

Children's Ethics Course -

Manual 1, participatory lessons for

Age 7, ie School Grade 1



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Index – Age 7 or School Grade 1

Art of Living	
Your life as a trick 1	3
Your life as a trick 2	4
Being ordinary	5
Behaviour	
Right and wrong	6
Bad and good	7
Personal preferences	8
Fairytale	9-10
Environment	
Chocolate chip mining	11-12
Spin the Saltine	13
The very hungry caterpillar	14
Our school environment	15
Philosophy	
When does something exist?	16
Fairness	17
Loneliness	18
Values in our lives	19
Wrong ideas on stealing	20
Rights and Responsibilities	
Giving and receiving	21
Walter Tell	22-23
Teaching each other	24
Talking and listening	25
Science	
Balances	26
The water cycle	27
Magnetism	28
How whales walked into the sea 1	29
World Citizenship	
Budding world citizens 1	30
Budding world citizens 2	31
Miscellaneous	
Emotions, left and right	32

Your Life as a Trick? no. 1

To help children understand the concept of art, generally, and the art of living, in particular, and, to encourage them to think up and perform their own skills/tricks to make themselves, and others, laugh.

Collect dress ups, some toys for tricks and musical instruments.

The parent/teacher, enters wearing a bowler hat and a red nose to make the children laugh with silly antics. Have a brief discussion about clowns.

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.

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!



Your Life as a Trick? no. 2

To help children choose the most appropriate place and time to entertain others.

Use the same dress ups and instruments as for Your Life as a Trick? No. 1, plus a suitable ‘hospital’ blanket.

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!” The actors creep way 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.

Always sing a song or chant a poem, perhaps from a collection of kids speak. (June Factor publications are a good start.)

End

Being ordinary

Aim. To show that to be ordinary is acceptable in the community.

Background. How to achieve without undue strain is one of the challenges, which we all face. Too much pressure on children can be counterproductive. Yet in some cultures survival depends on children being overachievers. In this story Arthur is a very, very ordinary brown dog, whom no one would buy from his pet shop window. He tried both over achieving and being ordinary. (For a preceding story about Arthur see Preps Manual, Art of Living lesson 3.)

Materials. The parent/teacher is to provide A4 cards/sheets, pens and miscellaneous objects as recommended by Cam et al² that can be classified by their degree of ordinariness.

Objective. To collect a set of children's opinions on a white/blackboard and find out if at the age of seven children are discriminating adequately the worth of ideas.

Procedure. Ask the children to read Arthur, assisting by repetition if necessary, and then discuss ordinariness as suggested by Cam et al,² and use a white/blackboard to tabulate the answers.

Outcomes. As with all lessons there are no set right or wrong answers. The parent/teacher is free to go down the list and draw the children's attention to all aspects of ordinariness.

Assessment. It should be possible to assess the degree of understand of the topic. If further work is deemed desirable the teacher could consider having another lesson a week or so later inviting the children to further explore the topic with counter examples as suggested by Cam et al².

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 21.

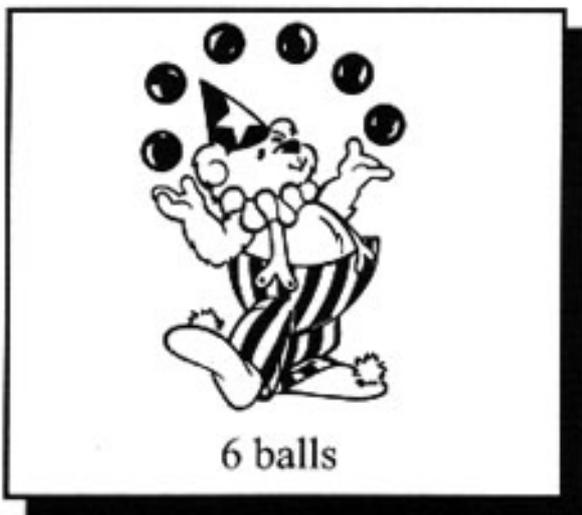
Right and Wrong

To show different ways of using 'right' and 'wrong'.

