

# Pestalozzi

## Training Resources

Diversity of world views and  
world knowledge in the classroom (VIEWS)  
People in a Changing World - Dimensions of world views

by

Author: Vilija Zeliankienė - Lithuania

Editor: Olga Ferreira



The Pestalozzi Programme  
Council of Europe Training Programme for education professionals

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world knowledge in the classroom (VIEWS)  
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Last edition: **September 2012**

*The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the Council of Europe.*

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## Theme: “People in a Changing World: Dimensions of world views”

### Expected outcome

- ➔ To encourage teachers to reflect on their personal philosophy of education and the role of educators in a world of globalisation and change;
- ➔ To understand the multiple moral, psychological, sociocultural, philosophical and religious dimensions of world views and knowledge.

### Target group

Type of training	School level / age	Subject area
In-service training	Secondary and upper secondary	Philosophy; ethics; psychology; religious education; personal, social and health development

### Brief description of the unit

The sessions are based on the following three key questions:

What person are we trying to educate, so that he/she can live in a multicultural and a global world?

How can we deal with the diversity of world views in the different dimensions of moral and psychological experience?

How can we deal with diversity of philosophical and religious dimensions of world views?

### Methods/techniques used

- Meeting each other through a *throwing the thread ball* activity creating a visible network of participants;
- *Map of Thoughts* on the concepts of “Globalisation” and “Change”;

- Video presentation on Globalisation;
- Discussion in pairs about educational change;
- Group work painting the poster "Personality -, whom do we aim to educate";
- Debate on Kohlberg's Heinz dilemma: "pro" and "contra" stealing;
- Power point presentation of Kohlberg's Stages of Moral Development;
- Watching a video clip and group work on conflict solving strategies;
- Individual reading of and reflection on a philosophical text;
- Interpretation of religious art work;
- Follow-up activity recommending articles and book resources;
- Reflection on activities and evaluation of the workshop

### Time 4h30

Session 1 - Activity 1 - Activity 2	▶ 90 minutes - 45 min - 45 min
Session 2 - Activity 3 - Activity 4	▶ 90 minutes - 45 min - 45min
Session 3 - Activity 5 - Activity 6	▶ 90 minutes - 45 min - 45 min

### Evaluation and reflection

What do we aim at as teachers in today's world?

- Do we have a positive attitude towards the diversity of personal world and moral views?
- Do we understand the multiple dimensions of world views as a constructive process?
- Are we flexible, open minded, empathetic and ready to cooperate with others who have different world views?

## Session I: What does it mean to be a teacher today?

### Activity 1 Individual views: what changes are happening in our life, school and society?



45 minutes

	Notes
<p>▶ <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➢ To encourage teachers to reflect on what the educator's role is under the conditions of reformation and globalisation and to become more flexible and open-minded for change.</li> </ul> <p>▶ <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➢ To meet each other and explain what important changes have happened during the last year in the <i>throwing the thread ball</i> activity and to create a visible network of participants;</li> <li>➢ To watch the video about globalisation and discuss in pairs what has changed in teachers' professional life in today's school.</li> </ul>	
<p>▶ <b>Methods /techniques used:</b></p> <ul style="list-style-type: none"> <li>➢ Meeting, using the throwing the thread ball activity;</li> <li>➢ Inspire participants with the video: "Globalization: What Does It Really Mean?"</li> <li>➢ Use Think-Pair-Share;</li> <li>➢ Creating two mind maps on the topics "What has changed?" and "What can we change?"</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ <a href="http://www.youtube.com/watch?v=LtmvksvSvtc">http://www.youtube.com/watch?v=LtmvksvSvtc</a></li> <li>➢ Bauman Z. Globalization: The Human Consequences. New York, 1998.</li> <li>➢ Fullan M. The New Meaning of Educational Change. New York, 2001.</li> </ul>	

► **Practical arrangements:**

- The room must be arranged so that participants can stand in a circle and *throw a thread ball*.
- A computer, internet and a projector need to be available;
- The paper strips should be distributed. Each participant should stick their paper strips to the wall to form a kind of mind map.

► **Instructions/procedure:**

1. The trainer welcomes and invites participants to stand in a circle and to throw a thread ball to one another in order to get to know the group. Everybody says her/his name and gives an example of an important change that has happened in his/her personal or professional life / school / society in the course of the last year. Then, he/she throws the ball to another participant, but holds onto the thread of the ball;
2. Presentation of the video “Globalization: What Does It Really Mean?” (Or another video on this topic, about 5 min. duration); the trainer raises the question: **What is the teacher’s role in the face of globalisation and change?**
3. Discussion: participants work together in pairs, ask each other 5-7 questions about how they understand the raised issue and share their thoughts;
4. Each participant receives two leaflets with unfinished sentences: “The important change that happened is...” and “Personally I would like to change...”, then he/she writes his/her individual endings;
5. They stick their paper strips on the two sides of a board (or on the wall) to create two mind maps ;
6. Participants can walk around and read the mind maps “What has changed?” and “What can we change?”;
7. Summing-up the discussion in plenary: the trainer summarises the thoughts the participants wrote down and stresses the role and duty of the teacher in a world of globalisation and change - to become flexible, open minded, understand diversity of world views and develop world knowledge;
8. Follow-up individual work: lecturer offers participants to study the theory of globalisation and educational change; indicates references (see Zygmunt Bauman and Michael Fullan under resources).

**► Tips to trainers/anticipated difficulties:**

- Participants should be encouraged to start the first session in a positive and creative way;
- When speaking about globalisation, it should not be described in a bad way. One could dream and imagine young people living happily in the Europe of the future and in a globalised world.
- When participants share their thoughts and read the *mind map*, they should be open to each other's view in order to avoid misunderstandings.

