

Guidelines for teachers

6.1. Principles of working in a trans-disciplinary way

Collaborating across disciplines to tackle complicated challenges is known as trans-disciplinary education. Working across disciplines is particularly successful, as educational studies have long demonstrated that pupils are better able to integrate concepts from many fields of study and have a deeper awareness of both the environment they live in and the knowledge they are learning. The reason for this is that learning and integrating new information with prior knowledge heavily depends on the process of association in the brain. Therefore, the more connections pupils can make between various ideas, the higher their level of comprehension and logical learning will be.

Here are some key principles of working in a trans-disciplinary way:

- ⊙ **shared goals** - collaborators should have a common understanding of the problem and shared objectives, focusing on the broader goal rather than disciplinary boundaries;
- ⊙ **open communication** - effective communication is essential to bridge disciplinary gaps, fostering mutual understanding and respect;
- ⊙ **diverse expertise** - involve experts from various fields to bring diverse perspectives and knowledge to the table;
- ⊙ **flexibility** - be open to adapting methods and approaches from different disciplines to suit the specific problem at hand;
- ⊙ **integration** - integrate insights and findings from multiple disciplines to create a holistic understanding of the problem;
- ⊙ **continuous learning** - embrace a mindset of lifelong learning and be willing to acquire new skills and knowledge from other disciplines;
- ⊙ **problem-centred approach** - focus on solving real-world problems rather than staying within the confines of disciplinary boundaries;
- ⊙ **interdisciplinary leadership** - effective leadership is crucial to facilitate collaboration, manage conflicts, and guide the trans-disciplinary process;
- ⊙ **respect for differences** - recognize and appreciate the differences in language, methodologies, and perspectives among disciplines;
- ⊙ **evaluation and reflection** - regularly assess the progress and impact of trans-disciplinary work, making adjustments as needed.

Innovative solutions to challenging problems can come from trans-disciplinary work, but it takes dedication, adaptability, and a readiness to cross disciplinary boundaries.

6.2. Principles of working with small pupils with behavioural problems

Since behaviours outside of social norms may cause issues in the community and have a wider impact on the social environment, school instruction should also address the intervention and prevention of these behaviours.

Specific behavioural problems which occur in primary school years:

- ⊙ **attention instability/ attention deficit** - frequently linked to hyperkineticism - the pupil is constantly on the move, talks loudly, answers without being questioned, disturbs the learning atmosphere of the class, sometimes causing general indiscipline; such pupils are unable to concentrate their attention for long periods of time, get bored quickly and solve tasks of any kind in an impulsive way;
- ⊙ **laziness/ tendency to avoid tasks** - it may have an organic substrate, when it is characterised by a decrease in the ability to study as a result of organic disorders, sensory-motor defects, mental overwork etc., or it may be character related, when it is a tendency to deliberately not carry out school tasks or other sorts, as a form of opposition to intellectual or physical effort

or to certain situations or rules, which are considered unfair;

- ⊙ **pathological lying** - with the exception of instances of lying to avoid punishment, often found in children - this behaviour is typically harmful and it is usually the result of lack of self-control, emotional poverty, inadequate personality development or mental deficiency;
- ⊙ **negativity**- comprises the expression of an apparently unjustified attitude of refusal to perform tasks and passive or active resistance to external or internal demands; such pupils exhibit apathy, indifference, stubbornness, opposition, obstinacy, destruction of school supplies or toys etc.;
- ⊙ **aggressiveness** - refers to the propensity of a person to act out violently; this behaviour can either be aimed at oneself and referred as self-aggressive acts (e.g. pulling out hair, biting nails etc.) or be aimed against others and referred as hetero-aggressive acts, (e.g. verbal violence, physical aggression, destruction of property etc.); usually, pupils' violence is strongly associated with frustration, which is typically brought on by lack of affection or by a false feeling self-worth
- ⊙ **theft** - is characterised by the fraudulent removal of items belonging to another person or even the school, whether they are valuable or not; theft may occur for a number of reasons: out of necessity, for training purposes, the instigation of others, to test one's skills, as a reaction of imitation or as an act of protest or retaliation.
- ⊙ **psychosomatic symptoms** - often at this age, the anxiety and fear are reflected in sudden somatic complaints (e.g. stomach-aches, headaches, nausea etc.), which are treated with much disbelief by the adults (parents or teachers) even though they may feel very real for the children.

