined the others could see the cloth.

"What is this?" thought the emperor, "I do not see anything at all. That is terrible! Am I stupid? Am I unfit to be emperor? That would indeed be the most dreadful thing that could happen to me."

"Really," he said, turning to the weavers, "your cloth has our most gracious approval;" and nodding contentedly he looked at the empty loom, for he did not like to say that he saw nothing. All his attendants, who were with him, looked and looked, and although they could not see anything more than the others, they said, like the emperor, "It is very beautiful." And all advised him to wear the new magnificent clothes at a great procession which was soon to take place. "It is magnificent, beautiful, excellent," one heard them say; everybody seemed to be delighted, and the emperor appointed the two swindlers "Imperial Court weavers."

The whole night previous to the day on which the procession was to take place, the swindlers pretended to work, and burned more than sixteen candles. People should see that they were busy to finish the emperor's new suit. They pretended to take the cloth from the loom, and worked about in the air with big scissors, and sewed with needles without thread, and said at

last: "The emperor's new suit is ready now."

The emperor and all his barons then came to the hall; the swindlers held their arms up as if they held something in their hands and said: "These are the trousers!" "This is the coat!" and "Here is the cloak!" and so on. "They are all as light as a cobweb, and one must feel as if one had nothing at all upon the body; but that is just the beauty of them."

"Indeed!" said all the courtiers; but they could not see anything, for there was nothing to be seen.

"Does it please your Majesty now to graciously undress," said the swindlers, "that we may assist your Majesty in putting on the new suit before the large looking-glass?"

The emperor undressed, and the swindlers pretended to put the new suit upon him, one piece after another; and the emperor looked at himself in the glass from every side.

"How well they look! How well they fit!" said all. "What a beautiful pattern! What fine colours! That is a magnificent suit of clothes!"

The master of the ceremonies announced that the bearers of the canopy, which was to be carried in the procession, were ready.

"I am ready," said the emperor. "Does not my suit fit me marvellously?" Then he turned once more to the looking-glass, that people should think he admired his garments.

The chamberlains, who were to carry the train, stretched their hands to the ground as if they lifted up a train, and pretended to hold something in their hands; they did not like people to know that they could not see anything.

The emperor marched in the procession under the beautiful canopy, and all who saw him in the street and out of the windows exclaimed: "Indeed, the emperor's new suit is incomparable! What a long train he has! How well it fits him!" Nobody wished to let others know he saw nothing, for then he would have been unfit for his office or too stupid. Never emperor's clothes were more admired.

"But he has nothing on at all," said a little child at last. "Good heavens! listen to the voice of an innocent child," said the father, and one whispered to the other what the child had said.

"But he has nothing on at all," cried at last the whole people. That made a deep impression upon the emperor, for it seemed to him that they were right; but he thought to himself, "Now I must bear up to the end." And the chamberlains walked with still greater dignity, as if they carried the train which did not exist.

Worksheet 2

Attention is drawn to the reasons why the characters decide to lie and accept the convention created cunningly by the weavers:

- Why didn't anyone say what they saw?
- Why do you think a child at the end of the fairy tale says that the king is naked?
- Do we always tell the truth?

- Who expresses an opinion always tells the truth?
- Who does not say anything, why do you think he is silent?
- Why, after the child's exclamation, does everyone take courage and speak?
- Who did the right thing in your opinion?
- Who did the wrong thing?
- Why did they invent the news that an invisible dress existed?
- Was it a lie?

Suggestions for work settings:

- In this phase it is important to build a non-frontal setting. The optimum would be to place students in a circle, a spatiality that facilitates confrontation and discussion, and places boys and girls in a freer dimension.
- To have an active participation it is essential to clarify that this activity does not fall within the usual evaluation process taking place at school.
- If the activity takes place with the co-presence of both teachers and assistant, it is desirable that one of the two leads the activity and the other chooses whether to observe or actively participate. Of course, this decision must be taken in advance, in the planning phase.
- *It is very important, in conducting the activity, to leave as much space as possible to the responses and interventions of boys and girls, accepting any observation without any form of judgment.*

Discussion in small groups supported by the facilitator

The pupils try to rewrite the fairy tale in two ways:

The first giving the weavers a motivation of a good nature to lie (for example to save someone's life, to dethrone an emperor who is not right)

The second giving the weavers a reason of a bad nature to lie to the

emperor (for example in one's own self-interest, as in a fairy tale or to put a just emperor in a bad light)

The rewrite must be performed trying to lead the participants to update the fairy tale. The facilitator may ask the following questions:

In our society who could be the weavers?

Which figure can represent the emperor?

Which figure could be the child who reveals the truth?

Plenary sharing of group work

Sharing both fairy tales and analysis by answering the following questions:

In the fairy tales you wrote, what are the reasons why the weavers lied for good?

In this case what happens in the fairy tales you have written (or what could happen) when the truth is revealed?

What are the reasons why the weavers lied with incorrect intentions?

In this case what happens (or what could happen) when the truth is told?

Worksheet 3

The space must be well delineated with a clear division between the place dedicated to the scenic action and the place that will be destined to the public (just simply a line drawn on the ground with chalk), or in the circular dimension the space of the action will be the space in the center of the circle. We look for symbolic objects that represent the character (Paper crown for the emperor, scissors for weavers, balloon for the child)

Worksheet 4

Once the representation of the various fairy tales is over, the group is asked to answer with one word to write on a poster that remains in the classroom, the following questions:

How did you feel in the emperor's shoes?

How did you feel when, in the role of weavers, you invented the false news for a "bad" reason?

How did you feel when, in the role of weavers, you invented the real

news for a good reason?

Worksheet 5

We suggest some questions:

- Have you ever invented lies thinking of doing it for good?
- How can you form your own opinion, your own idea, on a topic?
- Is your opinion always correct?
- Is saying your opinion to everyone different than telling your friend?
- Is silence always incorrect?
- Being silent, like the crowd in the fairy tale, is always incorrect?
- When is it right to be silent?
- Why are you silent?

Worksheet 6

At the end of the activity the participants will be asked to write in their notebook a situation where he told something (true or false that I did) to make something happen that he wanted.



2.3 Infrastructure & Materials needed

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2.4 Versions-adaptations

2.5 Challenges

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deviating reflection and turning it into a debate. It will be important that the facilitators who act as guides and mediators have a conciliatory approach, trying to give space to the different possibilities and guiding the class group's gaze on the different interpretations.

[2.6. Further reading](#)



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- Lessons learned – conclusions