**► Debriefing/reflecting:**

- What is the most interesting idea you have found out about teachers would like to change?
- What influence does globalisation have on our life?
- Can you think of other educational changes which could be more important?
- Which aspects of change were noticed by many of the participants?
- How could globalisation influence our world view and world knowledge?
- Are you happy about being a teacher today? (Appendix 1)
- Can the social role of a teacher lead to success and happiness (compare with Euro barometer's survey results regarding satisfaction in various aspects of life)?

## Activity 2 Educational visions: whom are we trying to educate?



45 minutes

	Notes
<p>► <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➤ To reflect on the individual perception of ‘personality’ as this is essential for educators in order to feel positive towards others’ educational visions that can be based on different world views, traditions, cultures, life styles and different moral views.</li> </ul> <p>► <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➤ To create a poster based on the “personality which we aim to develop” and describe the key characteristics of a morally good person;</li> <li>➤ To compare different personality posters and discuss why the presented virtues and competences are necessary in a multicultural society that seeks happiness and success for their children;</li> <li>➤ To understand other approaches in the education of children: a Western (U.S.) and an Oriental (Chinese) example, presenting A. Chua’s book "Battle Hymn of the Tiger Mother" (2011).</li> </ul>	
<p>► <b>Methods /techniques used:</b></p> <ul style="list-style-type: none"> <li>➤ Group work: create the poster "the personality we aim to develop",</li> <li>➤ Presentation to the whole group;</li> <li>➤ Discussion based on the different educational visions of a virtuous person.</li> </ul>	
<p>► <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➤ Paper sheets A1;</li> <li>➤ Colour markers;</li> <li>➤ <a href="http://en.wikipedia.org/wiki/Character_Strengths_and_Virtues_(book)#List_from_the_book">http://en.wikipedia.org/wiki/Character_Strengths_and_Virtues_(book)#List_from_the_book</a></li> <li>➤ <a href="http://www.nytimes.com/2011/01/20/books/20book.html">http://www.nytimes.com/2011/01/20/books/20book.html</a>;</li> <li>➤ Chua A. <i>Battle Hymn of the Tiger Mother</i>. New York: The Penguin Press, 2011.</li> </ul>	

**► Practical arrangements:**

- The room should be arranged so that participants can work in small groups of 4-5;
- The two articles should be printed and handed out to the participants in advance (after a discussion).

**► Instructions/procedure:**

- 1. The trainer organizes small groups of 4-5 participants. Each group receives a sheet of A1 paper.
- 2. The lecturer gives a creative task: to draw a poster with the heading "The personality we aim to develop", to record 5-10 of the most important qualities (virtues, attitudes, skills) of a morally good character;
- 3. The second step of the task is to connect the qualities to personal areas (head, heart, hands, and so on)
- 4. The third step is to make dots, with one color (blue or green), on those virtues which we, as teachers in school, successfully help to develop; and dots with another color (red or yellow) on those which lack our attention at school.
- 5. The posters are hung on the wall so that participants of all groups can look at them. Each group of participants is asked to present their poster.
- 6. Discussions in groups follow. Participants are asked to discuss one of these educational visions in accordance with the diversity principle – do they feel positive towards the diversity of world views and world knowledge?
- 7. The discussion is briefly summarized when all groups present their posters and share their comments and conclusions.
- 8. Follow-up of the individual work: the lecturer offers the participants to study the list of strengths and virtues, which is very interesting, according to the positive psychology views. Happiness is like an umbrella for other strengths that characterize a virtuous person. Brief presentation of Yale University Professor A. Chua's book "Battle Hymn of the Tiger Mother", which caused a lot of discussion. Participants may read the text individually (see resources above).

<p>▶ <b>Tips to trainers/anticipated difficulties:</b></p> <ul style="list-style-type: none"> <li>➢ Creating a poster presenting "the personality, we aim to develop" (Appendix 2), the participants should not only think about an individualist vision of a pragmatic person but also about the moral and social vision of happy children in the future in a multicultural European society and in a globalised world;</li> <li>➢ When presenting an article about the Oriental (Chinese) and the Western (U.S.) approach to children education, you should avoid stereotypes. Think positively, search for strengths in both approaches and look for similarities. Multicultural perspectives are important but the activity could be even more powerful if every teacher develops a personal education vision.</li> </ul>	
<p>▶ <b>Debriefing/reflecting:</b></p> <ul style="list-style-type: none"> <li>➢ The trainer asks participants what they found most helpful/unhelpful, interesting/uninteresting in this activity.</li> <li>➢ If participants could look through the eyes of the parents, the children or the school director, whose eyes would be suitable to provide information about the teacher's personal educational vision?</li> <li>➢ Which educational philosophy is appropriate for participants and what shapes their own world views and world knowledge as educators? What educational strategies are you planning to use for teaching the virtues?</li> </ul>	

## Session II: Moral and Psychological Dimensions of World

### Activity 3 Moral Views: Kohlberg's Stages of Moral Development



45 minutes

	Notes
<p>► <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➢ To experience how dealing with controversial issues can put people into a dilemma but broadens the mind;</li> <li>➢ To understand Kohlberg's Stages of Moral Development as different dimensions of world views orientations.</li> </ul> <p>► <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➢ To present briefly Kohlberg's research on moral development and his approach to the three levels of moral thinking (pre-conventional, conventional and post-conventional) related to Heinz's dilemma case.</li> <li>➢ To answer controversial questions and to debate the Heinz dilemma to clarify one's moral point of view and to discuss it.</li> <li>➢ To be tolerant and listen to the others' arguments, to understand that the participants' moral attitudes may be different and can change.</li> </ul>	
<p>► <b>Methods /techniques used:</b></p> <ul style="list-style-type: none"> <li>➢ PowerPoint presentation of Heinz's dilemma by Kohlberg.</li> <li>➢ Controversial debate in plenary and argue "for" and "against" stealing.</li> </ul>	
<p>► <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ <a href="http://www.psychinaction.com/uimages//84.pdf">http://www.psychinaction.com/uimages//84.pdf</a></li> <li>➢ PowerPoint presentation on Heinz's dilemma (Appendix 3).</li> </ul>	

► **Practical arrangements:**

- The facilitator does not comment on the opinions expressed;
- Timeframe:
  - Controversial debate: 20 min.;
  - Presentation of Kohlberg's Moral Development Stages: 15 min.;
  - Reflection: 10 min.

