

SEDIN

CREATIVE
METHODS
FOR SUCCESSFUL
INCLUSION
IN MULTICULTURAL
SCHOOLS



CREATIVE LEARNING METHOD



CENTRE OF HIGHER EDUCATION IN THEATRE STUDIES

SEDIN



**C r e a t i v e
M e t h o d s
f o r S u c c e s s f u l
I n c l u s i o n
i n M u l t i c u l t u r a l
S c h o o l s**

**A prologue
to the method
of CREATIVE
LEARNING
as a tool for
social inclusion
& integration**

Social integration is the movement of minority groups such as ethnic minorities, refugees and underprivileged sections of a society into the mainstream of societies.

Creative Learning (CLEAR) is an improvisational, non-exhibitional, process-oriented form of theatre, where participants are guided by a leader to imagine, enact, and reflect on experiences real and imagined. Creative Learning takes children's natural world, creative play, and develops it further, using theatre techniques, to create learning experiences which are for the participants.

Theatre is largely concerned with communication between actors and an audience. Creative Learning concerns the contact and communication between the teacher and the students and between the students and the world, enriching the students' experience.

Creative Learning is a teaching method for the traditional elementary schools. However, this method is appropriate and applicable to schools and classes with groups of children in need of social integration/inclu-

sion. We refer mainly to groups of children that arrived in Europe due to the recent refugee crisis and face rather hostile social and religious circumstances; they are often unable to adapt to everyday living, since the new environment is contradictory to their usual customs and their local traditional culture.

These children, same as their families facing social barriers, choose isolation under the pressure of the new social prerequisites that seem incomprehensible.

CREATIVE LEARNING aims to become a useful tool for all those involved in the educational process and provide material for significant experiments at school.

Creative Learning addresses mainly to teachers and concerns primary education.

It has theoretical and practical character. Simultaneously it could be the schooling method and the teaching means to integrate children that remain isolated due to the mentioned reasons.

SEDIN project will be fully specialized and can become a useful tool for teachers. Not only will they to teach the official syllabus but they will manage to include creative actions in order to achieve the refugee children integration, thus achieving to reconcile them with the social frame, meaning the school, the class and their peers. This is a two-way process since Creative Learning focuses on the frame itself that should be open to accept and embrace children of different backgrounds.

Using this method the school develops into a vivid and attractive zone to all students, irrespective of social, religious, national or cultural background.

Creative Learning focuses especially on the interaction within the school community as well as between theatre and learning.

It is based on the common pedagogical frame where imitation, action, role play are the means that the child spontaneously chooses to communicate with its environment and learn from it.

Theatre, as the meeting place of diverse forms of artistic expression, gives the child the opportunity to explore the social environment, its own inclinations and interests, thus unfolding its personality.

As an activity, eminently collective, it favours the socialization of the child making the child an enthusiast in communication and team spirit.

CLEAR can be an alternative for children with language difficulties, unable to respond to the traditional teaching methods; consequently they feel marginalized or rejected by the educational process.

CLEAR and its creators put a great deal that theatre can work as a bridge between civilization, nationalities and religions. It is an effective method of teaching all kind of courses.

Maybe not **as exclusive** a method, but as an option, so that the learning process can become colourful, charming and funny.



The characteristics of refugee students



For students with refugee backgrounds academic success is related with engaging them in the school community.

Teachers can use their pedagogical expertise more effectively when they understand how to strengthen student involvement. This is particularly true when a student's traumatic experiences have a direct result on learning and behaviour in the classroom.

Research has shown that the main obstacles faced by refugee students in the classroom are:

- **challenges processing information, organizing material and establishing goals.**
- **challenges attending to classroom tasks, regulating emotions and attention.**
- **challenges comprehending cause-effect relationships and taking others' perspectives.**

Experienced and effective teachers of students with refugee backgrounds were asked how they engaged students in **five key areas** to strengthen student engagement

Create safety learning environment

1. **Creating** a classroom that feels safe is essential for students who have experienced refugee trauma. Establish an easier way to communicate simple and safety.
2. **Create** predictable environments and responses: Predictability in class and generally in school helps students feel safe, protected and relaxed.
3. **Establish** regular activities within the day-to-day flow, with consistent greetings and good-byes, daily reviews, transition point markers, calming activities, etc.
4. **Choose** important events to make a wish and celebrate (e.g., birthdays, holidays, school festivals, etc.).
5. **Recognize** and avoid situations or setups that trigger malfunction during the lessons and/or outside the class during breaks.

Effective approaches for supporting students

with refugee backgrounds emphasize on building, or rebuilding, safe relationships. School staff members play a vital role as safe and caring adults.