All early school deviant behaviour prevention and intervention strategies focus on eliminating or reducing risk factors that contribute to shape, or initiate deviant behaviour. The promotion of social and educational policies suitable for counteracting juvenile deviant behaviour is another of these strategies, as it is guaranteeing the environment for the harmonious development of the growing personality.

The home, the classroom or the society at large may all be the target of initiatives to stop and combat deviant behaviour. The following are the primary actions that need to be taken to curb disruptive behaviour in schools:

- ✍ avoiding overburdening by drawing up analytical programmes appropriate to the child's age and stage of intellectual development;
- ✍ respecting the holidays and rest periods, which are necessary for the physical and psychological recovery of the child integrated into the education system;
- ✍ accepting the variety of personalities and learning styles and rhythms of the pupils and adapting the school tasks and demands to the children's capacities, instead of expecting them all to perform at the same level and responding at the same educational methods,
- ✍ educating teachers by encouraging them to attend training courses and seminars and to learn new teaching methods and practices;
- ✍ emotional education - youngsters should be provided with assistance in comprehending and managing their emotions;
- ✍ counselling for parents - the family is the main environment capable of regulating the children's emotions and behaviours, but families also need training and support in order to that.

It should be mentioned that all complex approaches require the cooperation of experts from different fields of activity. Thus, a crucial component of programs aimed at preventing and combating deviant behaviour is the development of multidisciplinary teams.

Additionally, educators need to remember that kids who have already exhibited deviant behaviour will typically be labelled in a negative way by their peers and by the community, which leads to marginalization and exclusion. In order to give the children with behavioural problems the assistance they need to get through this phase, it is helpful to establish up a social support network. These networks can play a critical role in the success of programs designed to address behavioural problems. To stop additional school maladjustment and to help the children's

integration and school functioning, this network should also include the teachers, the parents and the experts.

6.3. Practical activities

Any question that triggers the children's reflection, may help them become more emotional intelligent.

The technique of incomplete sentences is a very accessible and straightforward way to accomplish a variety of development objectives in both individual and group work. The pupils must finish the phrases started by the teacher.

This approach can be applied to a number of tasks and learning objectives, including summarizing activities, overcoming obstacles, expressing emotions and fostering positive group dynamics. It can be utilized in both group and individual work, but if you use it in a group setting, don't forget to give participants the option to stop at any point if the topic is too challenging, for example.

One by one, the pupils are invited to complete the provided sentences by the teacher. The teacher will offer the opportunity for the pupils not to speak on a particular topic and will not insist on receiving a comment if they don't wish to. Also, the teacher will not prevent other pupils from adding anything when sentences are being completed. The teacher may suggest finishing another statement when the previous subject has run its course. The dialogue may take on the tone of free speech.

Examples, by categories of sentences:

- **describing the facts:**
 - During our work, my task was...
 - My job was...
 - During the execution of the task it happened...
- **describing strengths:**
 - In my opinion, the best realized aspect of the work was...