► **Instructions/procedure:**

- 1. The trainer briefly introduces Kohlberg's studies on the stages of moral development and shows the first slide of the presentation which introduces the famous Heinz dilemma (Appendix 3);
- 2. The next step for participants is to answer to the question: "Should Heinz steal the drug or not?" with regard to certain situations. They will be asked to take a side (slide 2);
- 3. The facilitator will read the questions loud but will not comment on them;
  - If a participant agrees with Heinz ("for stealing"), he/she goes to one side of the room;
  - If a participant disagrees with Heinz ("against stealing"), he/she goes to the other side of the room;
  - If a participant is undecided, he/she steps into the middle of the room;
- 4. Participants will be asked by the facilitator to explain why they chose to stand where they are (several people will be asked to explain);
- 5. During the controversial debate, the trainer could ask participants to find other possible perspectives like the perspectives of the people living the dilemma and see themselves as family friends, as the druggist, as colleagues, as members of society etc., since role-taking is a prerequisite to the development of moral thinking;
- 6. If the arguments which participants hear make them change their mind, people may change sides;
- 7. The trainer decides when to move to the next question;
- 8. Summary of the activity about the development of moral reasoning: the trainer introduces Kohlberg's stages of moral development and shows other slides which explain the Pre-conventional, Conventional and Post-conventional dimensions (slides 3-11);
- 9. Participants will be asked by the facilitator to answer the questions for reflection (slides 12-13).

<p>▶ <b>Tips to trainers/anticipated difficulties:</b></p> <ul style="list-style-type: none"><li>➤ Trainer asks questions related to each stage of moral thinking development according to Kohlberg (2, 3 - pre-conventional level; 4, 5 - conventional level; 6, 7 - post-conventional level). There is no correct answer to such questions.</li></ul>	
<p>▶ <b>Debriefing/reflecting:</b></p> <ul style="list-style-type: none"><li>➤ Did this activity clarify the diversity of ways of moral thinking and world views of participants?</li><li>➤ How can controversial issues and/or our own fixed ideas be challenged, and can moral thinking be developed in class by means of confrontation?</li><li>➤ How does this activity help teachers to deal with the moral dilemmas and diversity of world views at school?</li></ul>	

## Activity 4 Moral views: Kohlberg's Stages of Moral Development



45 minutes

	Notes
<p>► <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➤ To consider the film as a media product that plays an important role in students' life, forming world views and knowledge about social relationships, about other people and other cultures;</li> <li>➤ To enable participants to be empathetic and to find constructive strategies for solving conflicts.</li> </ul> <p>► <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➤ To watch a video clip to experience how the media may have both positive and negative emotional impacts;</li> <li>➤ To analyse the movie as a case study and try to find constructive solutions for conflict in group work</li> <li>➤ To encourage participants to learn more about the positive psychology and what is useful to develop empathy for others in children.</li> </ul>	
<p>► <b>Methods /techniques used:</b></p> <ul style="list-style-type: none"> <li>➤ Introduce the movie and comment on it;</li> <li>➤ Watch a video clip;</li> <li>➤ Discussion in groups about the film clip, searching for constructive conflict solving strategies.</li> </ul>	
<p>► <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➤ <a href="http://www.guardian.co.uk/film/2009/nov/12/the-white-ribbon-review">http://www.guardian.co.uk/film/2009/nov/12/the-white-ribbon-review</a> (Appendix 4)</li> <li>➤ Seligman M.E.P., Csikszentmihalyi M. Positive Psychology. January 2000. American Psychologist.</li> <li>➤ Vol. 55, No. 1: <a href="http://www.ppc.sas.upenn.edu/ppintroarticle.pdf">http://www.ppc.sas.upenn.edu/ppintroarticle.pdf</a>.</li> </ul>	
<p>► <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➤ The facilitator decides in advance which video clip to present;</li> <li>➤ The timeframe for these activities must be planned (e.g. a brief introductory presentation of the movie - 5 min.; the movie - 20 min.; discussion about the film - 15 min.; references to the recommended psychological literature - 5 min).</li> </ul>	

► **Instructions/procedure:**

- 1. A brief introduction to the movie: introduction of the film, director, genre of the movie - why the movie was chosen. The plot of the movie is briefly talked about explaining what extract will be considered (Appendix 4);
- 2. The facilitator raises the problematic issues:
  - Does film as a medium play an important role in the students' life?
  - How could it develop world views and knowledge about others' views, social relationships and cultures?
  - May the movie have both positive and negative emotional impact?
  - Could it make us feel empathy toward others?
- 3. Looking at the extract: as the local doctor, out riding one day, is painfully thrown off his horse because a trip-wire was tensed between two trees, and stealthily removed by unseen hands after the incident. The infant son of the local Baron is abducted and later found in the woods, badly beaten with a cane. A boy with Down's syndrome is assaulted and almost blinded. The argument between the baron and his wife is going on and the woman is going to file for divorce and leave for the sake of the child's safety. The facilitator introduces the dilemma that needs to be focused on with regard to the extract: The baron family conflict - its causes and possible solutions;
- 4. The group is divided into four small groups after the extract has been watched and analyses the film. Initially, every group discusses some general questions:
  - *What is the mood of the film?*
  - *What impression is left to the participants?*
  - *What does the movie title and the white ribbon signify?*
  - *Why are these strange and cruel things taking place in a closed, stable and religious community?*
  - *How do the children look at the world of the adults and their own? Do they feel happy?*
  - *Who should take responsibility for the violent events?*
- 5. Each group should offer a solution to the family conflict. Then they should explain the possible consequences according to the following scheme:
  - group 1 - is considering a strategy "Win-lose";
  - group 2 - "Lose-win";
  - group 3 - a possible "compromise" strategy;
  - group 4 - "Win-win" conflict resolution, if it exists (otherwise the unconstructive approach "Lose-lose"

