

# **Ages 4 – 6 or Preschool to Preps**

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Preps - The Art of Living 1

# Your Life as a Trick? no. 1

**Aim.** To help children understand the concept of art, generally, and the art of living, in particular.

**Background.** People of all ages can enjoy dressing up and playing make believe for the sheer fun of it. However on this occasion we try to show children that sometimes also we can cheer up people who may need it.

**Materials.** Collect dress ups, some toys for tricks and musical instruments, and always scribble paper and pens.

**Objective.** In part to relax the children at the beginning of the Ethics course showing them that serious though the Aim is, it can be accomplished with good humour all round.

**Procedure.** The parent or teacher, enters wearing a bowler hat and a red nose to make the children laugh with silly antics. Have a very brief discussion about clowns handing out the materials during talking.

How does the clown make people laugh?

How do you feel when you watch a clown?

Can you do tricks such as drawing a picture of yourself, juggling balls, making music with homemade instruments, singing, standing on one leg, somersaulting, or telling jokes to make you, yourself, laugh?

The children are divided into twos and threes to think up tricks to make them happy, standing on one leg, etc. They practise.

**Outcomes.** Ask them “Is it important to have fun in your life?” Perhaps they can talk about a clown going into hospitals to give sick children a moment of joy! Foreshadow a future lesson on role-playing such a hospital visit.

**Assessment.** In a record book keep notes of how many shows signs of responding to the idea of compassion in the lesson for future reference.

**Comments.** In this and all subsequent lessons children will occasionally make wonderful comments and the adult can be advised to record these.



## Your Life as a Trick? No. 2

**Aim.** To reinforce the message of the previous lesson, Your Life as a Trick? No. 1, and decide the most appropriate time to help others.

**Materials.** Use the same dress ups and instruments as for Your Life as a Trick? No. 1, plus a suitable 'hospital' blanket. (Perhaps a 'hospital bed' can be devised from two or three chairs pushed together.)

**Objective.** To get the children being able to enjoy what they are doing in the service of others.

**Procedure.** The parent/teacher reminds the children of the previous lesson and they revive the antics.

The teacher now asks for a child to play the part of a sick child and improvises a bed from chairs and the blanket.

The children now pretend to enter the ward/bedroom and perform their antics. One of them then asks the 'sick' child if they feel better, and the answer readily given is "Yes!"

The tableau is now repeated with the difference that the 'sick' child is too ill to enjoy it and screams "Go away!" if they can from giggling. The actors creep away shamefacedly.

Repeat until everyone has been a 'sick' child. Ham it up freely. Now ask the children to think of similar situations involving wanted and unwanted fun, like going on visits with parents, etc. Ask them how they handle boredom when it occurs.

**Outcomes.**

**Assessment.**

*(Provide a humorous sketch or photograph of children entertaining a 'sick' child in bed for the hard copy version and the video of such a lesson for the Yudu version.)*

# Happy with oneself

**Aim.** To inspire the children to think about loving versus having their own way, by expressing their opinions of a dog, Arthur.<sup>1</sup>

**Background.** Accepting love versus being self-reliant is a tussle, which many people experience throughout their lifetimes. The story Arthur<sup>1</sup> by Amanda Graham and Donna Gynell, as presented by Philip Cam et al<sup>2</sup> is suitable. It tells the story of a dog who tries many tricks to attract someone to buy him and thus release himself from the pet shop but finally decides to relax and be himself. In fact the people who then bought him did so on the basis of his reputation, but nonetheless seemed happy with him as just an ordinary loving dog.



**Materials.** Teacher/parent, please bring a copy of Arthur<sup>1</sup>, sufficient cards, sets of green, red and yellow coloured circles together with pens and paper for scribbling, a black/whiteboard or equivalent to enumerate how the children ‘vote’ and a photocopied picture of the outline of a dog, perhaps one of Arthur’s breed.

**Objective.** To read the story, catch the children’s attention on the main points and ask them draw them impressions, or failing that just to colour in the outlined picture.

**Procedure.** Parent/teacher, firstly read the book, Arthur<sup>1</sup>, to your children, followed by Cam et al’s mandatory ‘three questions’<sup>3</sup> just to fix the story in the children’s minds, until they show signs of tiring. (Frequently the young children don’t respond very much to the first two questions, but get quite lively when asked what they didn’t like about the story.)

**Outcomes and Assessment.** At the children’s age of six at the beginning of the year, the teacher might be satisfied if the children have simply enjoyed the story without attempting to summarise in detail.

1. Arthur by Amanda Graham and Donna Gynell, Era Publications, 220 Grange Road, Flinders Park, SA, 5025, Australia

2. Philosophy with Young Children – A Classroom Handbook, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, and Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2600, pp 17-18.

3. Reference 2 above, pp 77-78.

# Right and Wrong

**Aim.** To understanding the different ways of being 'right' and 'wrong'.

**Background.** Both 'right' and 'wrong', have many meanings, but in the first two lesson examples 'right' is used in the sense of being mathematically correct and 'wrong' in the sense of being mathematically incorrect.

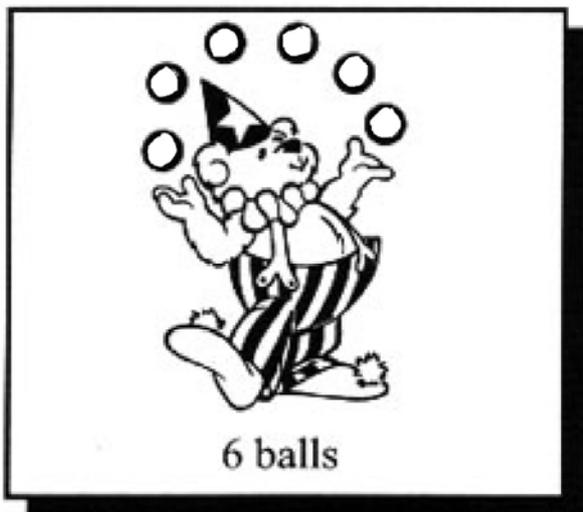
In the third example 'right' means obedience to a command and wrong disobedience to a command. (The difference between right and wrong is clear cut in these examples, but no so for many examples in the Manual.)

**Materials.** Supply enlarged pictures from the lesson plan below for each child, and a set of 'traffic lights' for each child, pencil cases, and have coloured pencils or pens available.

**Objective.** To get the children to use the words 'right' and 'wrong' correctly in different situations. (The on-line dictionary at <http://www.onelook.com/?w=right&ls=a> gives eleven meanings to 'right' as an adjective, of which this lesson covers two.

**Procedure.** Prepare black/white board with rows and columns in front of the children, or, if there's time, ask one of the children to draw the columns and rows and keep the tally; see diagram in the Notes on Lesson Preparation.

