



**The Park
Academies
Trust**



Philosophy For Children

Guidance and Scheme of Work

TPAT Primary Schools

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P4C: What, why and how?

What is Philosophy for Children?

Philosophy for Children describes the practice of adults and young people coming together to philosophise. It is 'for' children in the sense that they will eventually appropriate the sorts of thinking they encounter in P4C sessions to use independently in their own lives. In P4C sessions you will find:

1. Teachers encouraging children to express concerns, create questions, identify inconsistencies and to reason.
2. A concern with concepts likely to be important for everyone – but sometimes elusive and contestable – that are embedded in discussions about what should be believed, done or valued. (For example: Knowledge, truth, fairness, reality, cause)
3. The use of a language of reasoning to achieve greater clarity and precision in spoken and written discourse. (For example: Assumption, reason, example, criterion, theory)

Why philosophise with children?

Though philosophising, people seek general principles to help them work out what should be believed, done and valued. In this search, many plausible but conflicting opinions arise from individual interpretations of experience, customary opinions and differing values. When adults and children philosophise, they evaluate opinions, clarify meanings, examine justifications, identify assumptions and tackle inconsistencies that arise in dialogue. They want to come to the best answers they can but they also create questions when they notice problems. Reflecting in this way is important in learning and throughout life. Many important questions people ask themselves are best addressed through philosophising.

- People sometimes say 'mind your own business'. But when should I think something is my business?
- Fairness suggests equal treatment but it also seems fair that rewards should be merited and so unequal?
- I want to find the truth but how will I recognise it?
- Some people say they have rights but what is a right and how do people think they got them?

All adults, even if they are not philosophising specialists, should help children reflect philosophically.

Teachers may worry that philosophising will distract children from developing other important skills or getting good results. But they can be assured by relevant research that

when young people philosophise, they become more self-reliant and systematic thinkers and they also achieve better results in tests. Some may also believe that pupils need a certain level of knowledge and experience or a set of stable values before they can philosophise with sufficient insight for the practice to be worthwhile. However, it has been found that questioning supports greater understanding no matter what the base level of knowledge and experience and that children who philosophise are more likely to want to increase their knowledge of the world around them.

How to philosophise with children

How can we help children to philosophise and do it well? Here are some fundamental principles:

- Develop a culture of philosophical encouragement
- Engage in regular dialogue about what should be believed, done and valued
- Foster better reasoning through focused activities and exercises
- Draw out key concepts, themes, questions and answers which have inspired people to philosophise through the ages.

Here are some examples of concepts that could be understood more fully through philosophical questioning and dialogue.

Literature: Love, democracy, fairness, justice, goodness, power, anger.

Humanities/ social studies: justice, globalisation, history, truth, cause, evidence, interpretation.

Arts: beauty, art, imagination, reproduction, real, copy, meaning.

Religious Education: belief, faith, truth, morality, tolerance.

Design Technology: purpose, economy, value, elegance, simplicity, effectiveness, originality.

ICT: knowledge, entertainment, games, reality, legality, morality.

Citizenship: rights, duties, justice, fairness, rights, freedom, welfare, community, enterprise.

Science: science, experiment, evidence, knowledge, theory

PSHE: wellbeing, identity, choice, freedom, values

How to philosophise with children

Developing a classroom culture of philosophical encouragement means taking a certain stance towards your pupils. These are some of the impressions you will need to create through your actions:

- I am interested in your ideas
- I will show my interest by listening and responding to you
- I am confident that you are the sort of person who can come up with ideas and values
- I am working for us to create a classroom community in which we are a group of thinkers who can work through questions and answers together.

Developing a culture is a bit like creating a story about your group. You will be helping the pupils see themselves as being capable of philosophising.

Negotiate some guidelines and aim for a community of enquiry

It's a good idea to negotiate some guidelines before you start the first session. Ask the pupils what they think should happen in a discussion that matters. They are likely to say people should listen, take turns and not insult or make fun of others. These are good starting points for your guidelines. It's also good to add something like 'give reasons, imagine examples and ask questions'. Draw attention to the guidelines regularly and, as time goes on, you can ask the pupils if they want to suggest any changes (with reasons of course).

Community of enquiry: You may want to aim for a community of enquiry in which there is a feeling of mutual respect and attention giving but also a search for understanding, meaning, truth and values supported by reasons.

Starting points for philosophical dialogue

The starting point for a philosophical dialogue is an experience shared by the participants. The nature of the experience can vary. It could be:

- Reading a story, dialogue or documentary
- Looking at an image or watching a short film
- Listening to a speech or music
- Pondering a question
- Taking part in an activity
- Contemplating an object

Steps for an effective P4C session

It is important for the group that everyone sits in a circle or horseshoe, not only as an aid to good listening but also to indicate that everybody's participation is equally valued.