<p>would remain). Decisions are written on A3 paper, presented to the audience and hung on the wall;</p> <ul style="list-style-type: none"> <li>➤ 6. Summing-up the discussion in plenary and debriefing/reflecting;</li> <li>➤ 7. Follow-up on individual work: the facilitator offers the participants to study the theory of positive psychology and indicates literature sources (see the article resources in the above).</li> </ul>	
<p>▶ <b>Tips to trainers/anticipated difficulties:</b></p> <ul style="list-style-type: none"> <li>➤ During the educational process, films can be used in many different ways: e.g. as a source of information, as a provocation, as an experience of empathy, as a case study, as a way to create a mood, as the book screening, as a tool to develop sensitivity to nature and environment. In this activity, the film is chosen as a case study of a problematic (authoritarian / non-democratic) social-psychological relationship between children and adults;</li> <li>➤ Participants may ask: What can we learn from the movie? How did we feel watching this movie? What message about the world does it convey? Maybe it promotes authoritarianism, the doctrine of fascism? Could it mirror the reality of life and be used to teach stereotypical situations? How could these adverse consequences be avoided?</li> <li>➤ The impact of a film on the individual depends on the film itself, but it even more depends on our own readiness to analyse the movie in detail, which means to observe important phenomena of life and issues of the children’s development process. World views are inseparable from ethical concerns, moral dilemmas, permanent solution and experience of empathy;</li> <li>➤ Educators can use some of the extracts of the films, adapted to the age of the pupils, in the classroom and help students to analyse movies in order to create world views based on common human values and encourage empathy towards others, choosing a responsible lifestyle.</li> </ul>	
<p>▶ <b>Debriefing/reflecting:</b></p> <ul style="list-style-type: none"> <li>➤ Which scene of the film do you find most interesting or alarming?</li> <li>➤ Which of the scenes you watched made you feel good or bad and feel empathy for the heroes?</li> <li>➤ What is the difference between the world and how it is presented in the film <i>The White Ribbon</i> and today’s real life?</li> <li>➤ What do you think about the images of violence that pupils see on television or in the movies: how may they have an impact on their world views and world knowledge?</li> <li>➤ Did you learn any new educational strategies for solving conflicts and moral dilemmas constructively?</li> </ul>	

## Session III: Philosophical and Religion Dimensions of World Views

### Activity 5 Philosophy as a way of life “Only the Present is our Happiness”



45 minutes

	Notes
<p>▶ <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➤ To understand one common conception of various philosophical world views: people are unhappy because they live in dependence of the past and in fear of the future;</li> <li>➤ To pilot a meditation as one of the spiritual exercises helping a person to be able to return to himself, to experience the present and perceive what is essentially important in a changing world.</li> </ul> <p>▶ <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➤ To understand that philosophical world views do not consist of teaching abstract theory but are also a way of life;</li> <li>➤ To learn how to read philosophical texts that can lead to a better understanding of the richness and the diversity of the world views;</li> <li>➤ To get to know meditation as a spiritual exercise which has been used in various philosophical schools, helps to live in the present moment and may be used in teaching.</li> </ul>	
<p>▶ <b>Methods /techniques used:</b></p> <ul style="list-style-type: none"> <li>➤ Individual reading of philosophical texts;</li> <li>➤ “Spiritual exercise” – meditation;</li> <li>➤ Listening to music (or voice) on CD.</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➤ A CD player;</li> <li>➤ A music selection;</li> <li>➤ Excerpts from the texts of philosophers, for example, about happiness and the meaning of life, pre-</li> </ul>	

<p>selected and printed by facilitator (e.g., Aristotle, Plato, Confucius, Laozi, Seneca, Marc Aurelius, Epicurus, Aurelius Augustin, Thomas Aquinas, I. Kant, J.S. Mill, B. Pascal, S. Kierkegaard, W. James, F. Nietzsche, H. Hesse, etc.);</p> <ul style="list-style-type: none"> <li>➤ Hadot P. Philosophy as a Way of Life. Spiritual Exercises from Socrates to Foucault. Oxford UK, Cambridge USA, 1995.</li> <li>➤ Suzuki D. T. The training of the Zen Buddhist Monk. Boston, 1994.</li> <li>➤ Zen Art of Meditation. Tokyo, 1973.</li> </ul>	
<p>▶ <b>Practical arrangements:</b></p> <ul style="list-style-type: none"> <li>➤ A large and comfortable room should be organised in a way that participants can practice meditation exercises;</li> <li>➤ All the resources should be organised in advance.</li> </ul>	
<p>▶ <b>Instructions/procedure:</b></p> <ul style="list-style-type: none"> <li>➤ 1. The participants individually read excerpts from the texts of philosophers, for example, about happiness and the meaning of life (e.g., Aristotle, Plato, Confucius, Laozi, Seneca, Marc Aurelius, Epicurus, Aurelius Augustin, Thomas Aquinas, I. Kant, J.S. Mill, B. Pascal, S. Kierkegaard, W. James, F. Nietzsche, H. Hesse, etc.).</li> <li>➤ 2. The facilitator asks participants to start the following <b>ten-step meditation</b> (listening to voice on CD with music):             <ul style="list-style-type: none"> <li>a) Choose one thought which seems important and interesting to you;</li> <li>b) Sit upright, close to the back of your chair so that the spine is straight. Keep your head straight and the eyes closed;</li> <li>c) Focus your attention on your body: feel the face, neck, head, shoulders, arms, back, legs. Try to relax;</li> <li>d) Feel yourself breathing but do not attempt to control it. Feel the pleasure of breathing;</li> <li>e) Try to feel how with every time you exhale your body concentrates on the abdomen;</li> <li>f) Try to calm down , enjoy the peace and the quiet (quiet music);</li> <li>g) Focus on one thought. Allow it to adapt to your breathing rhythm and spread throughout the body. Try not to get distracted;</li> <li>h) At the end of meditation re-focus your attention on your breathing and body position;</li> </ul> </li> </ul>	