- If I had to do this task again, I would definitely repeat...
- I did best...
- **describing areas for improvement:**
 - In my opinion, the worst aspect of the work was...
 - The thing that went the worst for me...
 - If I had to do this task again, I would certainly do differently...
- **collecting educational benefits (this type of sentence can be used in situations of failure and difficulty):**
 - Doing this task taught me...
 - The most developmental task for me was... because...
 - The element of the project that was a challenge for me was...
 - This difficulty taught me...
- **planning their next actions:**
 - In my opinion, next time I'll do...
 - The issue that I will change in the next project will be...
 - If I had to pick one particular thing to change, it would be...
- **summarizing and opening up about emotions:**
 - Finally, I would like to add that... (this sentence usually reveals what people really care about and how they feel)
 - I would like to thank you for...
 - The most moving moment was...
 - The greatest joy aroused in me...
 - The most motivating aspect of the work was...
- **building good relationships in the group:**
 - What you don't know about me yet...
 - I really like our group for...
 - The moment that I liked the most in the "life" of our group was...
 - I would like to thank the group for...
 - I would like to apologize to all of you for...
 - In order for everyone in our group to feel better, I commit to...

SELF-AWARENESS



◎ Focusing on emotions and inner world:

1. *How do you feel today? Reflection on your own mood.*

The teacher provides the pupils with the following images of gestures and asks them to express the mood that accompanies them today. Thumbs up - it's great. The thumb in the middle (parallel) is so-so. Thumbs down - it's bad.



it's great



so



it's bad

2. *Naming your mood*

The teacher asks the pupils to think about it and say:

- what mood they are in now (happy, sad, embarrassed, etc.),
- whether this emotion is pleasant or unpleasant,
- what has put them in such a mood.

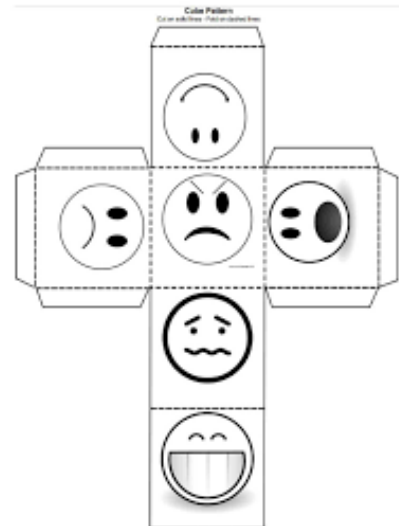
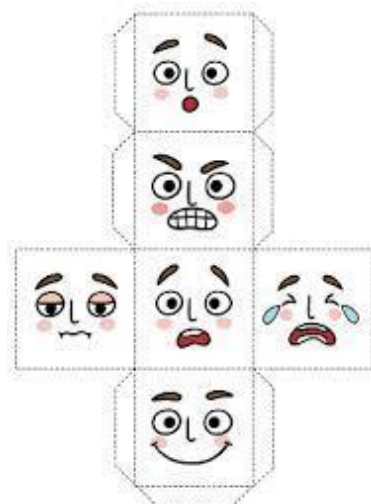
3. *Success*

The teacher asks the pupils to think about success and answer the following questions:

- *What is your success in today's class (what have you succeeded?)*
- *What did you find difficult?*

4. *Cube of feelings*

The teacher invites the pupils to sit in a circle. One pupil throws a "dice of feelings" (a large cube made of cardboard/ plastic with emotional states pictured/ written on each face: sad, joyful, curious, ashamed, angry, calm) and then describes the moments when he/ she usually experiences the feeling "chosen" by the dice. The next pupil rolls the dice and repeats the task.



5. In what situations do you feel

The teacher asks the pupils to think about and share in which situations they are feeling: joy, anger, sadness, disappointment, surprise, fear etc. Depending on the pupils' age, they may draw or describe the situation.

◎ Focusing on the body:

6. Show emotions

The teacher asks the pupils to express with facial expressions: anger, sadness, joy, disgust, shame, fear, surprise etc.

7. What do I feel when...

The teacher gives examples of different situations in which the pupils may find themselves, asking them to present their emotions with facial expressions and gestures.

Examples of situations:

- receiving a gift;
- losing the favourite toy;
- best friends fighting;
- being alone in a dark room.

8. Box of emotions

The teacher invites the pupils to draw cards with specific emotions. Their task is to assign the cards to either a black box (unpleasant emotions) or to a white one (pleasant emotions) and to justify their decision.