1	Share the resource/stimulus	Create an experience for the group by reading, watching, listening or enacting the chosen material.
2	Establish significance	Having shared the resource, ask pupils what they find interesting or important in it. Invite them to talk in pairs at first and then share with the class. Write statements, key words and questions on a whiteboard or flipchart. Continue until you have filled the space or come to a point where you think there is enough to provide some choice but not so much that confusion sets in. Have a little bit of encouraging conversation

		about the responses but don't get too bogged down with detail at this stage.
3	Negotiate a question	<p>In each resource you will find some suggestions about key issues and possible questions. Use this, and your own judgement, to negotiate a few questions that bring together some of the pupils' responses and your own preparation. Depending on the age of the pupils, your next moves will be one or more of the following:</p> <ul style="list-style-type: none"> -There is an interest in X and Y, how about this as a question? -We could take this question as it is. How about that? -Let's try to write a question together. Any ideas for wording? -Can anyone suggest a question that takes some of these responses into account? Take a minute and see what you can come up with. <p>You could negotiate two or three suitable questions, then ask pupils to vote for their preference or just stick to one. There are opportunities here to articulate why the chosen question has philosophical potential. This may help pupils develop an understanding of the nature of philosophising. Pupils need to be taught the difference between open and closed questions. See Appendix 1</p>
4	Generate first thoughts	<p>Have pupils share their first thoughts about the question in pairs then ask for volunteers to share with the class. Each speaker will choose the next one. Ask pupils to indicate they have something to say by resting a 'thumbs up' on their knee. This is less distracting for everyone than putting a hand in the air. Don't interrupt at this stage but have a notebook on your lap so key words and expressions can be noted down. Use simple expressions to encourage pupils to get more involved 'go on' or 'reason?' or 'example?'</p> <p>Remind pupils of the main question and ask what they think now.</p>
5	Attempt philosophical dialogue	<p>Carry on the dialogue from your requests at the end of the last step. Continue to allow pupils to choose the next speaker or tell them you will choose the next speaker from now on. Over time, try both strategies and note the advantages/ disadvantages of each.</p> <p>Appendix 2</p>
6	Generate last thoughts	<p>This is talking about the final thoughts in this session, not that they are the final thoughts forever! There may be opportunities to continue with some strands of the dialogue, create new questions or focus more on key concepts. One simple strategy for generating last</p>

	<p>thoughts is to have pupils write down a few sentences or draw a picture and explain it to a partner. You could ask a few people at random to report back and then close the session.</p>
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Points out of five: You can also use the session to get an impression of the children’s attitudes to the practice of P4C by using a scale of responses from 1 to 5. This is convenient as it corresponds to the number of fingers on a hand. Create a list of items you want to monitor. Take a tally of numbers of each score for each item. How many fives were shown, how many fours and so on? A suggestion list follows. Some items focus on the group and some on the individual. They point to the types of thinking and acting that are particularly valued in P4C: critical, creative, caring and collaborative.

- We help each other to think well
- We give reasons and examples
- I am happy to be questioned about what I think
- We ask others what they think and why
- I notice some of the ‘big ideas’ in our discussions
- We disagree without quarrelling
- I feel I can speak if I want to
- I feel safe in this community
- I think people in this community care about me
- I am getting to know people better through listening to what they say

In this way, you gain some feedback about what the children think about the sessions and their part in them. The feedback gives you things to talk about to individuals and groups. If they are not happy to be questioned, why not? Is it possible for others to help? Could some things be changed?

Focused dialogues and activities

Sometimes it good to have a dialogue that is focused by the structure of an activity, a role play, or a provocation (when the teacher pretends to hold an implausible believe that children are likely to challenge). There are plenty of resources on the P4C website that you can use to initiate focused dialogue. The steps to follow will be explained in each resource. Many of the activities are best done in small groups. By using focused activities, you and your pupils will:

- **Gain variety:** Children like a change sometimes. A role play or provocation can be set up to require dialogue and reason giving whilst also providing a change of atmosphere. They are often enjoyable for teachers and pupils alike.

- **Improve reasoning:** You might want to spend some time showing children how to use a term like *assumption* how to imagine opposing arguments, or how to use conditional reasoning with *if...then sentences*.
- **Explore concepts:** Open dialogues often have multiple themes that pull pupils interests and questions in different directions. Interesting ideas are expressed but you feel some concepts require further investigation or clarification. In this case, it would be appropriate – in the next session – to present pupils with an activity that helps you focus their attention on a single concept or cluster of related concepts.

Individual thinking and writing

Keep philosophising alive by continuing to talk to individual pupils about past and present dialogues. Ask them in passing what they think, ask if they would mind you calling on them next time in a whole class dialogue. Ask them if they have talked to friends and family about any of the questions you have discussed together and whether they have any new questions.

Writing can be an aid to thinking. Give pupils note books and encourage them to write and draw their thoughts following open and focused dialogues. You could provide pupils with prompts such as:

- What were the most important (or interesting or surprising) points from your reasoning/ discussion about _____ ?
- What distinct reasons would you give for agreeing or disagreeing with the claim that _____?
- Think about and write down two questions about _____ because you would like to hear what other people think.
- Write 3 examples of _____ .
- What are some of the criteria for _____?
- In five lines, predict would happen if _____.
- How do you think _____ and _____ are related?

Reading pupils writing can give you a valuable insight into the thinking of pupils who speak least during class discussions.

Sometimes a good strategy is to take a ‘writing break’ during an open dialogue. This can work to get everyone thinking, to give you the chance to collect your thoughts or get some input from pupils who have not contributed orally.

See Appendix 3 for suggested writing framework.

KS1 P4C Lesson Plan

Follow these steps whilst referring to the Year 1 and Year 2 Curriculum Map, Sentence Strands document and Speaking & Listening Skills document.

Use a variety of KAGAN strategies, BLP muscles and all your other wonderful teaching skills.

The role of the facilitator is to aid, direct and prompt the children's discussions.

