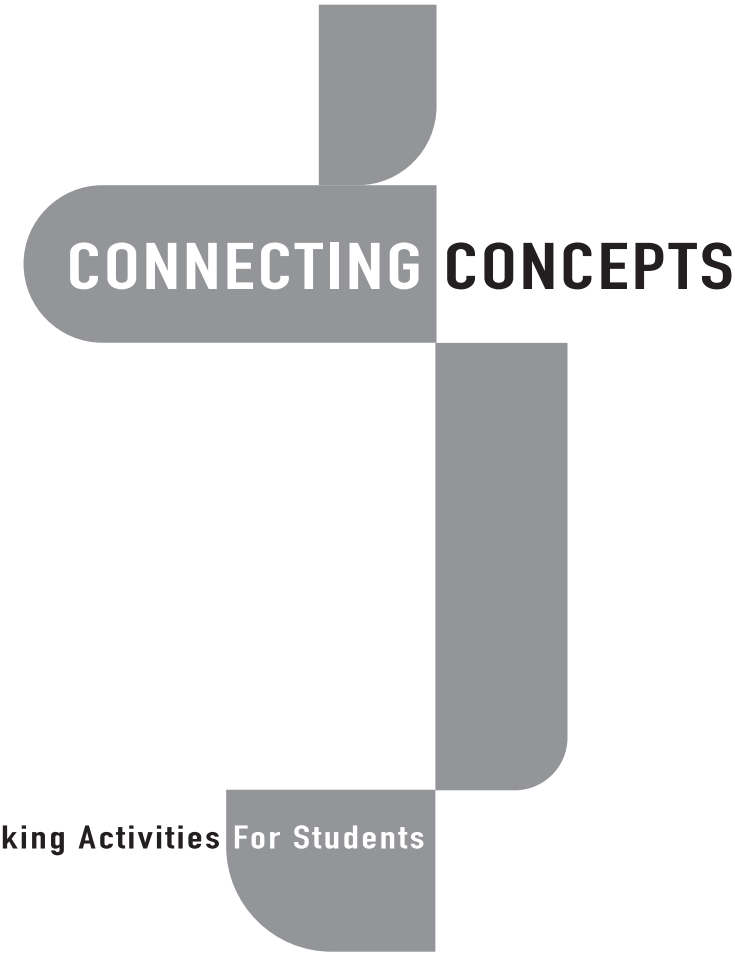
CONNECTING CONCEPTS

Thinking Activities For Students

CLINTON GOLDING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INTRODUCTION

We explain, describe, and make sense of the world by using concepts. Think of concepts like friendship, learning, explanation, or freedom, for example. These concepts are rarely examined in any depth. They form the framework and background of our thinking, rather than what we think about. There is, however, a very rich and very long tradition of philosophical exploration and appreciation of these concepts and their use in our lives. Perhaps the most famous point in this tradition was when Socrates roamed about ancient Athens discussing concepts like justice, piety, courage and love with anyone who would listen. This book makes this philosophical tradition of exploring concepts easily accessible to teachers and students.

The key feature of the tradition that Socrates was engaged in is conceptual analysis – the analysing of concepts that are common, central and contestable. Examples of such concepts are knowledge, culture, mind and responsibility. The concepts are common in that they are familiar ideas we use or refer to almost every day. The concepts are central because they are important to our understanding of ourselves and the world. They are also central because they provide the foundation for all disciplines and subjects as well as making links between them. The concepts are contestable because, ultimately, exactly what these concepts mean is controversial. There is no definition without possible faults or that cannot be revised. Conceptual analysis of such concepts leads to a sense of wonder, excitement in intellectual exploration and a deeper understanding of the world and our place in it.

This book presents a particular tool for enabling students to engage in conceptual analysis called the concept game. Each concept game consists of a large number of cases. Each of the cases is either an example of a particular concept, an example of something that does not fall under that concept, or a borderline case. However, it is never entirely obvious which category a case falls in. Students must grapple with categorising these cases, and in the process they explore and refine their definition of the concept. The process swings easily between the concrete and the abstract. The students construct definitions and test them with concrete cases, then they can modify, accept or reject the definitions. The students agree and disagree with each other, leading to the group building up their own detailed understanding of the concept under investigation.