9. Dance

The teacher invites the pupils to move according to the melody of the music:

- low and slow sounds - showing e.g. sadness, anger, fear.
- high and fast sounds - showing e.g. joy, satisfaction.

10. My favourite thing

The teacher invites the pupils to identify and describe something of value to them. They explain its origin and the type of feelings associated with this object. The following instruction might be used:

"Each of us has something that is particularly important and valuable to us. We like to use it or just look at it. Today we have the opportunity to talk about things that are important to you. Today's topic of short conversation is "My favourite thing". Perhaps you have a few things that are important to you. Some you have had for a long time and others you got recently. I would like to invite each of you to talk about something that is important to you and what makes you value it. Maybe it was given to you by someone you like/ love or maybe you have raised money for it by doing extra chores at home. Such a thing can be something you like to wear, play with or work with or it's just a thing that looks nice in your room. Think about that for a moment."

Questions for discussion:

- *What makes certain things special to us?*
- *Do you think it's important for us to have our favourite things? Why? Why not?*
- *What did you learn about yourself today during the group discussion?*

SELF-MANAGEMENT

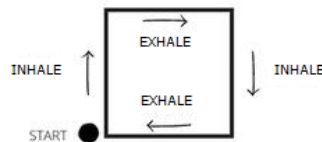


1. Deep breath

The teacher gives the pupils the following instruction and asks them to inhale and exhale deeply for a few times:

“Close your eyes, take a deep breath and then slowly let the air out. Focus on the movement of the chest and try not to think about anything else. If you have a race of thoughts in your head, acknowledge them, but don’t focus on them, let them go, focusing on the breath instead.”

I can breathe a square



2. Breathing - sensations from the body

The teacher gives the pupils the following instruction and asks them to inhale and exhale deeply for a few times:

“Start breathing slowly. When you inhale, count to 6 and then exhale slowly, letting the accumulated tension escape to the outside. Watch as air enters your body and gives it the strength to live and then notice how you release unnecessary tension to the outside as you exhale.”

3. Muscle tension - focusing on sensations from the body

The teacher initiates a relaxation activity and invites pupils to clench their fists and then loosen them.

I can clench my fist and then loosen it



4. Butterfly hug - lowering the tension

The teacher invites the pupils to do a movement activity and gives the following instructions:

- Sit back, close your eyes and imagine a quiet, beautiful place. For example, the seashore, forest, meadow.
- Imagine you're there.

- *Focus on what sounds you hear in this place, what smells you pick up, what you feel under your feet or under your fingers.*
- *Cross your arms on your chest and touch your arms with your hands. Embrace yourself. All the time imagine yourself in this peaceful beautiful place. What do you hear? How do you feel?*

5. Heart rhythm

The teacher asks the pupils to act the following activity:

- *Put your right hand on your heart, focus on how it beats.*
- *Think about the fact that it is pumping blood to all the cells of your body right now so that you can do many different things.*
- *Try to focus all your attention on the sensations of your body.*

6. Tree - muscle relaxation

The teacher asks the pupils to act the following activity:

- *Be like a tree. Stand upright and close your eyes.*
- *Imagine that you are a mighty tree that grows out of the ground.*
- *Let your hands hang freely. Imagine that these are branches moving in a gentle wind. But remember that the tree trunk is solid and resistant to blowing.*
- *Focus on the sensations of your body.*
- *Open your eyes, slowly look around, you are yourself again.*

7. Countdown

The teacher asks the pupils to count backwards from 10 to 0 (in order to manage the intensity of emotions).

I can count backwards

10,9,8,7,6,5,4,3,2,1,0

8. Ambient colours

The teacher asks the pupils to look for objects of different colours in the room.