Welcome the children and encourage them to talk about each picture in turn and different kinds of behaviour and give examples. Note that it may be necessary to give a lesson on counting before commencing the main part.



Display the objects and, together with simple arithmetic on one's fingers,  $2 + 2 = 4$ , and ask the children to count. Help them to understand why everyone can agree on some descriptive forms of 'right' and 'wrong'.

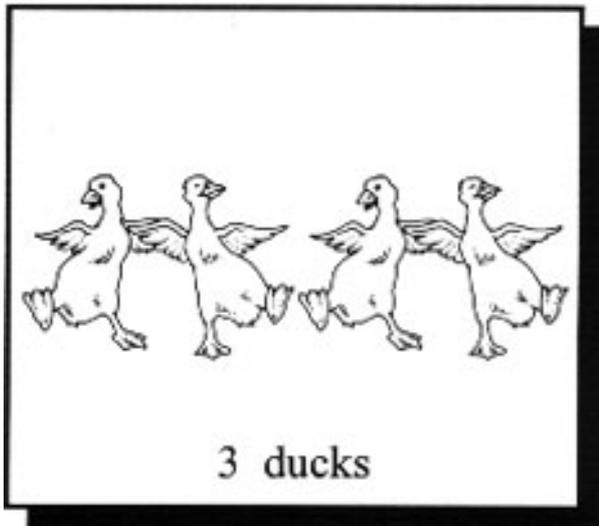
Ask if they can think of other meanings to 'right', ie a right hand, right hand side.

Now ask the children to colour in the balls in the colours entirely of their own choosing.

Now distribute the 'traffic lights' discs and the juggling bear picture and ask the children effectively to vote on "How many balls are there?" If the answers vary, ask "Is there one ball?" and the children hold up the 'traffic

lights', green to show agreement or red for disagreement or yellow for 'don't know, don't care. Keep a tally. Now go up to six or seven balls. (If time permits, count the balls of the different colours used by the children. Then ask the crucial question "Is the Juggling Bear picture **right**?" Score the result.

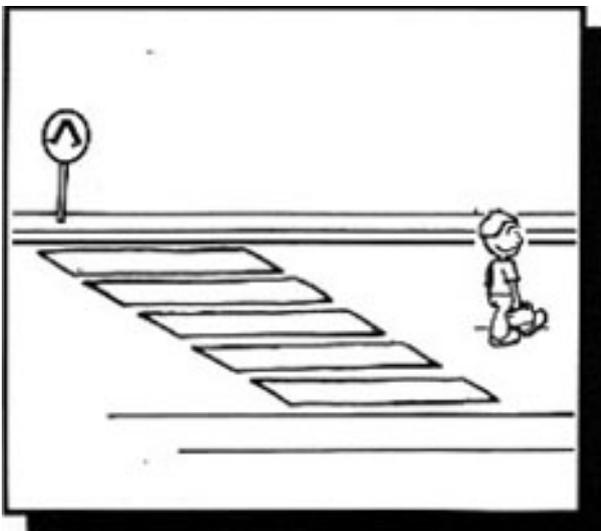
Now distribute the quacking ducks picture, and repeat the counting



questions. Ask "Is the quacking ducks picture **right**?" using the 'traffic lights'.

Score the results without comment, and then ask them to correct the ducks' picture, either by altering the figure "3" or put colour of the same kind onto three ducks only and putting a mark of that colour on the picture. If they are up to it, ask the children the same questions with 'wrong' replacing 'right' and compare the scores. Be aware of limitations and avoid highlighting a child who makes a mistake.

Now distribute the road-crossing picture and ask the children to colour in the road crossing patches.



Ask "Is the boy right?" Score the result.

Then comes the main question of the day: "Does the boy crossing the road show the same sort of 'rightness' or 'wrongness' as in the first two pictures?"

Score the result and try to get the children to talk about the different sorts of rightness/wrongness and why they gave the answers they did.

Introduce the idea of rules if appropriate.

**Outcomes.** Hopefully the children have been able to interchange 'right' and 'wrong', and the points raised in discussion will be the focus for next lesson on 'good' and 'bad', respectively.

**Assessment.** All or most drawings were corrected - lively discussion with different opinions. Give the 'traffic light' scores on key questions.

# Bad and Good

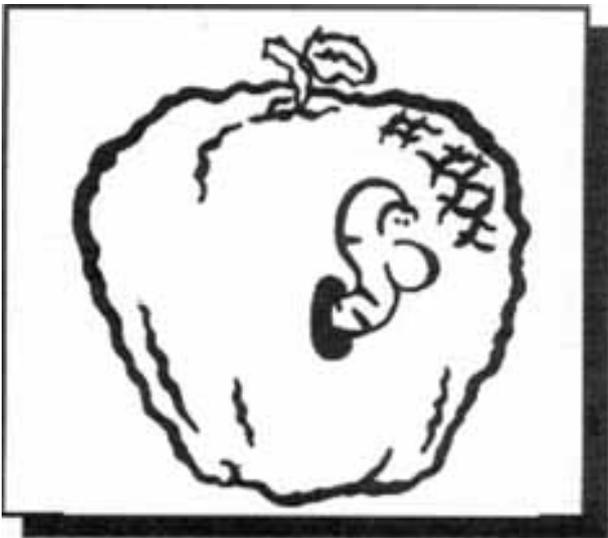
**Aim.** To show 'bad' means we don't like something and 'good' means that we do like things.

**Background.** In the first picture below 'bad' is used in the sense of 'rotten' with the implication that the fruit is unusable and may cause illness if eaten. In the second picture 'good' means that the fruit tastes nice and may be eaten safely. In the third picture 'bad' means disobedience to only to the informal ethical command of the "Golden Rule", but also to an actual **command** against bullying from the Education Department.

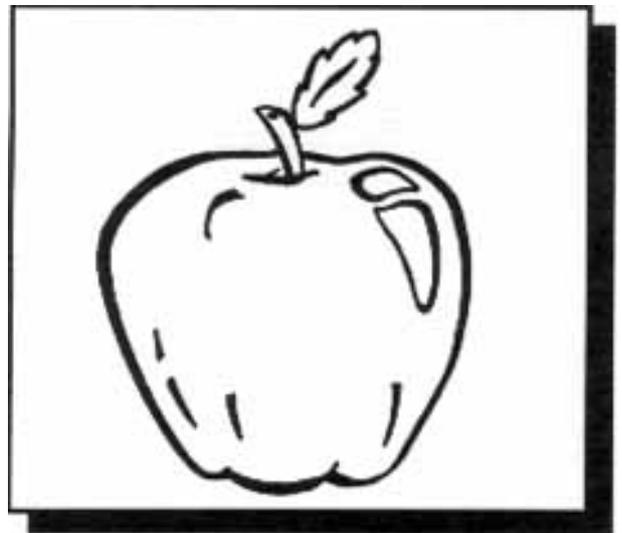
**Materials.** Bring and display objects or pictures such as decayed eggs, fruit, etc. Also provide drawing materials.