The concept game developed out of the philosophy for children movement. Philosophy for children is an international movement in many countries such as the United States, Canada, Latin America, England, Australia, New Zealand, and Iceland. The concept games are designed to be used with a great deal of enjoyment without any extra knowledge or training than what is presented here. Yet, they are used to their best effect by teachers trained in philosophy for children. I would recommend anyone wanting to use them to contact their local philosophy for children association to get some training. The training makes a huge difference in the quality of the thinking of the students and the quality of the discussions involved.

WHY SHOULD STUDENTS ENGAGE IN PHILOSOPHICAL EXPLORATION?

Why would we want our students to do philosophy? Apart from the fact that countries like America, England, Australia and New Zealand are virtually the only countries in the world that don't have philosophy as part of their curriculum, I think there are some very good reasons for students to engage in philosophical inquiry.

First, philosophy has a focus on creating meaning and understanding. By engaging in a philosophical exploration of a concept, the concept starts to make sense. We clarify it and begin to make links between it and other concepts and experiences. The concepts explored in this book, such as responsibility and violence, are extremely important. Giving students a deep sense of meaning and understanding about them is vital for a full education.

Second, philosophy focuses on the conditions for good thinking and leads to an improvement in the quality of thinking – another important goal in education. In using a concept game, the students explore a concept, but they also look at their own thinking and the thinking of others as part of this process. In particular, they learn to give and evaluate reasons, question, consider examples and counter-examples and self-correct. They learn to share relevant ideas and develop a sense of intellectual confidence. They learn to understand and respect the views of others while not necessarily agreeing with them; they learn to defend their views and build on what others have said. Doing philosophy promotes speaking and listening skills, distinction making, the employment of criteria in judgement and general reasoning ability.

A third reason for having students do philosophy is because philosophy investigates the foundations of every discipline and field of human activity. By doing philosophy, students will look at the fundamental presuppositions and substructure of their subjects while making connections between these subjects and their own life. In a very real sense, engaging with philosophical analysis allows students' other subjects to become more meaningful to them.

WHY USE CONCEPT GAMES FOR PHILOSOPHICAL EXPLORATION?

Why would we want to use a concept game as our tool for philosophical exploration? Although this is not the only way to take part in philosophical exploration, I think it has a number of virtues.

First, once teachers have become familiar with the general process, concept games can be used for philosophical exploration in just about any subject area. Their use will promote general understanding of the essential concepts embedded in the subject matter being taught.

Second, concept games are easy for teachers and students to use and quickly enable students to do high level conceptual analysis. Most teachers, even if they knew how to do conceptual analysis themselves, would find it difficult to get their students to do this also. Because concept games are designed to automatically bring out problematic areas for consideration and clarification, you don't need to be a Socrates to enable students to have a very deep exploration of a concept.

Third, concept games are useful tools as they allow students to think for themselves about concepts. Unlike some of the conceptual analysis discussions that Socrates had, students are free to try out many different ideas and don't have to immediately agree with any one person. The intellectual freedom to sort out the issues for themselves is necessary for students to make concepts meaningful for them. They have to grapple with the things that they find perplexing about a concept and resolve them for themselves if the concept is to have any meaning for them.

Lastly, I think it is good to have students doing philosophy using concept games because they are fun and engaging to use while leading to beneficial results. It is sometimes difficult to maintain student attention on tricky abstract issues like conceptual analysis. Because the concept games are full of interesting and problematic concrete cases, this attracts and keeps the students' attention. In the climate of respect created in a concept game, students enjoy the opportunity to figure things out for themselves, to agree and disagree with others and to challenge and defend ideas. Students really enjoy the opportunity to think philosophically about these 'meaty' concepts. They find using a concept game fun, interesting and like play, even though it is also difficult intellectual work.

CONCEPT GAME	SUBJECT OR DISCIPLINES MOST RELEVANT
Racism	Social Studies, Health
Justice	Social Studies, Economics, Health
Intelligence	All subject areas
Mind	Sciences
Responsibility	Social Studies, Health
Rules	All subject areas
Science	Sciences, Arts, History, Geography, Economics, Technology
Culture	Social Studies, History, Languages, Classics
Art	Art, Music, Drama, Art History, Classics
Violence	Social Studies, Health
Reality	Sciences, Mathematics, English, Technology
Knowledge	All subject areas