Enlarge pictures and collect balls, balloons, fruit, toys, etc.

Write the words 'right' and 'wrong' on a black/white board and encourage the children to talk about them and different kinds of behaviour.

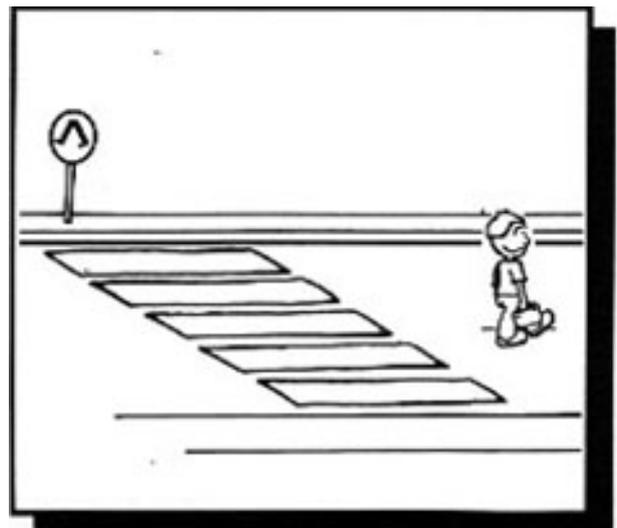
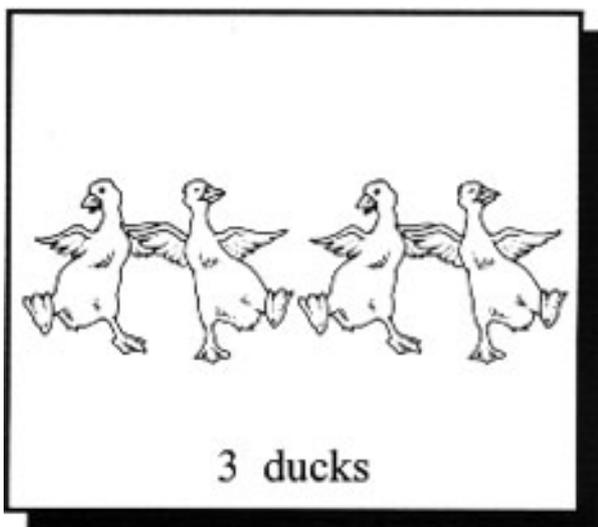
Display the objects and, together with simple arithmetic, $2 + 2 = 4$, and ask the children to count. Help them to understand why everyone can agree on some descriptive forms of 'right' and 'wrong'.



Now display the pictures: juggling bear, the quacking ducks, and the boy crossing the road.

Does the boy show the same sort of 'right' or 'wrong' as in the first two?

Ask the children to draw their own ideas of 'right' and 'wrong', and discuss them.