1. Stimulus – Share and engage
2. Thinking Time Question/s (TTQ)
3. Present key concepts
4. Present Discussion Question (DQ) and ensure children understand what it means
5. Model thinking aloud a variety of responses to the DQ using the relevant Sentence Strands (SS) and Speaking & Listening Skills (S&L).
6. Pupils discuss DQ using SS and S&L. Share ideas and address misconceptions while ensuring the question is being answered.
7. Pupils discuss DQ using SS and S&L.
8. Share and celebrate.
9. Conclusion: What are our 3 key responses to the DQ?



Year 3 P4C Lesson Plan

Follow these steps whilst referring to the Year 3 Curriculum Map, Sentence Strands document and Speaking & Listening Skills document.

Use a variety of KAGAN strategies, BLP muscles and all your other wonderful teaching skills.

The role of the facilitator is to aid, direct and prompt the children's discussions.

The aim is that by the end Year 3, pupils are beginning to formulate their own P4C Discussion Questions as a class.

1. Stimulus – Share and engage
2. Thinking Time Question/s (TTQ)
3. Present key concepts
4. Present two Discussion Questions (DQ) and ensure children understand what they mean.
5. Thinking Time – get ready to vote for one DQ.
6. Class votes for DQ.
7. Model thinking aloud a variety of responses to the DQ using the relevant Sentence Strands (SS) and Speaking & Listening Skills (S&L).
8. Pupils discuss DQ using SS and S&L. Share ideas and address misconceptions while ensuring the question is being answered.
9. Pupils discuss DQ using SS and S&L.
10. Share and celebrate.
11. Conclusion: What are our 3 key responses to the DQ?



Thinking Moves

Ideas, games and strategies that can be used for quick P4C debating or across the curriculum.

Introduction

Thinking Moves can be used in diverse settings such as conferences, teacher education, outdoor residentials, summer schools and classrooms with learners as young as three.

The ideas can be used in small groups, but also adapted versions can also be used with very large audiences. The activities described here have been specially selected for the classroom, but application possibilities are endless. They introduce bodily moves, an important kinaesthetic element in what is traditionally regarded as a field concerned only with texts and the written word. Philosophical enquiry requires more than just 'headwork'. Whole bodies are involved when people explore ideas often held dearly for many years and may have become somewhat 'fossilised'. When respectfully challenged in enquiries, passionate commitment to our own points of view can sometimes lead not only to heated discussion, but even the experience of disturbing exploration. The strategies encourage students to commit themselves to a stance, rather than 'sitting on the fence'. Critical enquiry requires the courage to make explicit what one believes, and also the need to be sufficiently open-minded to be moved in one's own thinking by thinking with others.

External dialogue profoundly changes internal dialogue (the conversations you have with yourself). Introducing physicality can help move learners out of their comfort-zone, a necessary condition for long-lasting learning.

Finally, Thinking Moves motivates and encourages learners to work collaboratively and cooperatively in a playful and enjoyable manner. They dramatically increase engagement (e.g. Mad Hatter's Tea Party) and fun (e.g. Philosopher's Fruit Bowl) when exploring ideas. The strategies express respect for individual voices and offer increased opportunities to listen responsively to the ideas of others and to build on them. You can carefully plan for whole sessions, or include short versions of them in any lesson.



Stand-up game

Resources A small group of people

Organisation No tables; chairs in a circle.

Procedure Begin by asking everyone to sit in a chair. Without being allowed to speak, or show your intentions in any other way each person has to take turns in standing up. The aim is simple – everyone must stand up. The rule, however, is that no two (or more) people can get up at the very same time. If this happens, everyone must sit down and start the game again. When people don't know each other's name it is a good idea to let people say their name when they get up.

Giving reasons

Resources Ropes. Sheets of A4 and 1 large felt tip.

Organisation No tables; chairs in a circle.

Procedure Choose a resource that provokes the giving of reasons. John Burningham's *Would you Rather* is excellent for young learners. Cards from the game *Would you Rather* (www.zobmondo.com) are more suitable for older learners.

Stage 1 **Organising the space.** Put a rope on the floor in the middle of the circle to cut the circle in half. You can make a cross with another rope offering 4 quadrants to allow 4 choices. Write the choice on A4 paper and put them in the spaces on the floor.

Stage 2 **Offer individual thinking time.** After a few minutes reflection, ask learners to stand in the space that represents their choice.

Stage 3 **In small groups.** The groups that have formed in between the ropes form small circles and explain their reasons to each other.

Stage 4 **Strong reasons.** Each group decides which of their reasons are the strongest.

Stage 5 **Plenary.** Each group offers their strong reasons and tries to persuade others to join their group.

Stage 6 **Change of mind.** After some thinking time, ask learners to move to another place if they have changed their mind. Evaluate the reasons that persuaded some to move places.

Community of enquiry

Resources	Post-it notes. Sheets of A4 and 6 large felt tips. Large beads or counters or shells.
Organisation	No tables, chairs in a circle.
Procedure	Ask participants to sit in the circle. If they are new to each other, ask each person just to say their name and where they are from.
Stage 1	Individual thinking time. After presenting your starting point (story, question, problem, film, newspaper article etc), give each participant a post-it note and ask them to reflect on ideas that most interested or puzzled them. Any questions already perhaps?
Stage 2	In small groups. Develop a question collaboratively. Construct a new one or choose one from the group by consensus. Write your question down on the A4 piece of paper and put it on the floor for all to see.
Stage 3	Each group explains their chosen question, other students often ask clarification questions at this stage.
Stage 4	Beads or counters are handed out and each person can cast their votes by putting beads/counters on their selected piece of paper (not two on one and the same).
Stage 5	The question with most votes is the starting point. The focus of the subsequent enquiry is to answer that question.
Stage 6	Before starting the enquiry (length minimum 20 mins), suggest ways in which participants can take turns (e.g. put up hand to indicate you want to speak, current speaker nominates next speaker and so on). Ask the person whose question has been chosen to start off the discussion. Avoid giving your opinion – you are there to facilitate, not join in. Instead try to ask questions to help participants deepen their thinking. What assumptions underlie that? What are the implications of that? Does everyone agree with that? Who doesn't agree with that? Can anyone give an example of that? Can anyone provide a

counter example? What evidence would we need to support that?