**Objective.** To associate 'bad' with a range of things from unpleasant smells to unacceptable behaviour.

**Procedure.** Talk about the smells that sometimes accompany rotten fruit, etc. Write the words 'bad' and 'good' on the black/whiteboard and encourage the children to talk about different kinds of fruit.



Rotten smelly apple



Fresh, firm and tasty apple

Is the decayed apple 'bad'? Why do we call it 'bad'? Is it because we don't like something that smells nasty? Ask the children to draw some things, that they think are bad and to display them, asking each child to say why they think the objects are bad.

Preps - Behaviour 2 (continued)

Display the third picture and ask if they know about bullying. (They may not because of sibling hierarchies, which accept that older children can boss younger ones. In one quirky lesson, a boy described the pulling off the girl's hair very knowledgeably as "wrong", but continued to torment his younger brother when the lesson was done.)



Devise questions about the topic and ask about the boy and whether he is 'bad' or 'wrong'? Is there a difference?

Discuss with the children the school rules about bullying and teasing.

Help identify some playground activities or games that require children to play together. Help to list examples of bad behaviour that spoil the activity, e.g. destroying the property of other people, littering, painting on a wall, etc.

Brainstorm other examples of both 'bad' and 'good' behaviour. Divide class into groups of three or four, and assign one of the activities to each group to mime. The others guess what it is, and say whether 'bad' or 'good'.

**Outcomes.** With children of this age the parent or teacher should be satisfied with some notion that 'bad' and 'wrong', 'good' and 'right', respectively, are loosely associated.

**Assessment.** In the teacher's record book it might be worthwhile noting the level of understanding against each child. In particular some child may enjoy the miming or role-play more than others.

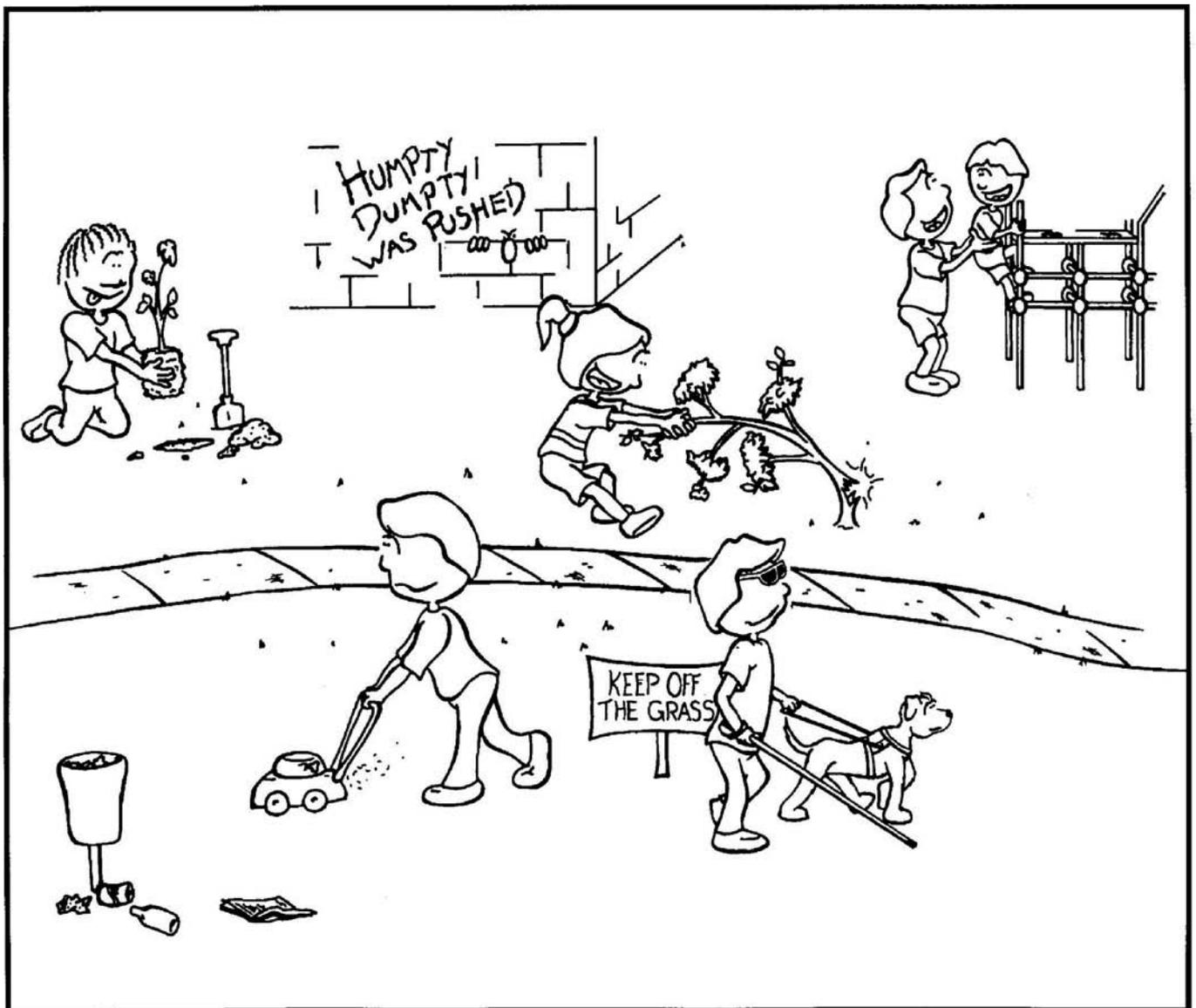
### Comments.

# Personal preferences

**Aim.** To broaden the children's understanding of the many things going on around them every day, some of which are acceptable in some places but questionable in others; they may develop their own personal preferences.

**Background.** At age six understanding of necessity is limited, but from what parents have already told them they can probably say whether some of the activities in the picture of the park below are "bad" or "good", "right" or "wrong".

**Materials.** Give each child their own enlarged copy of the picture, plus highlighting pens. Have an A3-sized or larger copy for general class display.



Preps - Behaviour 3 (continued)

## **Objective.**

**Procedure.** Ask the children to colour in the people and grass, give the people names and tell their own stories about them. Select some of the children to share stories with the others as the parent or teacher goes through the A3 picture on display.

**Outcomes.**

**Assessment.**

**Comments.**

# Fairytales

**Aim.** To listen to fairytales from other countries and to present the message of different fairytales in a strip cartoon. (Intersperse throughout the school year at all Grades, specialising perhaps on Cinderella stories in Preps.)

## Background.

**Materials.** Collect fairy tales with similar themes from different countries, e.g. Aicha Armida (Morocco), Clever Fatir (Turkey), Pepelyouga (Serbia) and Yeh Hsien (China). (Three hundred and forty five Cinderella variations have been collected.)