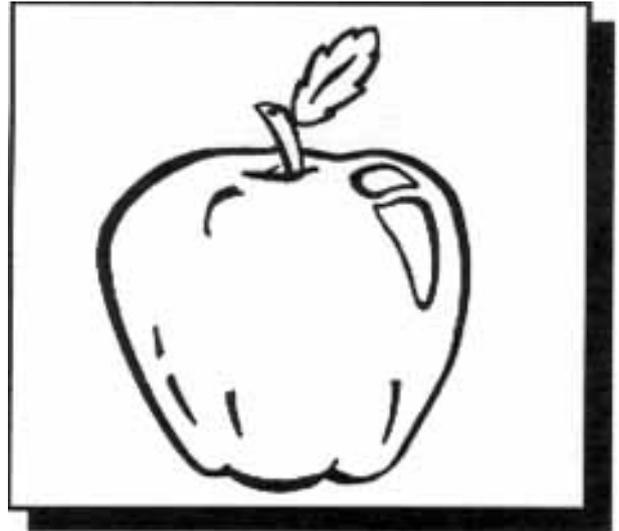
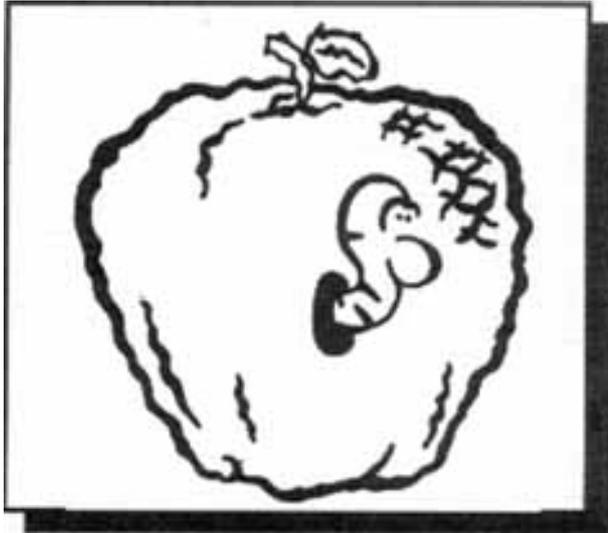


Bad and Good

To show different ways of using ‘bad’ and ‘good’.

Display objects or pictures such as decayed eggs, fruit, etc.

Write the words ‘bad’ and ‘good’ on the black/whiteboard and encourage the children to talk about different kinds of behaviour.



Is the decayed apple ‘bad’? And what about the boy, is he ‘bad’ or ‘wrong’?

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.

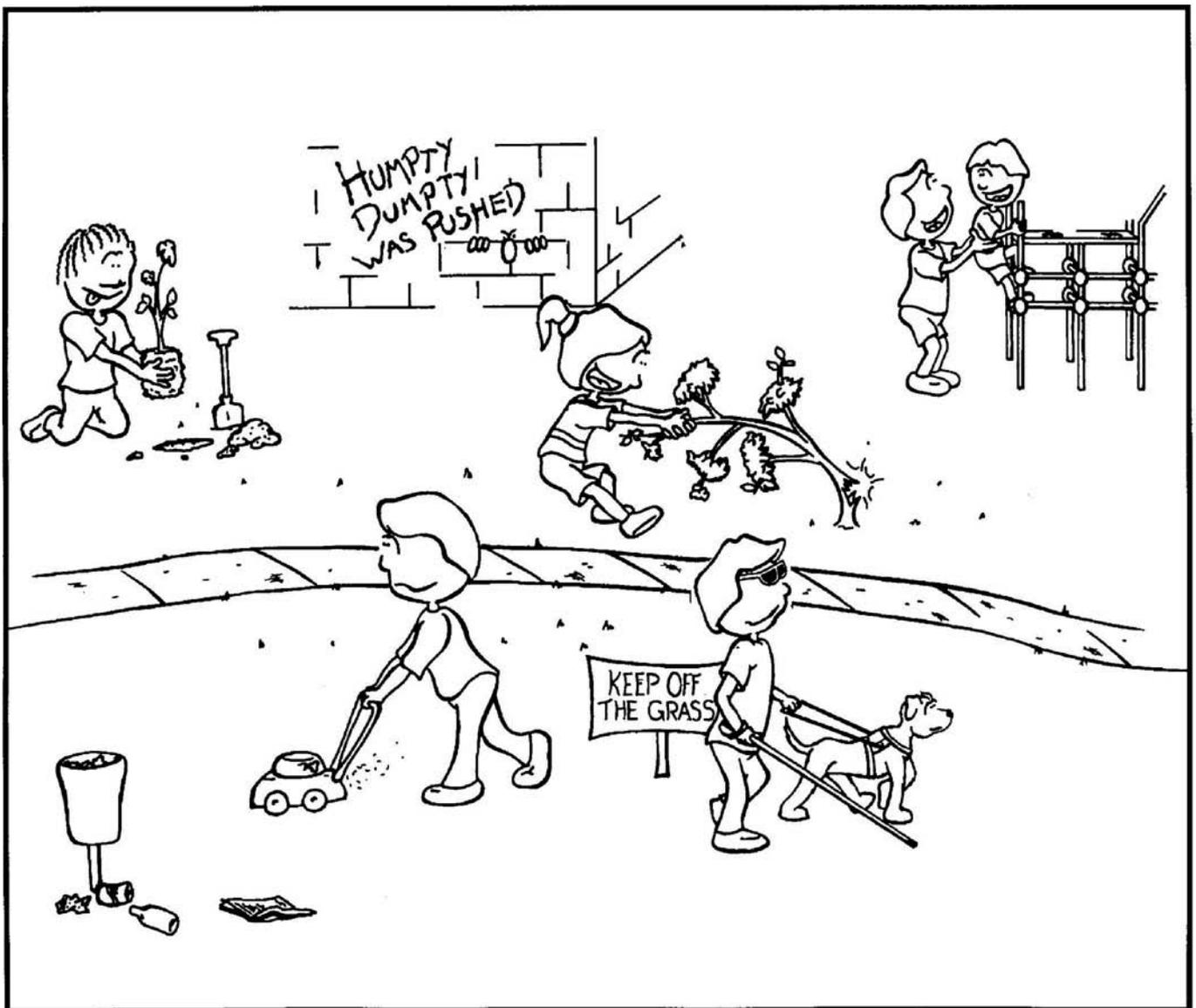
Brainstorm other examples of both ‘bad’ and ‘good’ behaviour. Divide class into groups of three or four, and assign one of the activities to each group to mime. The others guess what it is, and say whether ‘bad’ or ‘good’.