Evaluating with Blobs

Resources	Copies of a Blobtree (www.blobtree.com)
Organisation	Nothing specific, but you can put the blob on a large screen/ whiteboard. It makes life easier to number the various Blobs, so they are easy to identify and talked about.
Procedure	After a lesson give out a copy for all or put on screen.
Stage 1	Ask learners with which Blob(s) they most identified with during the lesson. They can mark or colour-in their Blobs. Give them plenty of individual thinking time.
Stage 2	Let learners share their reflections in threes or fours (larger group sharing is good but can take longer). Feedback to the whole group – a fellow member speaks on another’s behalf.
Finally	Identify where various people are on the sheet and where they would like to be as a means to progress together and to develop rules.
Variation	Enlarge one copy and get each person to colour in or mark their character so that you can see how the whole group fits together.

Easy or hard questions

Resources	Scrap pieces of A5 paper and a pen.
Organisation	Possible with very large groups.
Procedure	Ask participants to think of one easy and one hard question they can ask others in the room and to write both down on a blank (loose) scrap piece of paper.
Stage 1	People walk around the room and decide on one person to ask their question to. Give them a choice – Easy or Hard question? Ask them the question they choose and wait for their answer. Take turns. Then swop the pieces of papers and move on to another person. Continue doing this for some 10 minutes.
Stage 2	Explore plenary what makes a question easy or hard. Which questions would you like to spend more time discussing? Draw

out of the discussion that most hard questions are questions that have central concepts in them with contestable meanings

Categorising Questions

Resources	A1 pieces of paper and 6 various colours large felt tips.
Organisation	Break out groups with ideally 5 seats around a table. Put one piece of flipchart paper on each table with one felt tip.
Procedure	Choose an everyday object (e.g. cell phone, keys).
Stage 1	Ask the groups to brainstorm as many questions as they can that they would like to ask about this paper. Tell them not to think about it too much and just get a wide variety of 10 questions down on paper.
Stage 2	Now ask the groups to classify their questions. If a question is factual ask them to put a symbol of a book next to it. If a question is an open question ask them to put a smiley face next to it. If a question is a closed question ask them to put a tick next to it. Finally, for a philosophical questions ask them to use a smiley face with a question mark on top. More important than anything here is the discussion they will have about the difficulty of distinguishing between these four categories.
Stage 4	Take the completed flip chart sheets with questions and symbols and pass them down one table (clockwise). Ask the groups to look at the questions and symbols from the other groups and see if they agree with their classifications. If they don't they can put their own symbols beside them. Each group needs to identify at least one question they want to ask the other group.
Stage 5	Plenary. Spend time (at least 10 minutes) on the questions they pose to each other. Pull together the various threads of what these four categories mean

Stirring the Beans

This is an excellent way of mixing existing groups of 4 or 5 sitting at one table, but it quickly leads to chaos. Really important to follow instructions exactly!

- Ask each group to number themselves 0-3 (if 5 in the group they will have two 0's)

- Ask those who are 0 to stay at the table
- Ask those numbered 1 to move on ONE TABLE clockwise
- Ask those numbered 2 to move on TWO TABLES clockwise
- Ask those numbered 3 to move on THREE TABLES clockwise
- Ask those numbered 4 to move on FOUR TABLES clockwise

Mad Hatter's Teaparty

Resources	Chairs and a list of about 8 previously generated questions.
Organisation	Can be done with groups as large as 80. Procedure Ask participants to arrange their chairs in two lines 'knees to knees'. It sometimes helps when explaining this strategy that another name for this activity is 'speed dating'.
Stage 1	Take each of the questions put on A4 in turn and in pairs people should try and answer the question. Move on when it becomes obvious that the discussions are 'drying up' (usually 3 or 4 minutes).
Stage 2	After each question has been aired, ask people to stand up and move on one chair to the left (clockwise). They will now have a new partner. Read the second question to the group and so on. Continue until all the questions have been discussed or time has run out.

Philosophical Fruitbowl

Resources	A group of not less than 8 people.
Organisation	No tables; chairs in a circle. Procedure This is a great game to examine beliefs and points of view.
Stage 1	In this a non-philosophical warm-up to the game. You go round the circle and give each person the name of a fruit. With a group size of 30 a helpful number of fruits is 5 (e.g. oranges, apples, bananas, strawberry, pears). Go round the circle and end up by giving yourself a fruit name too.
Stage 2	Now stand in the middle of the circle and call out one of the fruits, say apples. All the people who are apples must quickly swap seats. As they do so, you must try and sit on an empty chair. If you manage to do so, one of the other players will be

left in the middle. This person now becomes the new caller and calls out another fruit. So the game continues. At any time, the caller may also call 'fruit bowl' in which case everyone must change places.