<p>i) Inhale and exhale deeply several times . Open your eyes; After the meditation, you can share thoughts with colleagues - other participants.</p>	
<p>► <b>Tips to trainers/anticipated difficulties:</b></p> <ul style="list-style-type: none"> <li>➤ The recommended time for meditation: 15-20 minutes. During the meditation, the trainer can use a CD and play some quiet music;</li> <li>➤ Philosophical texts should be read before meditation for about 15 minutes. Do not provide more than 1-2 pages of text;</li> <li>➤ Meditation as “spiritual exercise” could be a bit disconcerting for contemporary teachers. The trainer could use another adjective (such as “intuitive”, “moral”, “ethical”, “intellectual”, or “thought exercise”) but the term “spiritual” covers all the aspects of reality we want to reflect; imagination and sensibility play a very important role in this exercise and not only the intellect;</li> <li>➤ The meditation exercise is an attempt to control inner discourse; such an effort is not easy. The trainer should explain this step by step and participants should organise their thoughts around a simple, universal principle: a “natural“ view of world - what does and does not depend on us;</li> <li>➤ The seminar facilitator should prepare for this activity by studying the context of the ancient Greco-Latin philosophical schools and oriental Zen-Buddhism meditation practice (see resources in the above).</li> </ul>	
<p>► <b>Debriefing/reflecting:</b></p> <ul style="list-style-type: none"> <li>➤ Ask each participant to tell what: <ul style="list-style-type: none"> <li>a) they found most interesting;</li> <li>b) they found most fun;</li> <li>c) taught them most,</li> <li>d) wasn't clear in the meditation exercise;</li> </ul> </li> <li>➤ How could meditation help to develop philosophical world views about human beings?</li> <li>➤ How could it change our world views?</li> <li>➤ Would the teachers like to spend more or less time on reading philosophical texts or doing meditation exercises in the classroom?</li> </ul>	

## Activity 6 Religious world views: “What do religious art symbols and scriptures mean?”



45 minutes

	Notes
<p>▶ <b>General aim:</b></p> <ul style="list-style-type: none"> <li>➢ To respect all religious world views interpreting religious art and scriptures as parts of world cultural heritage;</li> <li>➢ To be able to engage in interfaith dialogue and communicate with others.</li> </ul> <p>▶ <b>Specific aims:</b></p> <ul style="list-style-type: none"> <li>➢ To interpret religious images and try to understand symbolic meaning of art;</li> <li>➢ To listen to the text of religious scriptures and try to recognise which great religious world views it professes;</li> <li>➢ To cooperate with a partner in drawing the picture.</li> </ul>	
<p>▶ <b>Methods /techniques used:</b></p> <ul style="list-style-type: none"> <li>➢ Interpretation of art pictures and symbols;</li> <li>➢ Drawing images;</li> <li>➢ Dialogue and cooperation in pairs;</li> <li>➢ Reading and active listening to the text of religious scriptures;</li> <li>➢ Reflection – participants comment on religious world views expressions.</li> </ul>	
<p>▶ <b>Resources:</b></p> <ul style="list-style-type: none"> <li>➢ Set of printed pictures of religions art and text quotations from the Bible, the Quran, Buddhist or Hindu scriptures (Heaven/Paradise/Blessed pictures - one per participant).</li> <li>➢ M. K. Ciurlionis Painting Gallery: <a href="http://ciurlionis.licejus.lt/MKC_Tapyba_en.htm">http://ciurlionis.licejus.lt/MKC_Tapyba_en.htm</a></li> <li>➢ How to cope with diversity at school: teaching and learning about religious diversity. Anna Lindh Foundation, 2009.</li> <li>➢ <a href="http://www.euromedalex.org/fields/education-youth/religious-diversity">http://www.euromedalex.org/fields/education-youth/religious-diversity</a></li> </ul>	

► **Practical arrangements:**

- The room should be rearranged for pair work;
- All resources needed should be prepared in advance.

► **Instructions/procedure:**

- 1. A picture is given to each participant. They are asked to look at the photo and to think about how to describe it to another participant, who must not look at it so that this person is able to draw a picture as close to the original as possible. Pairs take turns and they should not show their photos to other participants.
  - 2. Then each partner cites a quotation from a religious text and asks the other to listen and guess which religious world view it represents: Christian (The Bible *Sermon on the Mount*), Buddhist (*Contemplation of the Four Noble Truths*) or Muslim (The Quran about a Garden of Paradise) (Appendix 5).
  - 3. Participants show their paintings to their partners and compare them to the original pictures: what kind of world views does the image represent?
  - 4. Reflection in plenary:
    - What do different religious world views have in common?;
    - What are alternative ways to seek the same purpose in the future - to be blessed / to reach *nirvana* / *the Garden*?;
    - Why does it seem rather challenging to views of today's world? Any ideas?
- Participants comment.
- 5. Follow-up on the individual work: the facilitator offers participants to study a book: *How to cope with diversity at school: teaching and learning about religious diversity*. Then, he indicates the resources developed for teachers working with students aged 14-18 in the Euro-Mediterranean region (see references in the above).

► **Tips to trainers/anticipated difficulties:**

- Use a selection of great religious art gallery resources. The trainer may also do his/her own research on specific religious traditions and add these artworks: e. g. the Orthodox icons or others.