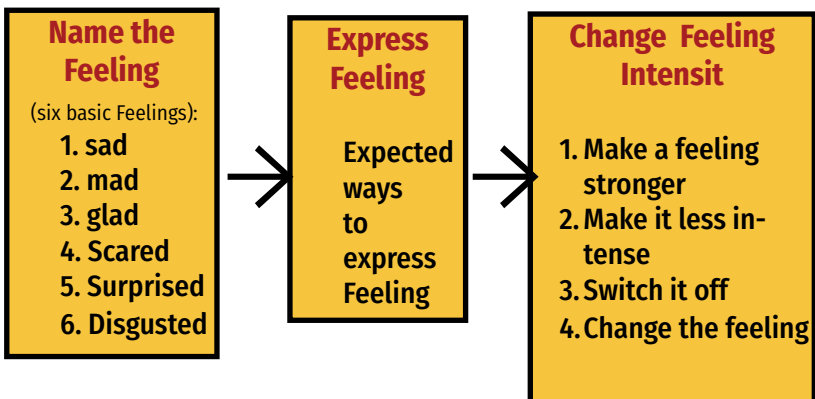
Build connections

- **Building safe networks** for students with refugee backgrounds is a critical prerequisite to a success full classroom and the smooth function of the school system, especially in the first few months, for the student and family with community services.
- With the **student's family**.

Foster emotional skills

- Between the student and other students
 - Between the student with other staff.
 - Learning to manage emotions is part of normal development.
 - Emotional skills are important life skills and classroom survival skills.
- Many behavioral issues in classrooms are the result of limited emotional skill development. Students who carry trauma at an early age, may have not learned how to manage intense feelings.

A basic emotional Development is:



PREPARATION PHASE of the Classroom

CREATIVE LEARNING as a tool for refugee intergration and social inclusion

Creative Learning is a well known and useful method for social inclusion and refugee integration. Theatre techniques provide a humanistic and anti-discriminative learning atmosphere. **Theatre tools can be used** to inclusion of the students and excluded groups and being open to the differences, different backgrounds, different cultures, religions, mentalities and customs. By using theatre tools we can also improve empathy, break cultural barriers and stereotypes, intercultural learning and team building.

Especially **for the refugee groups** we can use theatre tools to make them feel integrated in the host community while building friendships and mutual understanding atmosphere. Theatre games, role plays, knowing each other's activities, trust games and team building activities are very deep **activities** helping to break the barriers between groups. Theatre is focused

on universal human rights and advocates respect of principles.

- A general programme preparing the class could include the following: Yet this programme is just suggestive and can be enriched by teachers using their experience and knowledge on creative recreation, aesthetic pedagogy and theatrical games considering the particularities of their own classes.

PHASE 1

- Welcome Activity
- Knowing each other through Theatre Games
- Trust each other through Theatre Games
- Team building through Theatre Games
- Introduction to Creative Theatre

PHASE 2

- Effective Communication through Theatre
- Theatre as a Social Inclusion and integration Tool
- Theatre techniques as teaching tools
- Empathy and respect activities
- Actions for the integration process

PHASE 3

- Culture and Theatre
- Process Theatre experiment (Immigration)

PHASE 4

- Alternative art methods for Integration
- (Forum Theatre, Kids Yoga, Clown, Animation, Puppet, Mask and etc.)

Index 1 gives specific examples, activities and exercises that create a sense of togetherness, mutual trust and cooperation toward a smooth educational process through which integration comes fast and natural.

The above introduction refers to elements on which Creative Learning is based and its techniques. The routes of Creative Learning go through theatre since the latter offers its tools to everyday routines of education.

The described environment and its features make Creative Learning operative; in the case of educating refugees it can create a friendly, constructive frame so that knowledge is assimilated. The teacher plays the foremost part in this and becomes the leader and the single creator of the needed practices.

**Creative
Learning...
so far**

Teachers Can Help Refugee Students Suggestions

What you can do:

- Provide a stable, comforting environment and be available to listen. Students may want to ask questions and perhaps to tell you about some of their experiences. Help students know how to approach you by being specific about how they can be creative and expressive.
- Take into account that many children may come from a poor schooling background or may have never been to a school before.
- Provide a safe community in the school and classroom. Show that diversity is welcomed and appreciated not feared.
 - a. Display welcome signs in different languages.
 - b. Display photographs/items from different countries represented within the student body.
 - c. Lead class discussions about stereotypes and prejudices (keep the discussion

general, not focused on particular students.)