I can look for colors in the environment



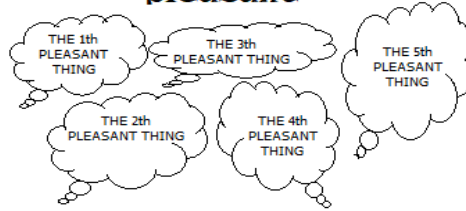
I'LL FIND SOMETHING:
BLUE, PURPLE, YELLOW, GREEN, RED, BLACK

I'LL FIND SOMETHING _____

9. *Thinking of something enjoyable*

The teacher asks the pupils to create a list with the things they enjoy. The teacher encourages them to find as many as they can.

I can think of something pleasant



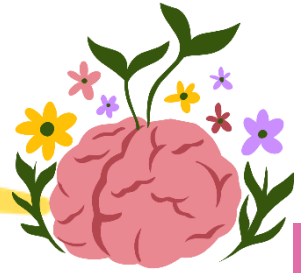
10. *Sounds*

The teacher initiates an exercise with a gong (if a gong is not available, a guitar string may be used or the most sonorous kitchen utensils or two metal lids). The teacher hits the gong. Children listen carefully to the vibration of sound. They raise their hand when nothing is heard. They remain silent for one more minute and listen carefully to all the other sounds that arise. Finally, they take turns talking about each sound they noticed during that minute.



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SOCIAL AWARENESS



1. Conductor

The teacher asks one pupil to leave the room (or to turn his back to the classmates) and chooses another to be the conductor, who will show how to play various instruments. The other pupils have the task of imitating the conductor who changes the instrument shown every now and then. The task of the pupil who was sent out is to watch the group closely and guess who the conductor of the group is.

2. Who changed places?

The teacher invites the pupils to look at who is sitting where. One pupil leaves the room (or turns his back to the others). The teacher indicates people who change as quietly as possible. The task is to guess which pupils switched places.

3. Who is like me?

The teacher asks the pupils to remember who gives the same answers as they do. The teacher gives the command "to stand up those people who...": have older siblings, like pizza, have a cat, have green eyes, like spinach, have a phone at school, prefer board games to computer games, play basketball, can swim etc.

At the end of the game, the teacher chooses the pupils who are to indicate the people in the class who gave the same answer.

4. Lamp-nose

The teacher asks the pupils to look at him/ her and listen the commands. The teacher will give both verbal instructions (by saying: "nose" or "lamp") and non-verbal ones (by pointing to his/ her nose or to the ceiling). The task of the pupils is to react appropriately to words, pointing the finger at what the teacher says. At the command "nose", they point to their nose. At the command "lamp", they point to the ceiling. It is important that the participants are constantly looking at the leader. The leader may indicate the same place as the spoken command or a different one. Whoever makes a mistake falls out of the game or takes over the command of the game.

5. Stop-go, up-down changing meanings

The teacher invites the pupils to circle the room. The teacher gives commands and the pupils must react appropriately. There are four phases of the exercise:

- phase I - the command "stop" means stop and the command "go" means go;
- phase II - reversal of meanings: the command "stop" means go and the command "go" means stop;

- phase III - to the reversed meanings of the words "go" and "stop" we introduce the commands "up" - the pupils must jump or raise their hands up, and "down" - the pupils must bend the knees or crouch;
- phase IV - all commands have reversed meanings.

6. Mirror

The teacher invites the pupils to work in pairs. One pupil will be a mirror and the other will be the one looking in this living mirror. The person who looks in the mirror brings to mind an emotion (but does not say it out loud) and asks the mirror: "Mirror, tell me, what is my emotion?". The mirror tries to guess the other's emotions and to show it by gestures, facial expressions or, in case of difficulties, to describe it in words. When the person looking in the mirror feels understood, the pupils change places.

7. Feel my rhythm

This activity is targeted on developing the ability to focus on the other person, on enhancing resonance with the emotional state of the partner and on developing motor expression.

Materials needed: classical music recording, playback equipment.

The teacher invites the pupils to work in pairs and face each other. The teacher turns on the music. One person will make some free moves to the rhythm of the music and the other will try to imitate the movements of the partner as in a mirror image. After a while, the participants switch roles. The game may be repeated by changing the composition of pairs.