## Objective.

## Procedure.

1. In a discussion circle, the teacher asks:

- What fairytales do you know?
- Do you read these yourself or does someone read them to you?
- Which tale do you like?
- Are there any tales that frighten, or used to frighten, you?

2. The teacher now reads a story(ies) and asks:

- Which of your own fairytales do you recognise as similar, and why?
- What is the message of this tale?
- What can we learn from this tale?

3. The children draw a strip cartoon (on A4 sheets and join together) about what they enjoyed most, or thought was the funniest, or the most beautiful.



## Aicha Armida

Long ago many people in a village near Marrakech were sick. Everywhere you could hear the women mourners weeping, grieving over the loss of family or friends. One day they went into the house of Aicha Armida because her mother had died during the night. The child did not understand what was happening. Just yesterday her mother had said to her: "Do you see that little casket? In there are my ornaments. When you are eighteen years old, they will be yours! That is your dowry!" At that moment the woman next door came in with a bowl of couscous. She thought: "That's good to know!"

After the funeral, Aicha Armida was allowed to come every day and eat with the woman next door and her little daughter. Aicha's father found this neighbour very pretty and decided to marry her. One morning Aicha was rudely awakened. Stepmother was standing near her bed and screaming: "You lazy thing, get up and clean the house!" Frightened, Aicha did as she was told! From that moment on she was treated like a servant girl.

On the eve of her eighteenth birthday, she asked: "Father, may I have my dowry?" "Oh, my child, your beauty is your dowry!" Her step-sister had heard everything and said: "Our queen of the kitchen wants her dowry! Away with you to the well and fill this sieve with water!" A fairy was standing there and said: "I know why you are weeping! She took a pitcher of water and filled the sieve. "Thank you very much", said the girl and turned to go back home.

"No, you're not going home just yet. Tonight you are my guest!" The fairy brought the girl to her castle. When they were inside, the fairy asked her a few questions:

"Would you like to sleep on a soft bed or in the straw?"

"In the straw", said Aicha, "I'm used to that!"

"Aicha Armida, would you like henna or dung on your hands?"

"Oh dung, because I'm used to it", replied Aicha.

"Aicha Armida, would you like real or gold snakes round your neck?"

"Real, of course, I'm used to them!" That evening the fairy drew the most magnificent henna figures on her hands and Aicha Armida slept in a wonderfully soft bed. Before Aicha went home the next morning, the fairy adorned her neck with seven gold snakes.

The next day there was a feast in the king's palace, to which everyone was invited.

"You will stay at home", said the stepmother, "you will clean the fish!"

**Preps - Behaviour 4. Fairytale – Aicha Armida continued**

As Aicha was about to catch the last one, it said to her: "Don't do this to me, Aicha, I am the fairy! Go to the feast, then I shall do your work!" The girl began to roar with laughter. Until she saw her reflection in the water trough. The fairy had changed her clothes into a glittering gown. Nimbly she put on her gold slippers and was then the most beautiful girl at the feast. The prince danced with her for almost the entire evening.

Back at home Aicha noticed that she had lost one of her satin slippers. The other stood on a golden table in the palace. The crown prince remembered the girl of rare beauty from the feast and made his servants search for a whole year for the girl whom the small, satin shoe would fit. When they had found her, Aicha Armida married the crown prince and... she lived happily ever after!

Preps - Environment 1

# Chocolate Chip Mining

**Aim:** To show that when coal is dug out of the ground (mined), one may find a lot coal more underground than seems on the surface, and to think about handling it environmentally.

**Background.** This is the first of science related lessons the overall purpose of which was justified on Preface page vi.

**Materials.** The parent or teacher brings (a) a lump of coal if available, (b) enough chocolate biscuits for each child to have two each of two brands, (c) a lot of toothpicks (supervision required), (d) A4 paper for drawing and (e) plastic sheets on which to work. One biscuit of each brand is for ‘mining’ by picking it apart (leave exposed overnight to soften), and one for eating at the conclusion as a joke (and only if permitted by the school authorities).

If available bring also a sensitive balance (1g sensitivity) from your kitchen.

**Objective.** The parent or teacher should be satisfied if the children are able to pretend that they are digging things out of the ground that might be useful. If the children can also weigh the pieces of chocolate on a beam or spring balance to show that the chocolate plus remaining biscuit is approximately equal to the original biscuit before “excavation” the experiment becomes quantitative.

## Procedure.

1. Teacher displays the lump of coal and explains that coal was formed from plants that lived millions of years ago. When the plants died, they were buried under sand and silt. Over time, the sand and silt built up, putting heat and pressure on the thick layer of dead plants, and changing it into coal.
2. Ask the children how we use coal. Discuss the ways in which we use coal every day. Remind them that coal is a nonrenewable energy source. Once we use it, we cannot make more of it.
3. Explain that coal is usually buried underground, but sometimes is on the surface (e.g. Darby River Beach, Wilson’s Promontory) and is harvested through mining.

When coal is mined, the land that the coal came from must be reclaimed so that people can use the land again.

4. Explain to the children that they will be comparing two ‘pretending’ different land sites containing coal, and they will ‘mine’ the coal from each.
5. Show the children their ‘land’ (biscuits) and ‘mining equipment’

(toothpicks).

### Preps - Environment 1 continued

6. Draw a table on the board with columns for weights before and after 'mining', and the number of chips against biscuits A and B, with rows for each child.

7. Weigh biscuit A (about 10+ gram) and trace its outline onto a piece of paper. Map the location of the chocolate chips you can see on the top.

8. Count the number of chips you can see on the top and sides of the biscuit. Record this number on the chart.

9. Using the toothpick, carefully mine as many chocolate chips as you can from the biscuit. Set the chips aside in a pile.

10. Count and weigh the number of chips mined from the biscuit (total about 2 g). Record the number on the chart.

11. Put the biscuit back together without the chocolate chips and weigh. Compare to your map of the biscuit. What do you observe? Is the weight of the chips and 'mined' biscuit equal to the initial weight of the biscuit? If very different, perhaps do it again?

12. Repeat the procedure for the other biscuit.

13. Eat the spare biscuits discretely!

### **Outcomes.**

### **Assessment.**

### **Comments.**

*(Insert a diagram of the outline of a chocolate biscuit, which has been 'mined'.)*

## Spin the Saltine!

**Aim.** To show that (1) the chemical energy in food can be converted into motion, (2) the linear (straight) motion of air can be changed into a rotational (spinning) motion, and that windmills convert wind - the motion of air - into electricity.

### Background.

**Materials.** Teacher is to provide small square crackers (enough for each child, but saltines seem unavailable in Victoria), paper for drawing and some pictures of wind farms.