Adapted from *Resources for Studying Ethics in Primary Schools, 1996*, with permission from the Queensland Department of Education.

Personal preferences

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.

Give each child their own enlarged copy of the picture, plus highlighting pens to mark which activities were bad, good, right or wrong in colours.



The children then give the people in the picture names and write their own stories about them. Select some of the children to share stories with the others.

Fairytales

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 Grade 1.)

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.)

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.



Clever Fatih

Long ago a poor orphan boy ran through the streets of Istanbul. He had nobody and nothing. Just his cleverness.

"If I only I had five piastres, then you'd see something! If only I..."

"Here, boy, catch!" said a voice somewhere from a stationary carriage. Fatih opened his grubby hand and seven new pieces of gold glistened in the sunlight!

In a flash he thought of all kinds of ways he could spend the money.

"That's it!" he cried.

Some time later he was standing in an ice shop.

"At one o'clock a sorbet must be at the bath-house; it's for the son of the Indian Rajah"

The ice seller looked askance.

"Here is the money, the man in the carriage on the opposite side gave it to me!"

He then ran purposefully to the tobacconist.

"Bring your best cigarettes to the big bath-house, they are for the son of the Indian Rajah. Here is the money, the man in the carriage driving off there gave it to me"

He went on further to the horse dealer and hired a magnificent Arabian horse for an hour. He then rode to the bath-house. By one o'clock the bath-attendants had arrived.

"Boy, you must go!" Fatih remained seated. The bath-attendants grew angry and began to beat him. Then... there was a knock on the door. "A sorbet for the son of the Indian Rajah. The 'young prince' pretended he was unconscious.

"What have you done? Where are his clothes?" cried the desperate bath-house owner. "Go and buy the finest clothes for this gentleman!" The 'young prince' was laid on a couch and they put the most sumptuous silk clothes on him. At around three o'clock 'Prince Fatih' opened his eyes wide and asked:

"Where am I?"

"Here are your cigarettes, sire, and your horse awaits you", said the bath-house owner. After a delicious meal, Fatih gave the bath attendants some silver coins. They bowed low and humbly helped him up on to his horse.