After the activity, pupils will be invited to share insights:

- What associations and emotions were evoked in them by the music? Did the partners in the couple had similar feelings?
- How did they feel in the role of the "mirror", whether it was difficult for them to adapt their movements to the way of expression of their partner?
- Have they noticed changes in their ability to adapt to their partner's rhythm over the duration of the exercise?

8. What he/ she feels?

The teacher shows pupils some pictures with different characters and different emotions. Pupils name the emotions of the characters depicted in the pictures and explain what could have happened before (what caused the situation) and if the emotion is pleasant or unpleasant.

For a higher level of complexity, the teacher may ask the pupils to think about what would have to happen for the person(s) in the picture so that they may feel different.

For a lower level of complexity, the teacher may download graphic representations of several emotions, so that the children may compare them with the expressions of the characters and choose the appropriate one.

9. King Kong's autograph

The teacher divides the participants into groups (max 8 people). Each group must come up with a person/ character whose autograph they would like to get: King Kong, Johnny Depp etc. Each group chooses three people who will be blindfolded: two of them hold a large sheet of paper vertically and the third person standing in front of them holds the felt-tip pen motionless. The rest of the group must skilfully give commands (up, down, right, left etc.) to

the people holding the sheet, so that a signature is created. The group that will do it faster or nicer wins.

Materials needed: sheets of paper, A3 or bigger (one for each group), felt-tip pens, blindfolds.

10. Draw me something

The teacher invites the pupils to wear blindfolds while drawing an object given by the teacher. However, the important thing is that the instruction is written in a specific way: a random order of the components. For instance, the instructions for drawing a horse may be:

- draw the front left leg,
- draw the head,
- draw a tail.

After drawing, the participants will share their works with the group.

An interesting modification of this activity may be to divide the group in pairs and place them back to back: one person gives instructions and the other draws. The effects will be similar. In this way, the teacher will be able to observe the communication while the pupils perform the exercise and discuss it further with them at the end of the activity.

11. Changing the perspective

The teacher gives the pupils a task to observe things around them. If children are reluctant to join this activity and do not know what to do with themselves, a simple task can be given: e.g. they can count how many windows there are in the room or how many people have brown hair. At the teacher's cue - for example, a clap of hands -, the pupils change their perspective: they crouch, lie on their backs and look up, lean forward and look between their legs, climb on a chair and look down on everything, cover one eye, cover one ear etc.

In the next stage of this exercise, the teacher divides the pupils into 2 groups. Groups, taking different perspectives, observe each other; for example, the first group of children stands on chairs, while the second crouches below.

The teacher may then ask the following questions and help children draw conclusions from their observations (also, the teacher should help implement the pupils' ideas together):

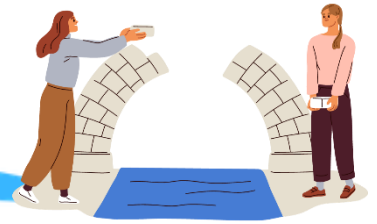
- *What other perspectives would you like to try to look at your surroundings?*
- *What can be seen from a different perspective?*
- *What were you able to observe during play?*
- *What new experiences have you gained in this game?*
- *Did you feel different than usual?*
- *How did you feel when you watched others/ when you were watched?*

12. Introduce your neighbour

The teacher invites the pupils to sit or stand in a circle; they count down to 2 alternatively. The pupils with number 1 rotate to the left while the pupils with number 2 rotate to the right. Then, in pairs, they will talk with each other about themselves for a few minutes. After a few minutes, everyone introduces the person they were talking to.

The game can also be used in a group that knows each other well. In this case, the conversation in pairs may be skipped and everyone introduces their partner as they see fit. The presentation may be diversified with additional instructions for the pupils: e.g. present the good sides of the person they are talking about, talk about the most interesting common experience etc.