- Provide creative opportunities for children to tell their stories or explore their backgrounds. Voluntary assignments could be to interview one's parents, provide a report on one's home country, provide a favourite food from one's home culture, etc. Some students may not want to showcase their differences, so these activities should be totally voluntary, changed with other acceptable alternatives. Some students may not be able to tell their stories, due to the trauma they have experienced.

Education and Creation

Education and moreover basic education works under only one single yet basic condition:

A group of people (students) due to age have less knowledge from others (teachers) who know more. School is the place where a communal process occurs: transferring knowledge and experience from the latter to the first.

This is the only condition and it applies to schooling. During this process there is no place for any type of discrimination, such as racial prejudice, class differentiation, differences based on colour, religion, politics, physical appearance or dress code.

The members of the schools are underage children and the adults hold higher education and cultural level, hence it is the latter who are obliged to be the paragon. Thus school should be a place to exchange ideas. A free area where visions are freely expressed tested and put into action. Visionary teaching and schooling



means creating.

In a broader sense schooling coincides with theatre. Theatre is a collaborative process where the visions of many different creators converge, ending to a mutual vision in action which is then communicated to the audience.

Creative Learning is a method to create yet another bridge between education and theatre; thus ideas and visions evolve effortlessly, discriminations are diminished and positive results arise within a frame of joy and creativity.

Knowledge under new conditions

Under the new conditions where a huge number of people are forced to exile or seek refuge abroad due to wars or persecutions and start from scratch undergoing extreme ordeals, the imperative need is to create schooling and teaching conditions wherein knowledge and creativity reigns.

Civilized world must be open and receptive to children using knowledge and creativity in the school frame. The imperative condition of non-discrimination must always exist.

Coupling art and education cannot be achieved by wishful thinking; it needs actions and it depends on the teacher to realize how needed it is; not just to preserve the humanitarian nature of education but for the teacher as a personality who can introduce this procedure inherently revolutionary meaning knowledge, schooling and culture. Thus the teacher will become the enlightened leader so much needed nowadays.

**The
teacher
as
a leader**

Creative Learning offers teachers a unwavering means toward cooperation with students in an environment full of friendship, mutual understanding and tolerance, acceptance of diversity while opening a dialogue between different civilizations.

Creative Learning is using its main tool: theatre and creative activities leading to collective action and understanding.

Imagination

During the educational procedure the teacher transfers long established knowledge and experience to the students. Creative Learning adds another element and gives the teacher yet another important tool: Imagination.

Imagination is not at the perimeter of knowledge and science: it is the starting point from which the creator starts.

Any pioneer scientist is a total creator. Before starting the **scientific procedure** he/she has envisioned the project, its realization and the aftermath. Then he/she enters the field of confirmation, proof tests and documentation of the initial vision: imagination put in practice.

Any starting point means visualization/picturing it.

Imagination works with images/visions.

In contradiction to the typical **teaching methods** which are based on concepts.

Pictures/visions are eloquent and palpable; concepts no matter how well known and used, always maintain an obscure, shady, incomprehensible and perhaps misunderstood component.

Any scientific procedure (visualization, experimentation, thinking, laboratory research, experience and knowledge) can be either successful or unsuccessful. In the latter case, the scientist resorts to the beginning: the initial vision and

imagination. Having the experience of the failure the scientist starts from scratch, makes amends and acts again.

As things are now the prevailing **teaching methods** bypass imagination but vest on the already documented and proven.

Creative Learning considers education as a creative and not stereotyped process. Accordingly it tends to bring this straightforward component in class; it starts from imagination and visualization same as scientific creation.

Creative Learning means using imagination to create and reach the already proven. Yet Creative Learning is not restricted to **educational references** on established knowledge but uses imagination to reach knowledge via experience gained by action.

Imagination and visualization leaves no space to discrimination and differentiation. Quite the opposite: the different starting points of each student enrich creative process.