The Sultan's daughter was standing just in the window when Fatih came by. She fell in love at once. "That is the son of the Indian Rajah", said her maid.

"I want to marry this man", said the beautiful princess.

She always got her own way and so she married her 'young Rajah'.



Adapted with permission from *Mastering the Art of Living and Becoming a Citizen of the World – It Isn't Something that Just Happens*, by Tryntsje de Groot and Emma Klarenbeek of the Dutch Centre for Humanist Ethical Education, 2002, P.O. Box 85475, 3508 AL Utrecht, The Netherlands.

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.

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!

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

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).

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.

Grade 1 - Environment 1, continued

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.

Adapted from the US National Energy Education Development Project,
<<http://www.eia.doe.gov/kids/classactivities/teachers&students.html>>.

Spin the Saltine!

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.

Teacher is to provide small square crackers (enough for each child), paper for drawing and some pictures of wind farms.

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.



Age 7 or School Grade 1

Adapted from the US National Energy Education Development Project,
<<http://www.eia.doe.gov/kids/classactivities/teachers&students.html>>.

Changing as we grow up

Aim. To show how a caterpillar changes a lot¹ and suggest that humans may change somewhat.

Background. As treated by Cam et al² this is a story about personal identity and some of the words used and the shirt-matching device are pitched at older children. However the different meanings of the word 'change' should provide enough material for seven-year-olds.

Materials. The parent/teacher should provide pictures of butterflies and caterpillars in addition to the book¹. Also some samples of sugar, honey, coins, perhaps a bike tyre or even a wheel and an ice cream cone in preparation for some role-playing on the word 'change'.

Objective.

Procedure. Explain the life cycle and talk about the (wonderful) butterfly house at the Melbourne Zoo. The talk about other meanings to the word 'change' and invite the children (1) to rearrange chairs to make more room and (2) to merely change chairs with one another. Tabulate each meaning on the white/blackboard. Now (3) display a recipe and ask them to pretend to change honey for sugar. (4) Ask them how to change a tyre? (5) Display the cone and talk about what they had for breakfast writing the foods up on the board. Pretend to buy something (6) and count the change. (7) Then distribute the 'traffic light' discs and take a vote on whether people can change.

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

Our school environment

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

The teacher should revise Lesson Behaviour 3 – ‘Personal Preferences’ and get permission to take the children walking outside to see if there is evidence of some of the activities, both good and bad, as discovered in the earlier lesson. Provide pens and A4 paper for drawing.

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 annual walk will be combined with experiments on evolution.)

End

When does something exist?

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

Background. Although this lesson is largely a repeat of “Ideas about existence” in Preps grade, it is important from the Humanist point of view because it could be extended to the hypothetical existence of supernatural persons and forces. For this reason other aspects of the Bunyip story¹ is included in each year’s manual. At the teacher’s discretion such a question could be asked following the list suggested by Cam et al² (see page 38). The teacher could invite the children to imagine the celestial teapot suggested by Bertrand Russell, together with some of the intergalactic creatures described frequently in popular science fiction.



Materials. The parent/teacher is to provide pens and scribbling paper together with green, red and yellow ‘traffic light’ discs and cards as guided by Cam et al².

Objective. To stimulate the children to question their own beliefs without any coercion. (There are no right or wrong answers to the questions.)

Procedure. Although the print is smaller than usual for age 7, some children can read it. Parent/teacher to ask them to read a little and to take a turn themselves on some pages.

After reading the story, start discussion with the ‘three questions’ (Cam et al², p 77), followed by their questions on page 37, in particular No. 7, which is also invoked in recent popular publications³ so that perhaps both all adults and children should be saying perhaps, “We just don’t know right now!”

Objective. Please keep a record of the scores of answers to the Traffic Light questions.

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, p. 38, Deakin West, ACT, 2600.

3. *The Grand Design* by Stephen Hawking and Leonard Mlodinow, Bantam, USA, 2010.