RELATIONSHIP MANAGEMENT



1. Jar of good deeds

The teacher invites each pupil to draw from a jar one piece of paper with an idea to please or do a good thing for another person. The task is to implement this idea within a specific time, agreed together with the teacher (e.g. a day, two days, until the next lesson etc.).

2. Greetings in different ways

The teacher sets a different greeting for each day of the week and the pupils practice it:

- **Monday** - a look in the eyes (in silence)
- **Tuesday** - a nod (in silence)
- **Wednesday** - winking
- **Thursday** - a bow or a word in a different language
- **Friday** - high five

3. Points of contact

The teacher invites the pupils to move freely around the room while music is playing or while the teacher is clapping the rhythm. At the moment when the music stops, the teacher or another designated leader gives the command: e.g. 3 people, 5 points of contact.

The first number always indicates the size of the group in which the pupils should group. The second number indicates how many points of contact should the group as a whole have with the ground. For instance, if a group of 3 people has to have 5 points of contact, one person in the group can stand on one leg and the others stand on both legs.

Points of contact may mean: feet, knees, elbows, hands, fingers - each separately etc.

After checking the correctness of the performed task, pupils start again to move around the room to the rhythm of the music. The designated leader should indicate a different command each time and should aim for larger and larger groups.

4. Bunnies

The teacher invites the pupils to sit in a circle. Starting with the teacher, the group counts down to the last member of the group. Everyone must remember their number. The teacher starts the game: puts his/ her hands to his/ her head and waves them, imitating the movements of the rabbit's ears. Pupils sitting next to the teacher, left and right, will imitate the same movement of the waving ear with one hand - the hand closer to the teacher.

The teacher starts and says: "Bunny number 1 greets bunny number 5." When called, the bunny number 5 waves "his/ her" ears and says: "Bunny number 5 here. Thank you for the greetings bunny number 1 and greetings to bunny number..." The group must remain alert and attentive to react and wave a single ear when the number of the immediate neighbour is called: for example, if bunny number 5 is called, he/ she will imitate the movements of the ears with two hands, while bunnies with numbers 4 and 6 will imitate the ear waving with the nearest hand to bunny number 5.

5. Tunnel

The teacher invites the pupils to stand in pairs facing each other, in one long row. The partners in the pairs hold hands slightly raised, so that a tunnel forms between the pairs. One person should be left without a pair and should enter one side of the tunnel running towards the opposite end. Before reaching the end, that person is supposed to grab the hand of another person and break the pair, while dragging the person through the tunnel; when they reach the end of the tunnel they will align near the other pairs. The remaining partner should then run on the outside and enter the tunnel grabbing another person's hand and repeating the actions. The more alert the activity, the more focused the participants should be.

6. What am I thinking?

The teacher invites one of the pupils to choose (without saying in a loud voice) an object from the room (e.g. a notebook) and to say: "My item begins with the letter Z." The others have to guess what the object is. If they do not guess in about 1-2 minutes, the pupil will reveal the second letter. After the group guesses the object, another pupil will choose the next item to be guessed.

7. Forehead guess: who/ what am I?

The teacher provides each pupil with a piece of paper with the name of a famous person, a character or even an object. The pupils are not allowed to read those notes! Each player needs to stick the note on their forehead. By asking questions to which the answer is "yes" or "no" to the rest of the participants, the pupils must guess who/ what they are (e.g. "Am I a woman?", "Am I made of wood?" etc.).

Cards or notes with characters/ objects may be prepared in advance or each participant writes down one on a piece of paper and then hands it to the person sitting to the right or all notes can be mixed in a box and each pupil draws one note from it.

Materials: cards, tape, pens.

8. Motto

The teacher asks the pupils to work in pairs. Their task is to find a slogan/ a motto that best describes both of them. Then the pairs are joined in groups of 4, while they need to find now common ground between the previous mottos and find a new one that best describes their group. Then the groups of 4 pupils are joined in groups of 8 and so on. The activity continues in the same way until all small groups have joined in one single big group.

