

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

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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

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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%2000/%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%2000/%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 rules
The 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 law
preserved *law* and order in the town

(2): the action of laws considered as a means of redressing wrongs
also : LITIGATION
developed the habit of going to *law* over the slightest provocation— H. A. Overstreet

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

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

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The decrees were judged not to be *law* and were therefore rescinded.

e: CONTROL, AUTHORITY
The 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-quicken 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!