Fairness

Aim. To discuss fairness.

Background. The book *Why Do I Have to eat off the Floor*, by Chris Hornsey and Gwyn Perkins¹ provides a basis for discussion of Fairness (Cam et al²). (The book is about the dog, Murphy, asking his mistress some questions.) Most people want to be treated fairly and the parent/teacher can easily set a good example in class and withhold their own views to encourage the children to take free rein.

Read/revise the lesson, Preps – Philosophy lessons 2. If most of the children have not yet done the Preps lesson, then it should be substituted. The present lesson could be held over a week or postponed until next year.

Materials. The parent/teacher is to provide pens and scribbling paper together with green, red and yellow ‘traffic light’ discs and cards as guided by Cam et al².

Objective. To achieve expression of ideas about fairness, perhaps within their own school.

Procedure. Pass the book¹ around; it is easily read by seven-year-old children. Then ask them “Are all the reasons given to Murphy, good?” without the detail of Preps – Philosophy lesson 2 and invite them to rank the questions on Cam et al.’s page 70, remembering yet again that there are no right or wrong answers.

Outcomes. Experience has shown that these questions can provoke great hilarity. Any child to have a grievance issue at school could be supported gently and be encouraged to talk with the others about it.

Assessment.

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.

Loneliness

Aim: To explore the issue of loneliness within a community.

Background. From time to time the media report on the problems of someone who is living alone. The parent/teacher could first review the lesson Preps – Philosophy No 3, Neighbourliness, which is based on Amelia Ellicott's Garden¹ as described by Cam et al.² In this lesson Amelia Ellicott's life is taken one step further by asking about her loneliness.

Materials. The teacher is to bring a copy of Amelia Ellicott's Garden and also Philosophy with Young Children – a Classroom Handbook by Cam et al.² together with the matching hats and shirts photocopied as shown on page 96.



Objective: To recognise the implications of living alone.

Procedure. Follow through the suggested discussion plan on page 13² and lead the children in cutting out the hats and shirts and writing the adjectives on the hats and statements on the shirts. Supervise the matching.

Outcomes.

Assessment.

Comments.

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

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 13, Deakin West, ACT, 2600.

Values in our lives

Aim: to ask what is a good life?

Background. The topic of values was introduced in the lesson Preps – Philosophy No 4, Choices. The present lesson, which is guided by Cam et al.² goes into the behaviour of siblings in a family and how they may think very differently.

Materials. The parent/teacher obtains a copy of Herbert and Harry¹ and also perhaps Crazy Case by Philip Cam.³ In addition the usual supply of pens and scribbling paper should be available.

Objective: to amuse the children with the humorous side of ethics via the silly sausage examples described on page 90 of Cam et al.² and then to have role-play five different family situations as on page 23.

Procedure.

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, and Simon Vaseo, Australian Curriculum Studies Association, 2007, pp 23, Deakin West, ACT, 2006.

Wrong ideas on stealing

Aim: to look at stealing from all angles.

Background. The topic was introduced in the lesson Preps – Philosophy No. 5, Stealing, from the book, Miss Lily's fabulous pink feather boa by Margaret Wild and Kerry Argent¹, under the guidance of Cam et al.² For children who have not done the lesson the parent/teacher would be advised to present the Preps lesson immediately and follow up with the present Grade 1 lesson perhaps a week later, guided by the theme on page 28 of Cam et al.²

Materials. Please obtain the above book and provide pictures as suggested by Cam et al. on their page 28. If a convenient black/whiteboard is unavailable please provide butcher's or flip over paper and a template for drawing circles large enough for the children or teacher to write in as shown on page 29 of Cam et al.²

Objective: to ask the children to identify the types of people in the teacher's pictures and then to suggest answers to questions on Cam et al.² page 29.

Procedure. Please read the story of Miss Lily's boa and begin with Cam et al.'s three questions, page 77² followed by the discussion, group activity and summary Venn diagram on pages 28 - 29.