### Objective. ..

**Procedure.** Provide each student with an unbroken cracker. Make sure the corners of the crackers are sharp. Demonstrate how to hold diagonal corners of a cracker gently between your thumb and index finger. Blow on the outside corner and the cracker will spin like a turbine. (It might take the children a few attempts to master the technique.)

Explain to the children that they are converting the energy in the food they have eaten into motion energy - the movement of air. The energy in the moving air is spinning the cracker. Direct the children to blow very lightly, then harder and harder to see what happens.

Explain that windmills work on the same principle. The blades of a windmill convert moving air, called wind, into a spinning motion that spins a turbine. The turbine spins a magnet inside a coil of wire to produce electricity. (We will show this in a science experiment later.)

Ask the children to draw both their cracker and the blades of the turbine to find the difference to the way that the cracker spins.

### Outcomes.

### Assessment.



# Beauty in Nature<sup>1</sup>

**Aim.** To show the life cycle and lay a foundation for philosophical aspects of aesthetics in later lessons.

**Background.** The Very Hungry Caterpillar<sup>1</sup> is a story about the caterpillar life cycle and is used by Cam et al to discuss change, beauty, what forms the essence of a living creature and about personal identity.<sup>2</sup> Of these, the compiler thinks that the idea of beauty could be used in a lesson for six-year-olds.

**Materials.** The teacher should provide pictures of butterflies and caterpillars in addition to the book and prepare 'Traffic Light' discs in accordance with the instructions by cam et al<sup>2</sup>.

**Objective.** To impart a feeling for beauty however defined.

**Procedure.** Explain the life cycle and talk about the (wonderful) butterfly house at the Melbourne Zoo.

The teacher may try to explain the idea of beauty and then also try the Focus theme on beauty, which perhaps is more within the reach of six-year-old children than Focus theme on identity and change. (The teacher has the choice and the faintest glimmer of aesthetics at age 6 may pay handsome dividends in adulthood. – HG.)

**Outcomes.**

**Assessment.**



1. The Very Hungry Caterpillar by Eric Carle, Philomel Books, New York, NY, 1969.

2. Philosophy with Young Children – A Classroom Handbook, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, and Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2600, pp 49 - 50.

## Our school environment

**Aim.** To apply what we've learnt thus far in the year to the school grounds.

**Background.** Without intruding on the school principal's authority it should be possible to help engender an attitude of caring for the grounds and surroundings, together with inspiring the children to be grateful for the parents and staff who participate in working bees.

**Materials.** Provide pens and A4 paper for drawing. Revise the lesson Behaviour 3 – 'Personal Preferences' and get permission to take the children walking outside. Perhaps other children may be outside and its possible to look at them playing together.

**Objective.** It should be possible to find some parts of the grounds, which are more tidy than others. Remembering that we live in a very imperfective world it would good when rubbish is found to laugh it off rather than being moralistic too about it.

**Procedure.** The children could be asked to look for any rubbish scattered about, whether there's some grass just mown or needs mowing, are the seats in the best place, has something been scrawled or sprayed on the walls and if they can find something that someone wanted to hide – a drink can etc.

Upon return to the classroom, or next week, ask the children to draw their ideas for improving the school grounds. Perhaps the sketches could be sent (with respect) to the principal.

(In later years, this walk will be combined with experiments on evolution. It would be good if such a walk could be done annually.)

**Outcomes.**

**Assessment.**

*(Insert a humorous schoolyard picture.)*

## Criteria for truth

**Aim.** To establish criteria for believing that something is true.

**Background.** This story, *The Bunyip of Berkeley Creek* was much beloved by an earlier generation of children and was based broadly on Bishop George Berkeley's (1685-1753) philosophy that "To be, is to be perceived". This idea is still so respected today that some aspect of the story is included in each year's ethics manual.



**Materials.** The teacher is to provide scribbling paper, plus green, red and yellow 'traffic light' discs.

**Objective.** To score up to twenty answers from each child on how do we know when something exists? This is probably a topic not often raised with young children [as young as four – HG], yet one of which they are capable.<sup>2</sup>

**Procedure.** Read *The Bunyip of Berkeley Creek* to the children, and then start the story, start the discussion with the 'three questions' (Cam et al<sup>2</sup>, p 77), and continue on the Focus theme of Beauty

(Bring an orange to assist the 'perfect circle' question! Young children seem to understand that what we see is usually imperfect.) Summarise the scores and comment on the (usually high) number of '?' scores and what the word 'exist' can mean.

**Outcomes.**

**Assessment.**

1. *The Bunyip of Berkeley Creek* by Jenny Wagner (and Don Brooks), Puffin, 1973, 80 Strand, London, WC2R 0RL.

2. *Philosophy with Young Children – A Classroom Handbook*, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, and Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2600.

## Rules

**Aim.** To recognise appropriate reasons for allowing things to happen.

**Background.** Many children have very strong ideas of what's right or wrong from good parental training, but can be quite inflexible. They may be shocked to be asked for reasons. Teacher revises her/his skills at asking questions by studying Part A 1-5, of Cam, et al's book<sup>2</sup> where the point is made that the teacher must withhold her/his own views to encourage the children to take free rein.

**Materials.** Also bring some copies of the book *Why Do I Have to Eat Off The Floor.*<sup>1</sup> (This is about a dog, Murphy, asking his young mistress some questions, which have been puzzling him.) And also bring red, yellow and green (traffic light) circles for each child, A4 paper for writing, white board, coloured pens, etc.

**Procedure.** Read the sentences from the book<sup>1</sup> itself and then ask them "Are all the reasons given to Murphy, good?" and invite them to "vote" using the questions specified under Focus theme: Giving appropriate reasons.



Discuss informally some of the questions, to get it going, and then write the beginnings of all nine questions/answers from the book<sup>1</sup> onto butcher's paper in turn with the children holding up the 'Traffic Lights'. Score the replies on the right hand side to lend some additional purpose.

If enough white board space is available, the more that the teacher can write up these answers, the better they'll be remembered. (Many will be priceless. – HG)

1. *Why Do I Have to Eat off the Floor?* Chris Hornsey and Gwyn Perkins, Little Hare Books, 2005, Surrey Hills, NSW, 2010.

2. *Philosophy with Young Children – A Classroom Handbook*, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, and Simon Vaseo, Australian Curriculum Studies Association, 2007, pp 68-72, Deakin West, ACT, 2600.

# Neighbourliness<sup>1</sup>

**Aim.** To discuss getting along happily with neighbours.

**Background.** It is a wonderful thing to live with congenial neighbours, to pause and chat and to both give and accept small presents from time to time. Some people are not so lucky, but even so the story of Amelia Ellicott is one of isolation rather than hostility. A happy result occurred when a severe storm inspired the neighbours to help Amelia recover her chooks, etc.