The game can be utilized both as a warm-up for creative activities and as an activity targeted on finding common values among group members. In the latter case, the teacher may observe how pupils talk about their ideas, their will of reaching consensus or their reluctance to let go of their own idea and may point out a few aspects to improve the group dynamics at the end of the exercise (e.g. the need for tolerance and flexibility when we work in a group, the need to listen and respect the others' opinions etc.).

Another variation of this exercise is to use images as a starting point: each pupil will select an image from a pile that best defines him/ her, then in pairs and in the small groups the participants need to find common elements in their pictures, until, in the last phase, they need to come with a title or a definition of the group by reuniting all the common elements they found along the way.

9. What can be done with it?

By using the principle of “brainstorming”, the teacher asks the pupils (either individually or in small groups) to come up with and write down as many uses for a specific object (e.g. book, pencil, eraser, ball, empty food cans, piano etc. - any object might be chosen) as they can find in a limited amount of time (e.g. 5-7 minutes). The teacher should encourage them to think outside the box and find also unusual uses.

The main goal of the exercise is to stimulate creativity and divergent thinking.

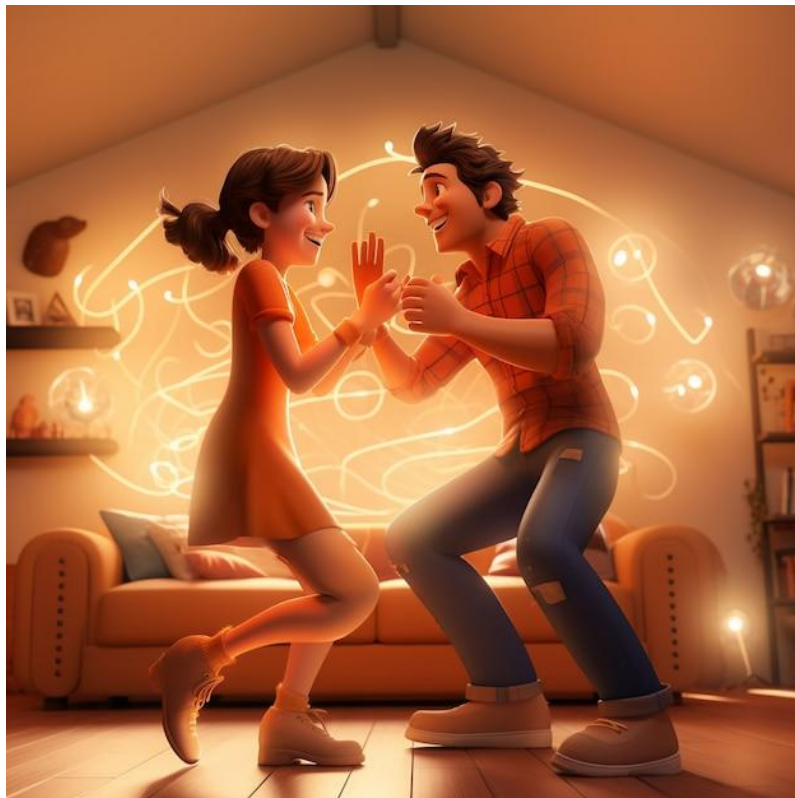
10. What if?

The teacher asks the pupils to analyse, individually or in small groups, the consequences of/ what would happen if an extraordinary situation, which is usually the opposite of what is real in everyday life, might occur. The teacher should encourage them to find as many consequences as possible and not dismiss the unusual ideas. Then, they are invited to share their ideas with the group.

Examples of extraordinary situations:

- if shoes had not yet been invented;
- if mankind had no need to sit down;
- if inventions were forbidden;
- if compulsory schooling were abolished;
- if human life expectancy were doubled.

The main goal of the exercise is to stimulate creativity, divergent thinking and flexibility.



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