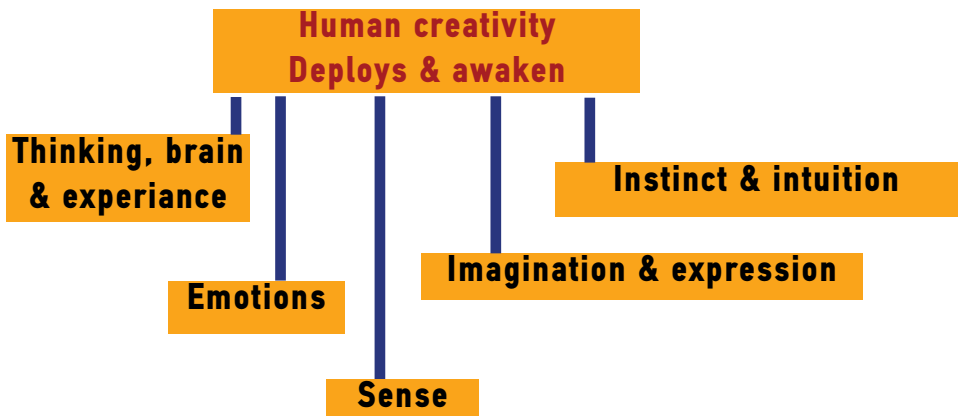
Shared creation, communication and collaboration as mentioned before in conjunction with imagination rids educational procedure from many elements blocking its operation while it generates flow and conciliation between different but yet not conflictual elements.

Through Creative Learning diverse cultures, religions, beliefs, traditions will constructively converse instead of clash.

Our choosing to speak through pictures is done in order to reinforce our beliefs; thus the following diagram is delivered:



Creative Learning is based on and deploys:



**Art
as
a means
to
knowledge**



Art in general and theatre in particular have proven their generosity. In a variety of manners they offer a plethora of codes that allow imagination and visualization put in action within the teaching class.

Imitation, acting, narration, music and singing, dancing and moving, epitomize well time-honored codes and modes ready to the teacher and the students alike. Almost all modules can be approached with many diverse ways. It is up to the teacher to approach teaching in an imaginative creative style and this depends on the good relationships between the teacher and the students.

During Creative Learning we use theatrical techniques and produce a new teaching method. We use creative and practical components of the other arts, like painting, music and dance but above all theatrical mechanisms because they embody action in relation to the social experience seen from a mutual angle without delving into personal trauma.

What theatrical tools do we use in Creative Learning

Yet we must clarify that: *While the art of theatre is interested in the final product which should be perfect and worth watching*, in Creative Learning we are interested in the ongoing process, the theatre as a means is a technique toward opening up and intertwining students, so the final product is judged within the lessons and the criterion is that the students LEARNED, meaning they conquer knowledge on many different subject modules and hence levels of personal development.

We insist that Creative Learning should be entrapped within the high ideals of the perfect play. We must not be occupied with 'beauty' or 'good performance' meaning that the teacher should not believe he/she creates Art. The only point in using *Creative Learning is to enhance knowledge through playing, creating, acting, experiencing*. We focus on conquering each subject module. We put emphasis on assimilation and usage of knowledge.

In the case of refugee children we are mainly interested in social inclusion and integration. So we pinpoint our goal which is: children from different countries feel comfortable within the new foreign country and schooling system whilst they maintain their original cultural identities.

Thus the theatrical components used, are:

1. Human frame
2. Fictional frame
3. Characters and role playing
4. Conflict and tension
5. Target focus
6. Imaginary place
7. Imaginary time
9. Speech
10. Movement
12. Sense of inspiration and creativity

**The
program
in
details**

Human frame

we call the environment where thinking humans live (guides, teachers, students, roles) and create a relations network; relations that continue and complete through Creative Learning.

Fictional frame

We call the quality of relations evolving during the use of Creative Learning. These relations create a sense of commonality to the students and determine the communal goals and actions.

Characters & role playing

Individuals or groups with fixed attitudes, common goals creates by inter-relating which enhance the lesson and help students understand and experience what is being



taught.

Conflict & tension

During any Creative Lesson, action is not linear but acquires rhythm and undergoes various phases. When we refer to conflict and tension we don't mean fighting; we mean stimulating relations with mutual goals.

Target focus

which demands for clear goals; the experiencing procedure is thus concentrated on the target without side tracking or distractions.

Imaginary place

Which is an invented place helping to expand and conceptually analyse the lesson. (For example the place could be a market where products are exchanged, students counts, weight, calculate so that math's become a practical everyday routine.)

Imaginary time

Imagination needs time and space to develop; yet this time and space is usually other than the school itself. Questions like, "what if, we lived in that place at that time?" make students hypothesize and imagine.

Speech

We don't mean just the pronounced articulated speech but also the internal speech stemming from eye contact, body language, movement etc. Articulation is not always needed to communicate and teach. Speech could come from improvising and it is inherent in children. It assists them in

completing the unexpressed and in developing relations within the frame of Creative Lesson.

Movement

Any Creative Lesson aims at driving children out of the static passivity in class or the immovability of the teaching process as we know it or the sitting position imposed by computers. Hence it's up to the teacher during any Creative Lesson to create flow and movement and if needed to change the class layout.