**Materials.** The teacher is to bring some copies of Amelia Ellicott's Garden and one of Philosophy with Young Children – a Classroom Handbook by Cam et al<sup>2</sup> A5 cards and 'traffic lights'.

**Objective.** The objective is for children to “vote” with the traffic light discs on whether some actions are neighbourly or unneighbourly.

**Procedure.** Read the story and discuss the scenarios under the Focus theme: Being a neighbour. Write results of the “voting” on a black/whiteboard and summarise by going down the columns to complete the discussion.

**Outcomes.** This lesson has been used by a church group, including children as young as four, who “voted” with their cards, some differently to others, but child was still able to give a cogent reason for their choice.

**Assessment.**

1. Amelia Ellicott's Garden by Liliana Stafford and Stephen Michael King, Scholastic Press, Lindfield, NSW, 2070, pp 2 -13

2. Philosophy with Young Children – A Classroom Handbook, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, and Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2600.

# Choices

**Aim.** To show that people make choices, which sometimes controls their subsequent behaviour.

**Background.** The story goes straight to the ethical question, “What should I do for the best result?” and tells the story of two brothers, Herbert and Harry<sup>1</sup> who cooperate until the opportunity of quick wealth sets one on another path altogether.



**Materials.** The ‘Traffic light’ discs are required together with butcher’s paper if a white/blackboard is unavailable, scribbling A4 sheets, pens, etc.

**Objective.** To obtain a number of comments on a wide range of topics, which occur spontaneously to the children.

**Procedure.** Read the story to the children, ask Cam et al’s<sup>2</sup> standard three questions to get the children talking and then ask them to vote on the questions suggested for the first Focus theme.

**Outcomes.**

**Assessment.**

**Comments.**

1. Herbert and Harry by Pamela Allen, Puffin Books, Camberwell, Victoria, Australia, 1990,.

2. Philosophy with Young Children – A Classroom Handbook, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, & Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2006, pp 22-23.

# Stealing<sup>1</sup>

**Aim.** To look at stealing from all angles.

**Background.** Stealing is normally condemned in most cultures although we read that was officially tolerated in ancient Sparta in certain circumstances. In this story, Miss Lily's Fabulous Pink Feather Boa<sup>1</sup>, the effect of stealing a trivial part of costume is discussed.



**Materials.** The teacher is to provide butcher's flip over paper or pieces of card, scribbling paper and 'Traffic Light' discs made out as suggested by Cam et al<sup>2</sup>.

**Objective.** The teacher should be satisfied with quite casual comments from the children although some may be quite dogmatic about the wrongness of stealing. This is not to condone it, but rather to give the impression that stealing is something one that should never consider as an option unless it were the difference between life and death.

**Procedure.** The teacher reads the book and then casually asks the three opening mandatory questions and other leading questions on stealing to ensure that children have understood the theme of the story; see Cam et al<sup>2</sup> for the full set.

**Outcomes.**

**Assessment.**

1. Miss Lily's Fabulous Pink Feather Boa by Margaret Wild and Kerry Argent,

2. Philosophy with Young Children – A Classroom Handbook, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, & Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2600, pp 27-32.

## Giving and receiving

**To help children find the difference between getting something that they would like and giving something of themselves to someone else in the group. Help them to put into words what giving something means to them!**

**Find a beautiful empty chest and draw a template from which to make a dice 5 cm per side from stiff paper.**



The parent, or teacher, puts a beautiful empty box in the middle of the circle. Every child is asked to think what they would like to find in the box, firstly for themselves and secondly for someone else.

Each child opens the box and mimes what they find, whilst the others guess. Then that child takes it out and gives to someone else. If the recipient finds it nice they keep it, otherwise they pass it on, yet again.

Each child makes the 5 cm dice puts or writes on each face something they would like to give during the lesson, such as a handshake or stroking someone's head or a picture.

The child now throws the dice-box and gives what lands uppermost.

Everyone must receive a 'gift'.

Discuss: can you enjoy giving as much as receiving? **Make a list of the preferred gifts, and find out which is most popular.**



# George Washington<sup>1</sup>

**To show all sides to the question of lying.**

**After Washington's death, Parson Weems published the following story, which he probably invented, but claimed it was told him by an 'honest' lady.**

"When George," said she, " was about six years old, he was made the wealthy master of a hatchet! of which, like most little boys, he was immoderately fond, and was constantly going about chopping everything that came in his way. One day, in the garden, where he often amused himself hacking his mother's pea-



*Parson Weems' Fable by Grant Wood (1939)*

sticks, he unluckily tried the edge of his hatchet on the body of a beautiful young English cherry-tree, which he barked so terribly, that I don't believe the tree ever got the better of it. The next morning the old gentleman, finding out what had befallen his tree, which, by the by, was a great favourite, came into the house; and with much warmth asked for the mischievous author, declaring at the same time, that he would not have taken five guineas for his tree. Nobody could tell him anything about it. Presently George and his hatchet made their appearance. "George," said his father, " do you know who killed that beautiful little cherry tree yonder in the garden? " This was a tough question; and George staggered under it for a moment; but quickly recovered himself: and looking at his father, with the sweet face of youth brightened with the inexpressible charm of all-conquering truth, he bravely cried out, "I can't tell a lie, Pa; you know I can't tell a lie. I did cut it with my hatchet."--"Run to my arms, you dearest boy," cried his father in transports, " run to my arms; glad am I, George, that you killed my tree; for you have paid me for it a thousand fold. Such an act of heroism in my son is more worth than a thousand trees, though blossomed with silver, and their fruits of purest gold."

**Prepare 'Traffic Lights'<sup>2</sup> (see also This Manual p 4) labelled 'lying' on the green, 'not lying' on the red and '?' on the yellow.**

## Discussion Plan

1. Should a grown up give a six year old boy a sharp hatchet (small axe)?

2. Could a six year old boy actually chop into a tree with it?
3. If the boy does some damage with the axe, who's to blame?
4. Would it have been useful to tell a lie?
5. If George's dad had beaten George, would he have done so whilst George was still holding the axe?
6. If George had not owned up, what should have happened?

**The 'Traffic light' scenarios are:**

A little orange juice has gone from the refrigerator, but no one saw you drink it. When asked later you say "No!"

A little orange juice has gone from the refrigerator and you saw who drank it. When asked later you say "I didn't see it go!"

You copy someone else's drawing and when praised for your work you don't say that you copied it.

Something has been broken at school and the teacher asks "Who did it?"

You say nothing.

Score the results.

1. Parson Weems <[http://en.wikipedia.org/wiki/Parson\\_Weems](http://en.wikipedia.org/wiki/Parson_Weems).

2. Philosophy with Young Children – A Classroom Handbook, Philip Cam, Liz Fynes-Clinton, Kathlyn Harrison, Lynne Hinton, Rosie Scholl, & Simon Vaseo, Australian Curriculum Studies Association, 2007, Deakin West, ACT, 2600, pp 91-92.