Stage 3 Don't use fruits, but 'things you observe', e.g. all those wearing jeans have to swap places.

Stage 4 Introduce philosophical statements e.g. those who believe in an afterlife have to swap places, or everyone who disagrees with the author in this text who claims that ... etc It is a playful way of getting people to commit themselves to certain statements, to see physically whether there are differences of opinion, or simply to make sure people sit in different places.

Mantle of the Expert

Resources Appropriate Music, A4 pieces of paper and 6 various colours of felt tip pens.

Organisation No tables; chairs in a circle. Procedure Divide the class into small groups of 5.

Stage 1 Let each group choose a moment in the story they would like to 'freeze-frame' (like a DVD that has been paused). Play music in the background to add to the atmosphere.

Stage 2 When ready (usually within 10-15mins) each group acts out their 'freeze-frame' to the others. After each frame ask individuals make clear who or what they were acting out.

Stage 3 From their expert perspective (i.e. the character or thing in the story) invite them to ask probing questions and write them down on A4 sheets of paper.

Stage 4 Use a selection of questions for Mad Hatter's tea party or Choose one question democratically and start a Community of Enquiry.

Revolver

Resources Rope

Organisation No tables; chairs in a circle.

Procedure Choose a controversial topic. Put a rope in the middle of the circle so that the circle is 'sliced in half'.

Stage 1	Introduce the topic (For example, 'Britain should/should not host the Olympic games in 2012'). Give each side a chance to think of some arguments for and against.
Stage 2	Tell one side to start arguing for and the other side against. They need to take turns and be constructive. Remind them not to 'shoot each other down' (despite what the name of the game suggests!).
Stage 3	After 5 minutes or so, ask them to get up and move (revolve) three places clockwise. The people who have crossed the rope now have to argue for the opposite position they have just argued for.
Stage 4	Continue in this way until everyone has argued for and against.
Stage 5	Finally, give everyone the opportunity to go the side they agree with most. If undecided they can stand on the rope.
Stage 6	Ask feedback from various people and plenary assess their reasons and arguments.

Joker card

Resources	Laminated large or small joker from a pack of cards.
Organisation	Give each person a joker or enlarge one for the whole group to use.
Procedure	Explain how to use the joker. In a game of cards the joker is the one who breaks the rules, who isn't governed by them. In any dialogue there are implicit rules and strategies and authorities. Sometimes they need to be changed or adapted. Whenever a learner believes that intervention at a strategic level will benefit his/her participation, pulling the joker is a good idea.
Stage 1	Invite learners to pick up the joker and promise that the dialogue about 'content' (e.g. answering a question) will stop immediately.
Reminder	It is often necessary to keep reminding learners how to use the joker. It makes it possible to dialogue about the dialogue (i.e. to metadialogue together). They can be about more trivial things, such as the need to have some air in the room by opening a window, or a change of direction regarding content. Make sure that such interventions are constructive (e.g. 'I don't think we are making much progress with this question, I suggest that')

and not a way to 'jump the queue'. Interventions can also be about the way people perceive they or others are being treated. All decisions need to be put to a democratic decision-making process.

Venn Diagrams

Resources	Two ropes or hoops
Organisation	No tables; chairs in a circle.
Procedure	Put the hoops or ropes on the floor in such a way that they partly overlap ('butterfly'). Let each hoop/rope represent an abstract concept.
Stage 1	Bring examples that can be put in the circles, e.g. objects, pictures, photos and ask them in pairs to choose where they should be put in the circles. For example, you can choose the concepts 'art' and 'beauty' and ask learners to bring in examples.
Stage 2	Ask everyone to put their example in the circle(s), or outside the circles.
Stage 3	Ask learners to walk around and decide in pairs whether they disagree with the place of certain examples and/or have questions to ask about the particular placing of an example. If so, all sit down and start an enquiry.
Stage 4	When exhausted one example, move on to others and so on.

Concept Lines

Resources	A long rope, A4 sheets of paper and large felt tips.
Organisation	No tables; chairs in a circle.
Procedure	Put a rope in the middle of the room and A4 sheets with two opposing abstract concepts on either side of the rope.
Stage 1	Suggest examples that can be put on this continuum. For example, if the concepts are 'choice' and 'no choice' you can suggest e.g. 'being a teacher', 'eating food', 'being me', 'dying'.
Stage 2	Ask them for more examples.

- Stage 3** In pairs perhaps let them make decisions about where the examples belong.
- Stage 4** Invite volunteers to show by standing on the rope where they place the example. Ask others whether they agree. Start a discussion with each example that provokes disagreement.

Space Odyssey

- Resources** Cards, large felt tip pens, timer Organisation Tables and chairs in one large horseshoe.
- Procedure** Each person gets a role allocated in the following way. Write the following roles (or others you devise) on cards and put them on the tables for all to see: househusband, architect, politician, doctor, pregnant woman, movie director, natural scientist, teacher, child, baby, nurse, cleaner, PhD student, actor, author, painter, musician, policewoman, taxi-driver, professor, guard, hairdresser, chemist, dog, arms dealer, astronaut, pilot, engineer, footballer, rockstar, journalist, priest, disabled plumber.
- Stage 1** Present the following scenario. In the corner of the room is a space ship. The Earth will self-destruct in about 15 minutes, but there are two spaceships that will leave the Earth. The first carries 6 passengers and will leave in 10 minutes. That one will definitely leave safely. The second spaceship can only carry 4 people and will leave 5 minutes later are the second. This may or may not be on time. Everyone else will most certainly die.
- Stage 2** Give everyone 5 minutes to rehearse strong arguments for why they deserve a place on the space ship.
- Stage 3** The group has to decide who goes and who stays.
- Stage 4** Set the timer for 10 minutes and guard the spaceship. Only the chosen ones are allowed to enter. Make sure of strict timekeeping. After exactly 10 minutes make sure 6 people (and no more!) board the ship. Do the same with the second ship.
- Stage 5** Use the remainder of the time to discuss the activity. Some may be angry, so allow time for this. Develop some second-order questions in small groups