Sense of inspiration and creativity

Creative Learning is using theatrical techniques based on imagination and visualization so inspiration and self-expression are prerequisites. Same as creation in the Aristotelian concept of liberation, come in class once a sense of creative fun and collaboration prevails.



From Theory to practice

Necessary
preparations
before
the lesson



1. Using your imagination to transform the lesson into...pictures

The process of imagination starts from the moment the lesson is conceived. Before entering the class the teacher needs to have formulated a frame of what must be done. Details are not needed at this stage. The same goes for the completion: the teacher is not obliged to follow all the pre-designed steps. Instead space for improvisation is required; openness to suggestions leads to collaborations since the children feel they lead the class. However, the teacher needs to plan ahead, using his/her imagination and visualize the basic stages of the Creative Lesson.

The plan should include elements of collaboration and the development of the children in multicultural classes assisting to their socialization and social inclusion.

For example: Work as if it were a film made up of small static pictures [still of a film]. Create a simple “story Board” sketching an image for every chapter of the lesson. So, you will have the lesson in order like a guide in your hands.

2. Methodically, have at hand whatever materials will be needed

Some simple everyday materials that we can find at home or in the classroom. White paper roll, A4 papers, colors, a box or a basket, a piece of cloth from an old sheet, some thin rope or cord etc., can be very useful and will be used many times in different classes. If this tactic continues for a few teaching hours, in time the class will have its own props, and will be equipped with materials useful for future lessons.



3. Excite the children's interest with proper introduction.

Find a first element to surprise the children: a strange clue to excite their imagination and arise arouse their creativity. The surprise element is always effective since it livens up imagination and appetite for something unknown, new and adventurous. The teacher should dare use fictional, poetical, even mythical features while suggesting an in-

ventive narrative to the students.

4. Who will be the heroes of this story-film?

Who will take the leading roles in the suggested adventures stems from the lesson. However we must not ignore the fact that in multi-cultural classes we want apart from teaching to create a sense of social inclusion, so all procedures must include all children within a frame of collaboration thus helping each other.

Additionally the lesson could include historical figures in a history lesson, or personalized chemistry elements in chemistry, or numbers, math conceptions and relations in a math class. It is not necessary a number, a word or a chemical element to be played by children. It could be an animated object and used by the children. Through this animation the children will have to move, act, and adopt behaviors. In general give birth to active roles and “heroes” as they work in the theatrical sense.

5. Personalize these heroes

Direct the children so as to make the action and active roles. Create interesting “characters”. Encourage these characters to act for a specific reason according to the object of knowledge.

By personifying roles/heroes of each lesson we children the chance to and express themselves. When the child “dresses” the hero his face, his personality and his goals, the child gets the opportunity to use the role as a vehicle to express freely its own experiences and feelings; this way trauma, past experiences and hidden fears surface and the sensitive, intuitive teacher gets to know how to help the child. The latter plays a significant part in Creative Lesson

and Creative Learning.

6. Specify the plot and define the existing relations between the children and the heroes.

What these heroes are after, what they aim at, what are their fears, what they wish to avoid, and what works towards the goal. The rules are simple. Mostly defined by the teacher and followed by the children.

The above are determined from the ultimate goal and the conceptual content of the lesson. It is easier done when the teacher teaches History, Religion, or Geography. It takes a few minutes for the kids to write/give a description of the hero they play. This way they get the opportunity to infiltrate personal elements to the adventure of the lesson.

7. Choose a simple story

Where the “heroes” can live, be the protagonists, develop relationships, start conversations, or arguments, or simply be with each other, resulting in the outcome the lesson wishes to employ.

The script of the lesson must remain simple with clear vision. This starts from phase 1 where the teacher sketches the lesson with simple phrases or phrases while creating the story board.

8. Devise or borrow from elsewhere, an enchanting environment

The teacher can borrow ‘adventures’ using mythology, his-

tory, and literature and/or fairy tales.

Fairy tales in particular and places known/lovable, offer rich material to kids and teachers alike. Also Storytelling, theatre plays, mythology etc. are source which can be field for creative action. A place that excites children's imagination: within this place, the children's imagination will be provoked enabling them to talk about things, express new ideas, create a world of their own, contributing to the lesson.

9. Formulate a simple scenario

Make an outline of the basic sequences, from where the action will pass to reach the desired outcome. Action is likely to develop through various adventures that will not reach the end very easily. It is up to the teacher to find the appropriate method that will lead action to the conflict. The "bell sound" can be a "tool" that allows the teacher to change the action so as to reach the desired end.