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, and Simon Vaseo, Australian Curriculum Studies Association, 2007, pp 28 - 29, Deakin West, ACT, 2600.

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.

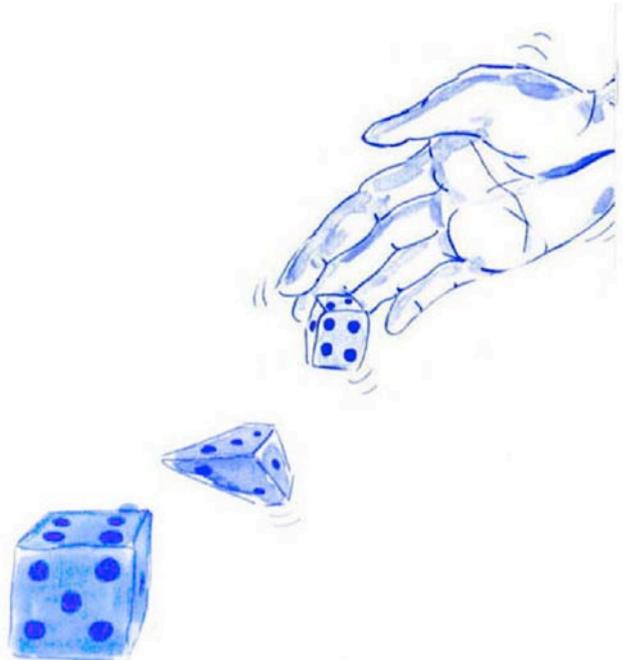
Each child opens the box and mimes what they find, whilst the others guess. Then that child takes it out and gives to someone else. If the recipient finds it nice they keep it, otherwise they pass it on, yet again.

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.**



Walter Tell¹

To discuss obeying the rules.

William Tell from Bürglen was known as an expert marksman with the crossbow. Hermann Gessler, the newly appointed Austrian governor of Altdorf raised a pole in the village's central square with his hat on top and demanded that all the local townsfolk bow before it. As Tell passed by without bowing, he was arrested. He received the punishment of being forced to shoot an apple off the head of his son, Walter, or else both would be executed.

Tell had been promised freedom if he shot the apple. On November 18, 1307, Tell split the fruit with a single bolt from his crossbow, without mishap.

Make up 'Traffic Lights' with 'obey' on the green, 'disobey' on the red and '?' on the yellow.



From left: William Tell, Walter, Hermann Gessler, William and Walter

Teacher/parent tells the legend and leads discussion about children doing what they are told, when the parent also is not doing what they are told.

Consider the following statements:

- You are playing with your toys and mum says “Get clean we’re going out, now!”
- Children are walking with their teacher down the street to a sports field and some are running ahead to be there first. The teacher says: “Wait at the next corner!”
- Someone has had an accident or feels ill and is lying on the ground. Some bystanders say: “Stand her/him up – see if they can stand!”
- Children are walking in the supermarket behind their mum feeling bored with the shopping and the signs on the lolly shelves say “Don’t touch!”
- You are out walking with a friend who picks up a handbag and goes through it taking things for her/himself. You say “Take it to the police station; it doesn’t belong to you.” Should your friend do this?

Score the results.

1. http://en.wikipedia.org/wiki/William_Tell>, <http://history-switzerland.geschichte-schweiz.ch/william-tell-switzerland-hero.html>

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 "That's not right!" and then be asked to teach it to them. – HG)

The teacher is to obtain a copy of June Factor's publications,¹ but otherwise begin their own collection. Some of June's collection are with 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 top¹

and

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

or if this is too long, 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, Vic, Australia, 2005, p 7.