Types of Questions

Open-ended:

Various opinions can be discussed and could lead to a philosophical discussion

Closed:

These questions have a clear answer: Yes or No with no more discussion

Factual:

We can find the answer by looking back at the stimulus or through research

Philosophical:

A bigger question which discusses important ideas in life and is not always obviously linked to the stimulus.

Appendix 2

Stem sentences to aid discussion

You have the right to be listened to

Orange – Caring

I am interested by.....'s idea...

I like whatsaid when.....

In reply to.....I feel.....

I found what.....said was helpful because....

I'd like to change my mind because....

Black – Collaborative

I agree with.....because.....

I'd like to add to.....

I'd like to build on.....

I'd like to support.....

Green – Creative

I'd like to link an idea.....

I'd like to contrast.....

I'd like to compare.....

I'd like to give a different view.....

I'd like to bring in information on.....

Red – critical

I'd like to go back to

I'd like to challenge

I disagree with.....because.....

I'd like a reason for your thoughts on.....

I'd like to question..... because.....




Rules

1. Take turns, no hands up
2. Be respectful of others people's opinions
3. You must contribute
4. Speak so that everyone can hear you
5. Discuss ideas rather than opinions
6. Talk to each other, not just the teacher
7. Keep to discussion points
8. Respond to the points of the people before as well as sharing your own thoughts.





Appendix 3



The diagram consists of a central blue circle. Surrounding it are eight rectangular boxes, each containing horizontal lines for text. The boxes are arranged in a circle around the central circle, with four boxes on the left and four on the right. There are eight question marks in circles, placed around the boxes and the central circle. The question marks are located at the top left, top right, middle left, middle right, bottom left, bottom center, bottom right, and far right.

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 1	<p>BBC Two - Telling Tales, English - Anansi and Turtle, 'Anansi and Turtle' (animation)</p> <p>TTQ: What is the message of this story?</p> <p>Key concepts: Greed, selfishness, truth, sharing, revenge</p> <p>DQ: Should we always share?</p>	<p>Dr Xargle's Book of Earthlets - YouTube</p> <p>TTQ: What strange ways does the alien teacher describe babies and other humans?</p> <p>Key concepts: Making mistakes, images and words, language, learning</p> <p>DQ: Do we learn more through pictures or words?</p>	 <p>TTQ: How do these bright flowers make you feel? What do they make you think about?</p> <p>Key concepts: happiness, giving, receiving, nature</p> <p>DQ: Do flowers make you feel happy?</p>	<p>I can sing a rainbow Early Years - Nursery Rhymes - YouTube</p> <p>TTQ: What colours did you see?</p> <p>Key concepts: preferences, opinions, belief, evidence</p> <p>DQ: What is your favourite colour?</p>	<p>Odd one out:</p> <p>Secretly, describe each of the following items</p> <p>A tree A pencil A rubber</p> <p>TTQ: What am I describing? How do you know?</p> <p>Key concepts: similarities and differences</p> <p>DQ: Which is the odd one out? Why?</p> <p>Additional ideas: Numbers, eg 6 7 56 Three colours Three sports etc</p>	<p>Carnival of the Animals Listening Game - YouTube</p> <p>(Do not show image on screen initially)</p> <p>TTQ: Did anyone have a picture in their head when they listened to the music? Why do you think different children had different pictures in their head?</p> <p>Listen to music again with image on for activity.</p> <p>Key concepts: Imagination, characters, using evidence, movement</p> <p>DQ: Can music be seen?</p>
Year 2	<p>Giraffes Can't Dance Movie - YouTube</p>	<p>Picture of a girl looking very happy:</p>	<p>The Boy and the Drum</p>	<p>The Gruffalo by Julia Donaldson. Children's read-aloud</p>	<p>Picture of money Money, money by Abba</p>	<p>PSHE EYFS / KS1: Feeling Better - Jealous - BBC Teach</p>