10. After reaching the peak of action, the end should not be far

From the peak, [crescendo], we should be able to reach the adventure's end quickly avoiding any superfluous details. However, make sure to save a little surprise for the end.

Implementation

Creative Learning can create an ideal combination of education and **t**he process of knowledge with the art of theater. Theatre includes the knowledge, the joy of creation and happiness of the game **e**.

The following are abstracts from case studies **d**one within the Greek educational frame. Yet they are only indicative, since the imagination and the creativity of the teacher, the willingness of the students are the main compon**e**nts toward a constructive Creative Lesson aiming at knowledge and social inclusion/integra-



From Mythology **and** tradition

Greek mythology is so rich and full of mythological themes that it can be the basis of education and **social inclusion**. Plus Greek mythology presents another unique characteristic: it is not confined within the strict geographical determines of Greece; it spans from the edge of **Europe** to the depths of Far East. This means Greek mythology includes and incorporates myths stemming from various cultures as they migrate or **immigrate** beyond borders depicting many different refugee waves throughout the centuries. The same applies to Greek verbal tradition and folklore myths.

We now attest several case studies from Greek school concerning the lessons of Geography, History and Language. These case studies come from multicultural classes with approximately 25 students.



CASE STUDY 1

Geography

tion of children from different cultural backgrounds.

We suggest the myth of Phaethon and the sun chariot while doing Geography.

It ordinarily apply to children age 10, but it can be adjusted to any other age, other types of lessons or geography of foreign countries or introducing the local kids to the geography of the refugees.

<http://ebooks.edu.gr/modules/ebook/show.php/DSDIM-D108/558/3662,15879/>

The famous myth talks about Phaethon who is reckless and takes his father's sun chariot but is unable to control the wild horses.

Material for the lesson

Olives,
Wheat,
Oranges
Other fruits and Greek products.
Music from CD player

Layout of the classroom

One or two desks are moved in the middle of the class, imitating the sun chariot, while the rest of the desks are put aside.

Phase 1

The teacher makes groups of five kids and names areas of Greece asking which produces what. The kids collaborate and bring the products in class or name the products by heart.

Kalamata produces olives,

Crete oranges,
Thessaly wheat,
Macedonia fruits,
And so on.

Additionally other students play roles. Some is Phaethon, others are his wild horses allowed to speak, or some are Phaethon's daredevil friends.

Phase 2

The voyage begins. **Music.**

Phaethon leads the chariot and asks the horses to fly over Crete. We suggest that this hero is played by a refugee student.

The teacher intervenes asking the kids on the chariot where they come from. They come from the South, hence Crete is an island facing south toward Africa and north toward the rest of Greece and Europe.

Crete produces oranges and the kids on the chariot are thirsty. They ask their fellow students who play the Cretans, oranges to quench their thirst. The teacher gets the chance to elaborate and explain to kids everything about Crete, ex, the mountains, the rivers etc.

Phase 3

The voyage goes on and the sun chariot flies over other areas of Greece. In Kalamata they are offered olives, in Thessaly wheat and in Macedonia, fruits. The teacher keeps on adding information about the different visited places.

Phase 4

Return the kids to their initial places.

The desks are put back in place. The teacher completes the lesson traditionally. He/she asks the kids what they've learned, what remained unexplained, and learns about their experiences.

The same principle can be used in many other lessons, such as History, phytology etc.



CASE STUDY 2

History

Jason and the Argonauts

<http://ebooks.edu.gr/modules/ebook/show.php/DSDIM-C103/88/698,2634/>

This is a very rich myth allowing many teaching hours/lessons.

Units:

Frixos and Elli – the golden Fleece.
The two bulls, the dragons – Jason's ordeals.
The Argonauts' expedition – The Symplegades.
Crete – Talos – the Giant with the copper legs.

Materials for the lesson

Materials: depending on which unit we work on, we gather the needed props.
Music from CD player

Layout of the classroom

In each unit the class layout needs alterations. The basic scenes are:
The King's palace.
Dragons can be made from balloons painted by the kids.
The desks can create a large vessel, called 'Argo'.

Crete and Talos can be a teaching activity in which the kids use rolls of paper to paint the island guarded by its mythical guardian, Talos.

Phase 1

The teacher builds each lesson according to the narration and the actions he/she wants to evoke.

For example Jason's fight with the dragons can be fun with the kids using balloons and bursting them.

Talos' extermination could happen by using a red scarf on his head. As we know Talos had only one vein with blood from his head to his ankles. Medea tricked Talos, took off the peg from his ankle and drained him of his blood.

So Talos wears a red scarf round his head and a ribbon round his ankle. The kids try to corner him and exterminate him/conquer him.