<ul style="list-style-type: none"> <li>➤ If it is hard for participants to understand the religious world views on the whole and religious symbols, then images could simply be interpreted as works of art, not focusing on the content of religious believes;</li> <li>➤ Regarding the exercise in which participants are supposed to paint a picture under the guidance of a colleague, the trainer should explain that this task is not about showing one’s painting skills but to <i>understand and listen what another wants to say.</i></li> </ul>	
<p>▶ <b>Debriefing/reflecting:</b></p> <ul style="list-style-type: none"> <li>➤ Was it difficult to describe the image? Why?</li> <li>➤ How successful was your communication and cooperation in pairs?</li> <li>➤ Is it difficult to understand the religious text and world views? How so?</li> <li>➤ How did this activity make you feel? Is there a gap between thinking and feelings or faith and knowledge?</li> <li>➤ What do you think about the religious dimension of world views in today’s school / society / world?</li> </ul>	

**Debriefing/ Evaluation and assessment: *Please, write your opinion and fill this EVALUATION FORM***

**About the content of the workshop:**

Content of the seminar was meaningful	<i>Yes</i>	<i>Partly</i>	<i>No</i>
What you've learnt and heard was useful for you	<i>Yes</i>	<i>Partly</i>	<i>No</i>

**About the activities of the seminar:**

Activities were targeted	<i>Yes</i>	<i>Partly</i>	<i>No</i>
The tasks were reasonable	<i>Yes</i>	<i>Partly</i>	<i>No</i>
The time was used effectively	<i>Yes</i>	<i>Partly</i>	<i>No</i>
The trainer was competent	<i>Yes</i>	<i>Partly</i>	<i>No</i>
I had the opportunity to participate in discussions	<i>Yes</i>	<i>Partly</i>	<i>No</i>

**What tasks did you consider most useful?**

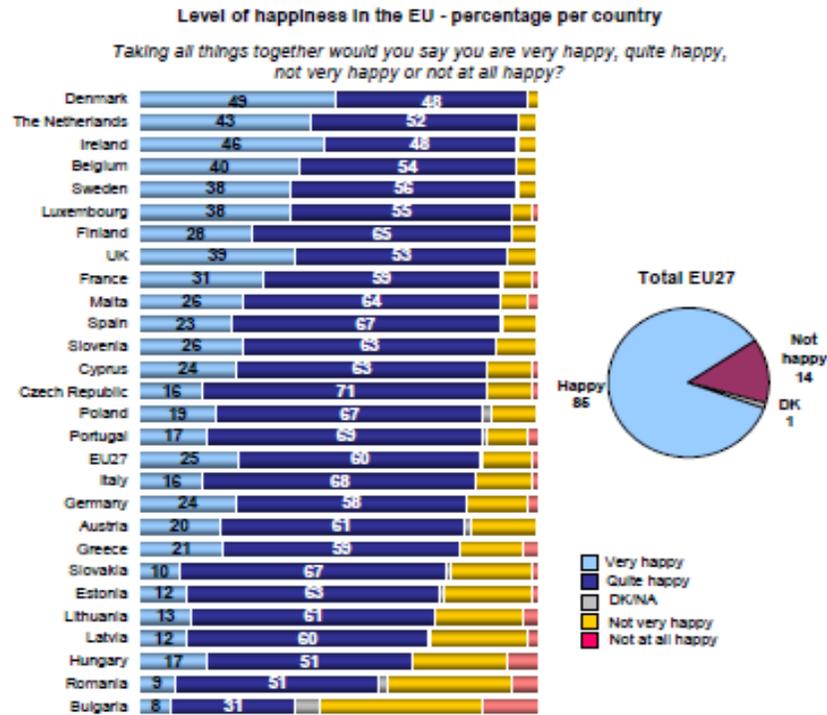
**What would you have done differently in preparing this training?**

**Other comments or suggestions**

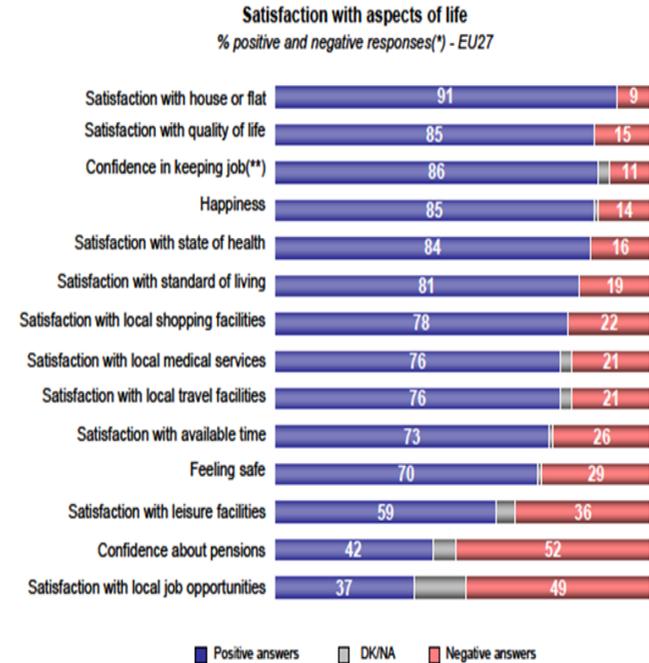
Appendix 1: TNS POLLING & SOCIAL FACTS AND FIGURES – EURO BAROMETER

NINE IN TEN EUROPEANS ARE HAPPY

London (UK), June 1st, 2007 – Overall, when taking all things together, most European Union citizens are happy. On average, 85% of the EU27 respondents declare to be happy, according to the findings of the Special Euro barometer survey conducted by TNS Opinion for the European Commission