## Teaching each other

**To show the children that they teach other people as they find out things for themselves and ask questions.**

**This lesson is an attempt to make contact with children at their own kids-speak level. Gems of children's utterances are frequently published in newspapers and magazines for readers' amusement, but in fact children are teaching each other all the things which some of us wish they didn't know. There seems room for the ethics teacher to show that they too enjoy kids-speak.**

(I know five versions of Humpty Dumpty, two of Twinkle, Twinkle. Usually one is told by the children "That's not right!" and then be asked to teach it to them. – HG)

The teacher could obtain a copy of June Factor's publications,<sup>1</sup> but otherwise begin their own collection. Some of June's collections are within the reach of age 6 children.

Teach the children a couple of new rhymes and revise the songs that they know already. Ask if they know any other rhymes. You might be surprised!

Jack be nimble, Jack be Quick  
 Jack get the mop, the cat's been sick  
 One, two, three, Mother caught a flea  
 Put it in the teapot and made a cup of tea  
 When she put the sugar in it went down flop  
 When she put the milk in it came to the top

and

Marie had ice cream  
 Marie had jelly  
 Marie went to bed  
 With a pain in her belly.

or if this is too long to memorise, try only the last two lines.

Most such rhymes can be acted, some children doing the actions whilst the others chant upon cue.

1. Okey Dokey Karaoke by June Factor and Peter Viska, Brolly Books, 45 Glenferrie Road, Malvern, Victoria, Australia, 2005, p7.

## Talking and Listening

**To get the children to listen carefully and remember accurately.**

**Although this activity used to be a popular party game, it can be also a psychological demonstration. Here it is used to give the children a good time for twenty minutes without any special message.**

Arrange the children in a circle around the room about a metre apart, whisper to one child a message and ask her/him to pass it on quietly. When the message gets to the last child ask her/him to shout it out loudly.

Is it the same message with which the game began?

For age 6 it could be a simple rhyme, but one not known to the children. Try a *'silly sausage'* statement such as:

“My house is a porcupine!”, or

“Home is where the birds fly!”

Recall part of the songs or poems used previously in this manual and see if they are remembered, eg:

Marie went to bed  
With a pain in her belly.

or

May trouble follow you always  
But never catch you.

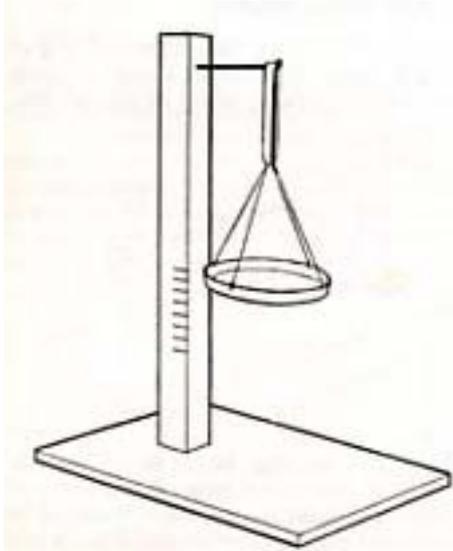
or

Twinkle, twinkle little star  
Daddy bought a motor car  
Push the throttle, pull the choke  
Of we go in a cloud of smoke  
Twinkle, twinkle little star  
Daddy bought a motor car.

## Balances

**To introduce children to what Lord Kelvin described science as: “Science is measurement!”**

Toy balances may still be obtained from kindergarten supply shops and weighing performed on coins or stones from the playground. Be sure to note the figures on butcher’s paper to encourage the children to keep records.



Furthermore a simple 'spring' balance can be made as shown in the diagram.

Punch four holes in an old tin lid with a nail, spacing them equally round the circumference. Pass pieces of string through these holes and tie them together. Now attach this scale pan to a rubber band hung from a nail. (Since it may not be possible to make the post and base in the lesson, a cardboard box could be substituted with a long piece of wire passing through from one side to the other and beyond to support the rubber band.)

If weights are not available, it is possible to graduate the balance using known volumes of water poured from a measuring jar and by making marks on the supporting stick opposite the edge of the pan. Stones can then be found which will give the same extension and these should be marked for future use as weights. The use of coins for this purpose should also be investigated.

*(Replace the above diagram with a balance that can be readily assembled in the classroom.)*

# The Water Cycle

**To impart knowledge of the physical world and how we can get/save our domestic water.**

**(We may have to improvise with graphic descriptions to make up for the absence of hands-on interactive science. – HG)**

**The teacher should bring a small kettle and a tea pot with a little water in them in a box, a mirror, paper/styrene cup, pictures of clouds, a river, and dam, and learn to do two nursery songs with actions, namely, I'm a Little Teapot and Polly Put the Kettle On. Also include A4 paper and drawing materials.**

Firstly set the kettle on top of the box and ask the children to pretend that the box is a stove. Now remind them that when water is boiled at home some clouds of water vapour come out and tell them that if they held (care to avoid scalding) a cold mirror in the clouds drops of water would **condense** on it. Get them to learn the word 'condense'.

Also remind them of how the bathroom windows get befogged when they have a hot shower or bath.

Sing Polly Put the Kettle On.

Now display pictures of clouds and tell them that these are made in the same way except that the heat comes from the sun striking the oceans, and that they don't disappear as in the kitchen or both room because they're now up the cold air of the sky.

But occasionally the clouds get so cold that big drops of water form rain, which comes down on the ground into rivers, thence to dams, and thence to out taps through pipes. Hence we can make tea in a teapot, as did our forebears before teabags, and sing I'm a Little Teapot.

Ask the children to draw a kettle, some clouds and a teapot.

Conclude by asking them to think of ways to save water, because of a drought. Write the suggestions on butcher's paper to lend some focus to the lesson.

# Magnetism

**To show the effect of magnetic forces from certain metals and electric currents.**

**It was the discovery of the relationship of electricity to magnetism by Michael Faraday that quite directly led to the mass production of industrial and consumer machines, which can make life so comfortable for us, humans, today.**

**The teacher/parent is to provide two bar magnets, some iron filings in a kitchen shaker, sheets of A4 paper, and if possible an experiment on the electromagnetic effect from a science shop.**

Allow the children to take turns. Firstly place one magnet on a table, cover it with a sheet of paper and sprinkle the iron filings onto it. The magnetic lines of force will be seen spreading from each end, most intensely near the end and becoming weaker as they radiate outwards. On separate sheets the children can sketch these lines and the outline of the magnet.

Repeat for the second bar magnet.

Now bring the magnets end to end, but with a gap of ten to twenty millimetres and note the different pattern. If the lines of force from magnet to magnet are fairly straight then a north seeking end is pointing towards a south seeking end. If the lines are divergent then two ends of the same type, north-north or south-south, are pointing towards each other.