Phase 2

Return the kids to their initial places.

The desks are put back in place. The teacher completes the lesson traditionally. He/she asks the kids what they've learned, what remained unexplained, and learns about their experiences.

The same principle can be used in many other lessons, such as History, phytology etc.



CASE STUDY 3

Language

The following case study is very useful since it assists social inclusion and conciliation within the micro-world of the class. It gives the teacher the chance to adapt the lesson and focus on the type of four seasons in various countries, including the ones from which refugee kids come from. During this lesson many surprises arise, causing the children's interest. For example, if some kids come from Middle East they have never experienced snow, so in general, winters or summers are completely different in comparison to European countries. Or Spring that is not defined by flourishing almond trees but other plants.

Spring and the four seasons

<http://ebooks.edu.gr/modules/ebook/show.php/DSDIM-A110/717/4748,21391/>

Materials for the lesson

A CD player

Sounds of wind for Autumn and Winter.

Spring: Sounds of birds.

Summer: Sounds of cicadas.

The teacher's bell.

Teachers can find sound in this site:

<http://naturesoundsfor.me/load/compositions-by-sounds>

Layout of the classroom

The desks are put aside so that there is empty space in the middle of the class.

Phase 1

The kids use a piece of paper and cut it into very small pieces; they are going to be used in phase B, as the snow. They also fold a piece of paper (preferably black) to form birds that are the blackbirds. The kids now climb a mountain carrying their bags. In reality they climb on their desks and chairs and then descend going round their class room; they pretend they go up and down the mountain through its pathways.

Phase 2

The mountain is full of trees that change according to each season.

Spring, summer, autumn, winter.

Kids are divided in two groups:

Group A: Pantomime: these kids are the trees.

During **spring** time the trees grow and flourish. The teacher guides the kids'/trees' movements. They start from kneeling position and rise slowly, extending their hands/branches.

SUMMER: Group B. They approach the trees and add on their branches many different objects, like pens, tiny balls, etc., that supposedly are the fruits. Sounds of cicadas from the CD.

AUTUMN: Wind blowing. Group A: under the teacher's guidance the kids move like trees in the wind. They lower their hands; fold into themselves, so they lose the objects they had, as if losing their leaves.

WINTER: Group B: They go round the group A and throws on them tiny white paper, which is the snow in Phase A.

Phase 3

The groups change roles and they repeat the play.

Phase 4

Enriching the lesson with other actions within the same play.

1. One or more children from group B holds a blackbird made of paper and following the teacher's guidance they throw them around, from tree to tree; many other actions can take place using pantomime.
2. Our diary. During the last phase of the play, the kids write in their diary what they did in class and the whole adventure in the mountain throughout the four seasons of the year.

Phase 5

The class room back in the original layout.
The teacher goes on with the lesson the typical way.

Phase 6

The teacher can enrich the first motive of the four seasons through questions and discussion with the students when they will have the opportunity to suggest new themes.

i.e. Which are the big celebration of the Spring? (Easter)

Summer? Autumn? Winter? etc.

When is the name day of the children (John=Winter, Maria = Summer etc)

3. which flowers or fruits live on the 4 season? .

4. Which animals, birds etc.

Something more innovative: In the multicultural classrooms can be if the teacher ask about the muslims or Roma's celebration during the year and 4 seasons.

Roma have Enterlezi = <http://tvxs.gr/news/blogarontas/enterlezi-i-giorti-ton-tsigganon-gia-tin-anoiksi>

Muslims have Ramazan and Souna
<http://www.thekeytoislam.com/el/what-do-you-know-about-eid-celebration.aspx>

The teacher can provide the basic play of the four seasons with questions may include the refugee children who want to talk about their local traditions, celebrations,

dress code, food etc. depending on seasons in their countries.



CASE STUDY 4

Language

Letters to the world

<http://ebooks.edu.gr/modules/ebook/show.php/DSDIM-E104/512/3315,13404/>

Materials for the lesson

- A4 paper or any paper used for writing.
- Pens.
- Toys/presents (useless tiny toys to give away.)
- The teacher's bell.

Layout of the classroom

The desks are set aside in corners creating caves that supposedly are 4-5 foreign countries.
The teacher includes countries from which the refugee children originate.

Phase 1

The total of the 20-25 students are divided into 4 or 5 groups. Each group represents a different country. The script has a prerequisite: each child has a friend from a different country. The countries discussed by the teacher must have very strong contrasts. For example: Greece-Afghanistan-Sudan, or Norway, Egypt Australia.