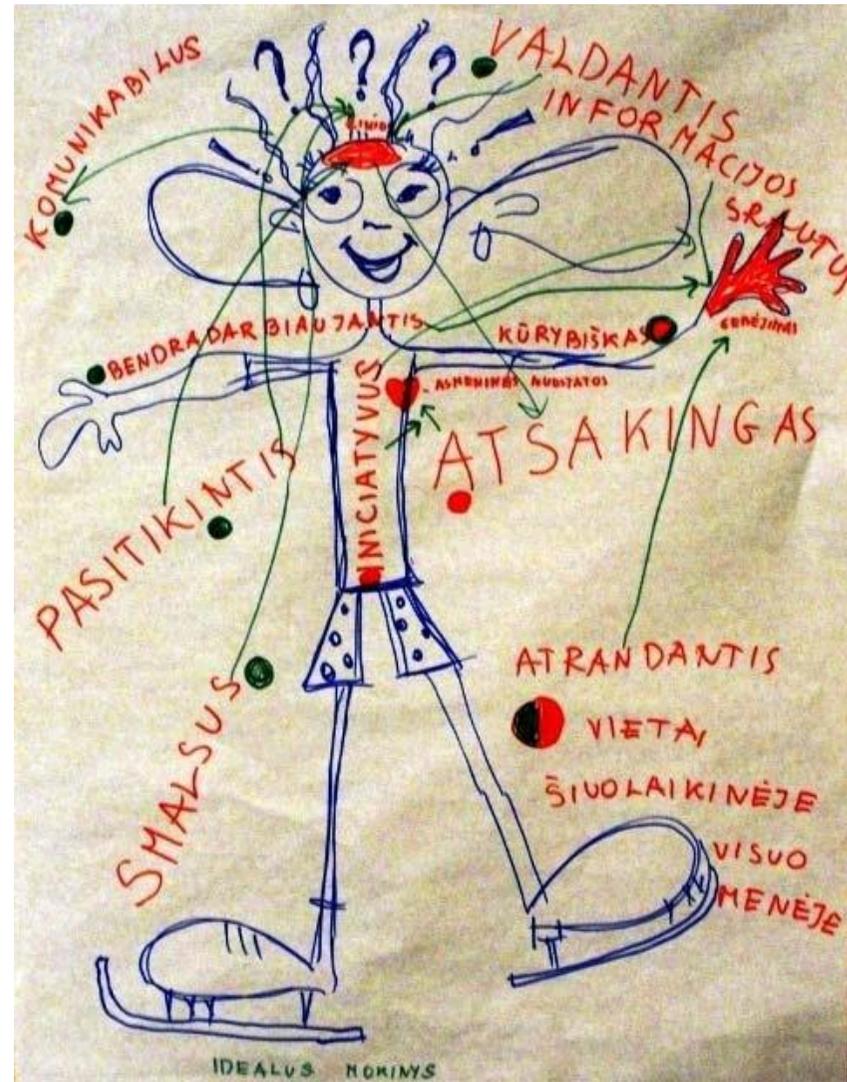
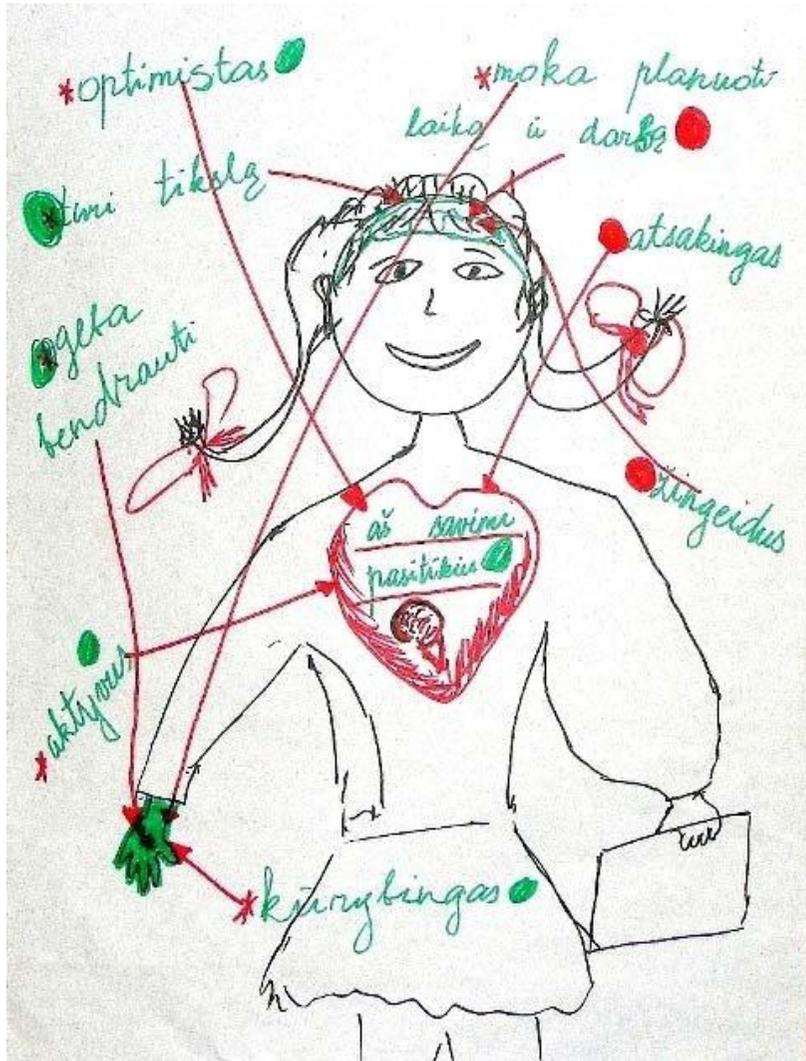
Source: TNS Opinion for the European Commission – Eurobarometer 66.3



(\*) Negative responses=unhappy, not satisfactory, not confident, unsafe; positive responses=happy, satisfactory, confident, safe. (\*\*) Asked only of respondents currently in work.