Talking and Listening

Aim: 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

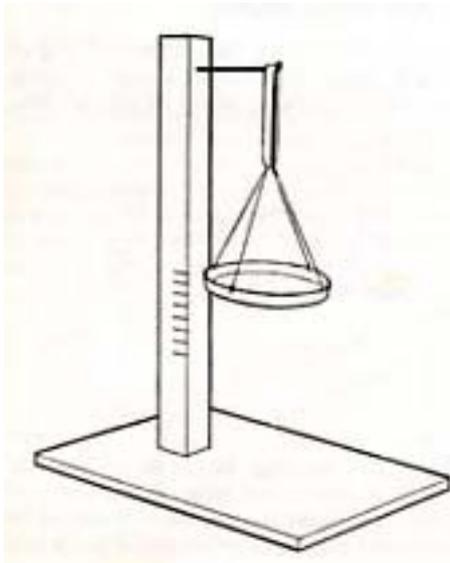
Twinkle, twinkle little star
Daddy bought a motor car
Push the throttle, pull the choke
Of we go in a cloud of smoke
Twinkle, twinkle little star
Daddy bought a motor car.

End

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 readily assembled in the classroom.)

The Water Cycle

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

(Sometimes we must 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 waters to save water, because of a drought. Write the suggestions on butcher's paper to lend some point 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.

How whales walked into the sea¹

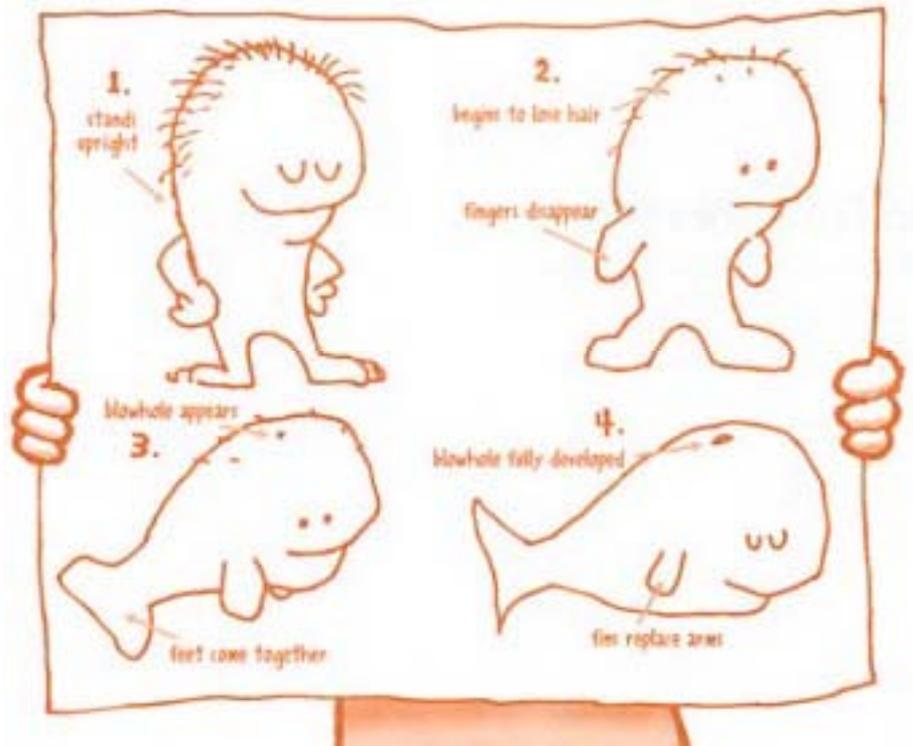
To teach the evolution of whales.

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 exhibits³

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.

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 from the lesson above (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 Right¹

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 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.

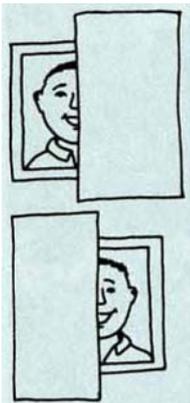
Spread the photographs out in front of you.

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 right side of the picture. (Be very careful to this detail: because the person in the picture is facing

cover up the remember



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.