Phase 2

The teacher writes a letter: “My dear children with this letter I call you to send in turn a letter to your treasured friends who reside in other countries all over the world. Make your letter concise and cohesive but write all the essentials.”

1. The kids must replace any difficult word of the teacher’s letter with a simpler synonym. (According to 6.1.)

The kids write letters to their friends in other countries. They must describe some of their everyday life;ex: what do they eat? What clothes do they use? How do they travel or commute? What do they do in winter time? In summer time? What games do they play?

The kids finish their letters.

The groups choose a mail man to deliver their letters to the country of the consignee.

The mail men say: “I come from Afghanistan and deliver a letter to this and that boy or girl from this boy or girl. Here it is.” (All letters are delivered accordingly.)

Phase 3

The teacher chooses to read some letters. They discuss their main points and the teacher grabs the chance to expand his lesson. The teacher could then be funny and humorous meaning he/she could ask the students whether it’s better moving with a ferry or a submarine in northern Europe, or Canada, or Alaska and moves to Egypt or other countries where they still use camels. Then the discussion can move to the typical animals of each continent and the teacher can note what subject could be taught or discussed in future lessons.

Closing the play-lesson the teacher asks the kids to reply to the received letters since a friendship needs contact, so they should invite their friend to their own country. Then he/she asks what

could they do once met and the kids offer their own ideas about the reunion. Included in the invitation are all the needed facts according to the typical/official syllabus on each lesson.

Phase 4

The friends come and get united with each other. Each child has chosen to teach something to his/her friend. i.e. Dance, poem and in the end give him/her a toy. It is pre-supposed that the child has to explain how the toy works and help his friend understand.

i.e. An animal: how does it move?

An airplane: how does it fly?

A plastic car: how does it run?

Some actions are chosen and executed using pantomime in a theatrical way in front of the rest of the class.

The teacher grabs the opportunity to teach the official way during and through the pantomime.



CASE STUDY 5

Language

This lesson includes a lot of movement in the class room hence the playful manner of it. This way the kids collaborate having fun forgetting all differences.

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The relation of adjectives & nouns

Materials for the lesson

A4 papers,
markers,
two boxes or baskets . One for the NOUNS and the other for the ADJECTIVES.
The teacher's bell.

Layout of the classroom

Empty space.
Put aside all the desks

Phase 1

Under the direction of their teacher, the students write randomly on different papers nouns and adjectives.

They place them in the different "NOUNS" and "ADJECTIVES" boxes or baskets.

The teacher chooses the ones most suitable for the lesson. The adjectives must be more adjectives than the nouns. For example:

Nouns

Door

Garden

Flower

Dog

Cat

Board

Desk e.t.c

Adjectives

Pretty

handsome

Green

Black

Wild

Red

Aromatic

Comfortable

Soft

White

Metal

Wooden

Blooming e.t.c

Phase 2

The children are divided by the teacher in two groups :

Team A The readers, Those who read and recognizes.

Team A sits in the middle in a circle facing outwards

and Team B The Actors, That play/acts.

Team B, divides in two teams again. One is a small group of 5-8 children (according to the size of the class).

The smaller group is the NOUNS and the larger the ADJECTIVES.

The smaller group (The NOUNS) stands in a circle facing inwards, (towards the Ateam that reads/recognizes/corrects) with a distance between them.

The larger group (the ADJECTIVES) runs, takes papers from the ADJECTIVES' box, returns back and stands between the NOUNS. (The Readers: read/recognize) are in the centre reading/recognizing out-loud the combination of nouns and adjectives and writing them down or announcing them (whatever is most suitable for the teacher).

The larger Team of adjectives is further away and takes papers from the basket, places them on their chest and runs to be in between two nouns.

So, by choosing "pretty", runs and stands next to the "garden". Or black-board, wild-dog, e.t.c. there is a lot of fun when it comes to wrong pairs... "aromatic-cat", blooming-door", "handsome-desk" e.t.c.....

There, the children of the Team A who are reading/guiding so as the correct an adjective to go togoes with the according noun so the meaning is right can guide the children.

Taking into granted that the adjectives have the same gender, and case with their nouns, the teacher can give alternatives to the reading team so they can correct un-matching pairs.

Phase 3

Teams A and B change roles.

Phase 4

Students go back to their desks and the teacher proceeds to teach the lesson, explaining and combining the Creative Lesson with the theoretic. Back to the traditional, cognitive way. What we have gained here is that the children will have a deeper understanding of the lesson as they have experience it first.

For example that the adjectives do not have a plural and have to be always the same gender and case with their noun, the children have “experienced” it, laughed with their mistakes, corrected it e.t.c.



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