Source: TNS Opinion for the European Commission – Eurobarometer 66.3

Appendix 2: The posters of "Personality" painted by Lithuanian teachers – participants of the training



### Appendix 3: Presentation of Kohlberg's Heinz's dilemma and controversial questions

## Heinz Dilemma

*In Europe, a woman was near death from cancer. One drug might save her, a form of radium that a druggist in the same town had recently discovered. The druggist was charging \$2,000, ten times what the drug cost him to make. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about half of what it cost. He told the druggist that his wife was dying and asked him to sell it cheaper or let him to sell it cheaper or let him pay later. But the druggist said, "No." The husband got desperate and broke into the man's store to steal the drug for his wife.*

*Should the husband have done that? Why?*

## Questions of the dilemma

1. Should Heinz steal the drug? Why or why not?
2. If Heinz fears exposure by police, should he steal the drug for his wife? Why or why not?
3. Suppose after his wife's death Heinz will get some of devise, but he couldn't take pleasure in life now. Why he should steal the drug or why not?
4. Suppose it is a pet animal he loves and treats it good. Should Heinz steal to save the pet animal? Why or why not?
5. Is it against the law for Heinz to steal? Does that make it morally wrong? Why or why not?
6. If the person dying is not his wife but a stranger. Should Heinz steal the drug for a stranger? Why should people generally do everything they can to avoid breaking the law?
7. Why should people do everything they can save another's life? How does this relate to Heinz's case?

## Appendix 4: The White Ribbon

A superb and disturbing film, Michael Haneke's vision of pre-first world war Germany offers no easy answers...



*The White Ribbon (Das weisse Band)*

**Prod Production year:** 2009.

**Countries:** Austria, France, Germany, Italy, Rest of the world.

**Runtime:** 143 min.

**Dire Directors:** Michael Haneke.

**Cast:** Burghart Klaussner, Christian Friedel, JoseJosef Bierbichler, Susanne Lothar, Ulrich Tukur,

*The White Ribbon* is a ghost story without a ghost, a whodunit without a denouement, a historical parable without a lesson, and for two and a half hours, this unforgettably disturbing and mysterious film leads its viewers alongside an abyss of anxiety.

It has chilling brilliance and icy exactitude, filmed in black and white with the lustre of liquid nitrogen, and its director, **Michael Haneke**, achieves a new refinement of mastery and audacity. He has created a film whose superb technical finish and closure seems to me in contrast to its status as an "open" text, a work which resists clear interpretation. It reminded me of the group-guilt dramas of Friedrich Dürrenmatt and Max Frisch, and also the 1980 novel *Wie Deutsch Ist Es?* by Walter Abish, in which the son of a 1944 anti-Hitler plotter, who has just testified against a gang of fellow terrorists, returns to West Germany from France

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in the 1970s and asks himself how much of his homeland is in his soul. How German is it? Applied to *The White Ribbon*, the answer to this question can only be: very, very German indeed.

The setting is a remote village in northern Germany, in 1913, an outwardly placid but actually dysfunctional and repressive society, plagued with anonymous, retaliatory acts of malice and spite. The local doctor (Rainer Bock), out riding one day, is painfully thrown from his horse because a trip-wire was strung between two trees, and stealthily removed by unseen hands after the incident. The infant son of the local Baron (Ulrich Tukur) is abducted and later found in a local woodland, badly beaten with a cane. A boy with Down's syndrome is similarly assaulted and almost blinded. In addition to these unsolved crimes, there are, enigmatically, others with perpetrators whose guilt is plain, such as the destruction of a cabbage crop by an embittered farmhand.

The movie is narrated in voiceover by the local teacher (Christian Friedel), now an old man, who explicitly announces that these painful events "could perhaps clarify some things that happened in this country". Could they? And what is the narrator's motive in remembering or misremembering these events? Could it be that, having presumably lived through both world wars, and very possibly achieved an important social standing in Germany, his own hindsight is questionable?

At the heart of everything is the pastor – an outstanding performance from Burghart Klaussner. He is a severe disciplinarian who rules his household with a rod of iron and insists on his family tradition of the "white ribbon" for wrongdoers, symbolising purity. His errant children have to wear the humiliating white ribbon tied around their arm until their father is convinced they are cleansed. The white ribbon could be the ancestor of the Jewish yellow star, or the Nazi armband. Or both. Or neither.

Haneke establishes a web of motive, and moreover suggests the ways in which the victims of some punishment could be displacing revenge on to people easier to attack than their actual tormentors. A group of local children, who appear to go around together in unwholesome intimacy like the blond devils in *The Village of the Damned*, could be the culprits. Yet there are others with grievances. The midwife and mother of the child with Down's syndrome, played by Susanne Lothar, is having an unhappy affair with the doctor, who treats her cruelly, and she further has evidence that he is abusing his 14-year-old daughter Anna. The scene in which Anna's tiny brother, wandering the house wakefully in the middle of the night, stumbles upon his father and sister together, is a masterpiece of ambiguous horror.

This is a place in which secrets can be kept forever, revealing themselves only indirectly, in sociopathic symptoms. When war arrives in 1914, it is almost a relief: a sweeping away of all these festering resentments – like smashing the window in a stifling

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sick-room. Haneke is however also suggesting that Germany's 20th-century wars are merely a continuation of this sickness on a bigger scale, though the link can never be clearly, definitively made. His villagers are convulsed by an enemy within, and although the Baron employs a number of Polish estate workers, there is no quasi-Jewish outsider upon whom the community focuses its fear.

Within this puzzle, Haneke constructs scenes and sequences that are instant classics. The schoolmaster is conducting a delicate courtship of a local young woman and despite Haneke's reputation for darkness, this plot-strand is gentle, touching and humorous – difficult though that may be to believe. Anna's little brother has the existence of death explained to him, and the result is funny and shocking at once, and the same goes for the sub-plot that follows from the pastor's little son asking if he can keep a caged bird, like the one his father has, and the consequence is both unsettling and poignant.

In the end, there is no solution to the mystery; it could be that history and human agency are unknowable, untreatable, or it could be that the Nazi generation grew up with unexpired resentment and the frustration of not getting a solution – and the director wishes us to hear the malign echoes of that word. This is a profoundly disquieting movie, superbly acted and directed. Its sinister riddle glitters more fiercely each time I watch it.