*(Insert diagrams for patterns of magnetic lines of force from magnets, which are available in science shops.)*

# How whales walked into the sea<sup>1</sup>

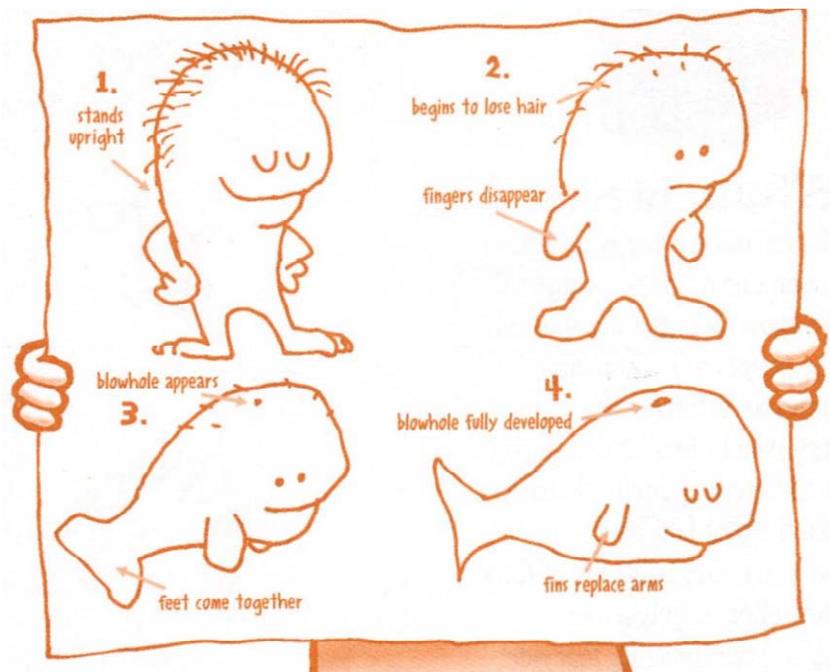
## To teach the evolution of whales.

The teacher needs access to the above book, together with any fossil specimens, or models of specimens, that can be found conveniently. Also please bring A4 paper or similar for drawing, and suitable pens.

Remind the children that pictures of whales are frequently shown on television and that in some parts of Australia they can be seen from the shore as they swim by. At other times very occasionally one dies and is washed ashore, and the local people have the problem of burying it before it decays and smells too badly.

Now read the book and set the children the task of drawing the picture here. Most will almost certainly be able to draw a wobbly circle.

All they have to do is get a big head and a little tail with stick hands and feet and then redraw with the same outline on its side.



## *Evolution of the whale*

Advise the children to ask their parents to take them to the Melbourne Museum to visit several whale exhibits.<sup>3</sup>

1. How Whales Walked into the Sea by Faith McNulty and Ted Rand, Scholastic press, Broadway, New York, NY, USA, 1999..

2. The Beast in You by Marc McCutcheon, Williamson Publishing, Charlotte, VT, USA, 1999, p 31.

3. <<http://museumvictoria.com.au/MelbourneMuseum/search/?q=whale>>.

# Budding World Citizens 1

**To get children to know a variety of children, both in their own country and other countries, and to try to put themselves in the very shoes of such children.**

**Ideally the teacher/parent obtains the cards of a UNICEF Memory Game and lays them out on a table with pictures of children facing upwards (see picture), but in 2006 it is out of print. Otherwise the teacher must find a collection of such pictures.**

One child chooses a card and the teacher asks a number of questions:



- Where do you think that this child lives? How can you tell?
- What do you notice about the outer appearance of the child?
- Do you see children like this in Melbourne?
- With which child on the cards would you like to play this afternoon?
- What game would you like to play?
- Why do you think that it would be fun?
- Where would you like to play – your house, their house or in the street?

## Budding World Citizens, no. 2

**The aim is to name the differences and similarities between children and to learn how to interact in a fun way.**

**The parent, or teacher, needs the pictures of the previous lesson (no. 1) plus a box of dress ups.**

In a circle, look at the cards of the UNICEF memory game together. Ask:

- Which child looks happy, naughty, sad, shy and how can you tell?
- Show us how to look happy, naughty, sad, or shy?

**1. Similarities and differences.** The teacher now invites the children to look at each other and her/himself.

- What is the difference between all of you here and me?
- What is the same about all of you here and me?
- Look at the pictures again. What are the differences between all of you here and the children in the pictures?

**2. Dress ups.** Choose hats, wigs, scarves, shawls, etc. from a dress ups box and try to look 'foreign.' Now act as if you can't speak each other's language but want to play together, i.e. making up a language and gestures.



**3. Winking game.** Half the children sit on a chair in a circle, and the others stand behind them with their hands by their sides. One child sits in the middle and tries to attract the attention of one of the sitters by winking. Those standing must try to stop the sitter by quickly putting a hand on their shoulder. Otherwise the sitter takes the empty chair and does the winking.

## Emotions Left and Right<sup>1</sup>

**To show how the face displays our emotions.**

**A recent study found that people express their emotions more intensely on one side of their faces than they do on the other.**

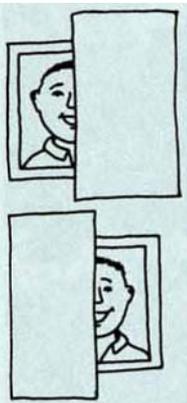
**The teacher is to organise 10 or 20 photographs of the children's family and friends a blank index card or piece of white paper sheet of paper pen or pencil. Candid snapshots are the best.**



**Try to look for photographs in which people display a variety of emotions: happiness (smiling, laughing), sadness (crying, frowning), anger (scowling), boredom, and so forth.**

Spread the photographs out in front of you.

Choose one to start. Take a blank index card or small piece of white paper and lay it so that its edge runs right down the centre of the person's face in the picture. At first cover up the right side of the picture. (Be very careful to remember this detail: because the person in the picture is facing you, the left side of his or her face is on the right side of the picture.) Look at the visible half of the face and evaluate how much emotion it shows. Then carefully slide the card over and cover up the left side of the photograph, so that you now see *other half* of the face. Examine the person's expression again. Does it seem more happy, less happy, or about the same? More or less sad, bored, or excited?



On a separate sheet of paper, make three columns. Label the first column "Left Side of Picture (Right Side of Face) More Intense." Label the second column "About the Same." Label the last column "Right Side of Picture (Left Side of Face) More Intense." After you've decided which half-face in the first picture is more intense, make a mark in the appropriate column. Set the picture aside and choose another one. Repeat the observation process with each picture, making a note in the appropriate column every time.

When you're done, add up the columns. Which side wins? Is it really true that people express their emotions more intensely on the left sides of their faces?

1. Darwin and Evolution for Kids by Kristan Lawson, Chicago Review Press, USA, 2003, pp 122-123.