	<p>TTQ: What are the key messages?</p> <p>Key concepts: Individuality, kindness, perseverance</p> <p>DQ: Is it better to be like everyone else or to do things differently?</p>	 <p>TTQ: What emotion is this girl feeling? How can you tell? What makes you feel happy?</p> <p>Key concepts: Happiness, emotions.</p> <p>DQ: Can we have happiness without sadness?</p>	<p>BBC Two - Telling Tales, English - The Boy and the Drum, 'The Boy and the Drum' (animation)</p> <p>TTQ: How is the boy making the man feel?</p> <p>Key concepts: Respect, frustration, anti-social behaviour.</p> <p>DQ: Should we be free to do what we want when we want?</p>	<p>(audiobook) with colour illustrations. - YouTube</p> <p>TTQ: Which is your favourite character and why?</p> <p>Key concepts: Bravery, truth, survival, intelligence</p> <p>DQ: Is it ever ok to lie?</p>	<p>Does money make the world around? What would the world be like without money? Can money buy happiness?</p>	<p>TTQ: What does jealousy mean? How does jealousy feel?</p> <p>TTQ: When have you felt jealous?</p> <p>Key concepts: Jealousy, feelings, including others</p> <p>DQ: What can we do when we feel jealous?</p>
Year 3	 <p>TTQ: What does this image mean to you?</p> <p>Key concepts: Bravery, appropriate behaviours</p>	<p>Something Else - YouTube</p> <p>TTQ: What are the key messages?</p> <p>Key concepts: Loneliness, friendship, fitting in, belonging and difference</p>	<p>Panda Bear at Chinese Circus - YouTube</p> <p>TTQ: How do you feel about seeing the panda performing?</p> <p>Key concepts: Empathy, animals, entertainment</p>	<p>Team GB Golden Moments London 2012 - YouTube</p> <p>TTQ: What are the key messages?</p> <p>Key concepts: success, celebration, pride, achievement</p>	<p>CBBC Newsround Pictures Pics: Kids' cracking inventions</p> <p>TTQ: Which inventions did you like and why?</p> <p>Key concepts: Creativity, science, being useful</p> <p>DQ1: Do all inventions have to be useful?</p>	<p>Little Red Riding Hood Story Read Aloud Twinkl Go! - Bing video</p> <p>TTQ: What are the key messages in this story?</p> <p>Key concepts: Following rules, talking to strangers</p>

	<p>DQ: Does Everyone have a lion inside?</p> <p>TTQ2: When have you shown bravery (your lion inside)?</p>	<p>TTQ2: When have you been lonely? When have you included others?</p> <p>DQ1: Is it important to fit in?</p> <p>DQ2: Should always include everyone?</p>	<p>DQ1: Should we use animals for entertainment?</p> <p>DQ2: Should all animals be kept in the wild?</p>	<p>DQ1: What does success mean in sport?</p> <p>DQ2: Is winning or taking part the most important?</p>	<p>DQ2: What skills do inventors need?</p>	<p>Possible DQs – teacher facilitate pupils writing a DQ as a class:</p> <p>Should we always follow the rules?</p> <p>What is a stranger?</p> <p>Is it ever okay to speak to strangers?</p>
Year 4	 <p>Key concepts: How do we measure important qualities such as intelligence?</p> <p>Guided Questions: How do we measure</p>	<p>Flying Failures Stock Footage (youtube.com)</p> <p>Flying Failures</p> <p>TTQ: Do some people give up more easily than others?</p> <p>What is determination?</p> <p>Guided question:</p> <p>Is it worse to fail at something or never attempt it in the first place?</p>	 <p>TTQ: Why do people steal?</p> <p>Key concepts: Truth, honesty, greed, envy</p> <p>Guided questions: Is it ever right to steal?</p>	<p>Aesop's Fables The Fox And The Stork HooplaKidz - YouTube</p> <p>TTQ: What is the moral in the story?</p> <p>Key concept: equality, fairness, revenge, spite</p> <p>Guided question: Should everyone be treated the same?</p> <p>What does equality mean?</p>	<p>When I Grow Up - Matilda the Musical! - YouTube</p> <p>TTQ: What is the key idea in this song?</p> <p>Key concept: Growing up, future, responsibilities</p> <p>Guided questions: Is it better to be an adult or a child?</p> <p>Do you look forward to growing up and why/ why not?</p>	<p>Poem</p> <p>Dreams</p> <p>by Langston Hughes (See resource folder)</p> <p>TTQ: Can we understand what the poem is about? Discuss with a friend.</p> <p>Key concepts: Dreams and ambitions</p> <p>Guided questions:</p> <p>Is it important to be ambitious?</p>

	intelligence? What is intelligence?					
Year 5	<p>(266) What is the Internet? - YouTube</p> <p>TTQ: What do you and your family use the Internet for?</p> <p>Key concepts: technology, communication, science, knowledge.</p> <p>Guided Questions: Was life better before or after the invention of the Internet?</p>	 <p>TTQ: What do you think this quote means?</p> <p>Key concepts: Imagination, perspective, belief, opinions, truth, evidence.</p> <p>Guided questions: Do we always have to see something to believe in it? How should we respond if someone believes in something you think is wrong?</p>	<p>(266) Stunning New Universe Fly-Through Really Puts Things Into Perspective - YouTube</p> <p>TTQ: What words can you think of to describe these images?</p> <p>Key concepts: Infinity, creation, evidence, belief.</p> <p>Guided questions: Is there any other life out there? Are humans the most intelligent form of life? What does infinity mean and what possibilities does this bring about?</p>	 <p>Fat Tourists and Rickshaw, 2009 by Banksy</p> <p>TTQ: What does this image make you think of?</p> <p>Key concepts: Inequality, respect, rich and poor, power, money, art/graffiti</p> <p>Guided questions: Is graffiti art? What does respect or disrespect mean? Does money give you greater chances in life?</p>	<p>Poem by Robert Herrick – see KS2 resource folder.</p> <p>TTQ: What is this poem about? What are the main ideas?</p> <p>Key concept: Life, death, eternity, belief, spirituality.</p> <p>Guided questions: Would you want to live forever? Do you think it will ever be made possible to live forever?</p>	<p>(266) The Turning Point - YouTube</p> <p>TTQ: What is the message in this video?</p> <p>Key concepts: Climate change, animal rights, conservation, power.</p> <p>Guided questions: What if animal and human powers were reversed? Why are humans not reacting quick enough to global warming?</p>

				Does poverty make you less important?		
Year 6	<p>Flying Penguins - BBC - YouTube</p> <p>TTQ: What are your thoughts on this news clip?</p> <p>Key concepts: Truth, honesty, image verses reality, humour, science</p> <p>Guide questions: Is it ok to play tricks on people?</p> <p>Is seeing believing?</p> <p>Can you always trust what you see?</p> <p>What does truth mean?</p>	<p>Aaron Copland - Fanfare for the Common Man - YouTube</p> <p>TTQ: How does this piece of music make you feel? Can you describe your emotions?</p> <p>Key concepts: emotions, the power of music</p> <p>Guide questions: How can a piece of music inspire or motivate you?</p> <p>Does music have the power to influence your feelings/emotions?</p> <p>How important is music?</p> <p>What would the world be like without music?</p>	 <p>TTQ: What is this image showing?</p> <p>Key concepts: Animal cruelty, ethics, end to means.</p> <p>Guide questions: Guide questions (pupils to generate own questions) Is it right to test on animals?</p> <p>Are humans more important than animals?</p> <p>What would happen if medicines were not tested on animals?</p> <p>Is it right to keep animals in cages?</p>	<p>Brave Boys story (see resource folder Y6-T4)</p> <p>TTQ: What are your initial thoughts on this story?</p> <p>Key concepts: ETHICS: Bravery, Fear, Cowardice, Duty, Conscience, Peer-Pressure, Condemnation, Camaraderie</p> <p>Guide questions: What is bravery?</p> <p>Can you be brave and fearful?</p> <p>Should you do what your duty asks of you?</p> <p>How can you tell right from wrong?</p>	<p>https://www.youtube.com/watch?v=z1cfVQyrQ3Q</p> <p>Poem – Strict by Michael Rosen</p> <p>TTQ: How does this compare to your experiences in school?</p> <p>Key concepts: rules, exaggerating, silliness/humour</p> <p>Guide questions: Is exaggerating just a form of lying? Should teachers always follow the rules that they expect their pupils to follow? Would you rather have a strict or non-strict teacher? Why? What makes a good school/ teacher?</p>	 <p>TTQ: What does this image mean to you?</p> <p>Key concepts: Technology, dependency, peer pressure, appropriate behaviour, online/real life</p> <p>Guided Questions: To what extent is technology essential?</p> <p>How much screen time is too much?</p> <p>What is appropriate online behaviour?</p> <p>Was the internet a good invention?</p> <p>This unit would link well into discussion/persuasion writing following the debate.</p>

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Resource: Year 2 Term 5



Resource: Year 4 Term 2

Good Luck, Bad luck?

This is the story of an old Chinese farmer who lived many years ago.

He had one old horse that he used to plough his fields.

One day, the horse ran away into the hills.

Everyone said, "We are so sorry for your bad luck."

The old man replied, "Bad luck, good luck, who knows?"

A week later, the horse returned with a herd of wild horses, which now belonged to the old man.

Everyone said, "We are so happy for your good luck!"

The old man replied, "Good luck, bad luck, who knows?"

While his only son was riding one of the wild horses, he fell off and broke his leg.

Everyone said, "What bad luck!"

The old man replied, "Bad luck, good luck, who knows?"

One day, the army came to the village, and took all the strong young men to be soldiers for the emperor.

Only the old farmer's son was spared, because he could not fight with a broken leg.

Everyone said, "What good luck!"

The old man replied, "Good luck, bad luck, who knows?"

Resource: Year 4 Term 6

Dreams

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

by Langston Hughes

Resource: Year 5 Term 5

O years! and age! farewell:
Behold I go,
Where I do know
Infinity to dwell.

And these mine eyes shall see
All times, how they
Are lost i' th' sea
Of vast eternity: –

Where never moon shall sway
The stars; but she,
And night, shall be
Drown'd in one endless day.

By: Robert Herrick (1591-1633)

Resource: Year 6 Term 4

Share the following story with the class. If you want, you can enhance the story telling by using photographs of the boys or props such as hats and letters that stand in as their possessions.

Brave Boys

There was once a British family called the Smiths who had three young sons and a daughter. They lived at the time of the Great War, a time when young men were called up to join the army and fight the Germans in France. One by one, each of the sons received a letter calling them to join the fight in the trenches. In 1916, Albert the oldest boy received his conscription letter. Reading it, he felt no fear at all. In fact, he set off to war full of excitement. “Son you are so brave” his father told him. “You are brave, because you go off to war without feeling frightened at all.”

In 1917, Bertrand, the middle boy received his conscription letter. Knowing more about life in the trenches than his brother, he felt terrified. He was scared of saying goodbye to his family, scared of being hurt and scared of death. But he felt it was his duty to join his brother and fight for his country, so he set off to war despite his fear. “Son you are so brave” his mother told him. “You are brave because you go off to war, even though you are frightened.”

In 1918, Charlie, the youngest boy received his conscription letter and felt many feelings, since by now there had been fighting for four long years. He felt that the war was dangerous, foolish and wrong. But he knew that if he didn't go to war everyone would think he was a coward. Nevertheless, he chose to stay behind and face the consequences—because he couldn't do something that he believed to be wrong.

His father said “Son, you are a coward, why can't you go to war with bravery like your oldest brother?” Then his mother said: “Son, you are a coward, why can't you go to war with bravery like your middle brother?” But his little sister whispered something else: “Brother I think you are brave” but when he asked her why, she was too shy to say.