WHAT YOU WILL FIND IN THIS BOOK

The book is divided into four sections. The first section, 'how to use a concept game', gives a general account of how concept games can be used with students. This includes guidance on the process involved, the distinctive role the teacher and students take and some more details about conceptual analysis and how it can be best achieved. The second section, 'Concept games', gives detailed guidance for twelve concepts that could be explored. This includes lists of cases to be used, labels for categories the students use for arranging the cases, and questions and activities that can be used to deepen the students' understanding. The first two sections give teachers all they need to successfully use concept games. The third section, 'extending the use of concept games' is for teachers who are comfortable with the use of concept games and want to do more with them. This includes a number of new tools and variations on the standard concept game introduced in the first section. These are designed for teachers who want more complexity, depth or just some variation for their students. The final section provides blackline masters of cards for two of the concepts explored in this book: Mind and Violence. The blackline masters can be photocopied and are designed to help teachers get started with concept games. These are a model for making your own cards for the other concepts.

HOW TO USE A CONCEPT GAME

SETTING UP A CONCEPT GAME

Although each concept game deals with a different concept, there is a standard process used for them all. I will explain the standard process in this first section and introduce some variations in the third section. I suggest using the standard process first as it is simple for teachers but effective at getting students to think deeply. After some experience, introduce variations.

THE STANDARD PROCESS

Preparation

Before using a concept game some preparation is needed. The students need the cases to be written on sheets of paper or card so that the cases can be physically moved around. Detailed preparation would involve you writing each case and category label onto its own sheet of paper or card so they can be given out to students. These must be written boldly enough to be readable from some distance away. Lamination is good if you want to reuse them. In the less-than-ideal world where we have little time for preparation, prepare a pile of blank cards that you give to students. Give out the blank cards, read out a case to each student and get them to write out this case on their card. Make sure they write large enough for the case to be easily read on the floor. Not all the cases need be used and alterations or new cases can be added depending on the level, ability and environment of the students. As well as preparing cards for students, the teacher should prepare by reading through the notes on the concept game they will be using so they become familiar with the main issues involved and the possible questions that can be asked. On pp. 64–71 are blackline masters of cards for two concept games to help you get started.

Physical set-up

The categories that the cases will be assigned to need to be physically represented for the students. The standard technique is to have the categories as three areas on the floor with a label indicating what each area represents. Some brave souls make chalk circles on the floor and write each category label in a circle. Others just put down cards with the category title and have imaginary circles around them.

The students should be seated in a circle around the categories. They need to be able to see each category and speak to every person in the group. If the students are unable to see the face of every other person in the concept game and cannot see all the cases, the concept game will not work well.

Explanation to the students

Explain to the students that we are using a concept game to explore and understand a particular concept. Tell them: 'You will be given some cases and you have to figure out which category these cases belong in'. Explain that some cases are examples of the concept ('Some things have a mind'), some cases are examples of the contrary of the concept ('Some things don't have a mind') and some things we are not sure about ('They go in the ??? category'). 'As you decide where the cases go, you should work out what you think the best definition of the concept is. Agreeing or disagreeing with others is great, but the main point is to try to build on what others say and work together to construct an accurate definition.'

Rules

Rules that are very important are: Only one person talks at a time and we must respect what other people say. This means listening to and considering all ideas, but never putting someone down. It also means being open to changing your own mind if someone suggests a new idea. Without these rules, the discussion will turn into a battle or no one will say anything. I say more about these rules later in the subsection, 'Role of the student'.

Giving out the cases

Cases can be given out to individuals, pairs or small groups. Each person or small group should be given at least one case. The cases could be pre-written on cards or the students could write their assigned case on blank cards. The more cases that are given out, the longer the concept game lasts. For your first use of a game, go for 15–20 cases. Pick only one or two cases under each heading in the list of cases. This will ensure maximum interest without making the game overly complex. The more cases chosen, the finer the distinctions that need to be made and the longer and more complex the discussion will be. Err on the side of simplicity while you and your students get used to the process. This will still produce a fun and productive lesson for all concerned.

When students have their case, they are to discuss which category it should be placed in and, most importantly, their reasons for placing it there. This discussion should be in pairs or small groups. Even if each person has a case of their own, they must discuss where their case should go with at least one other person.

Placing the cases

Once students have decided where their cases should be placed, ask them to place their cards down. This must be done so all cases are still visible (no overlapping) and they are not to move anyone else's case. Once all the cases are placed, invite the students to walk around and read all the different cases. Again say that they are not to move anyone else's case, but they are to note the cases they think are in the wrong place or the cases that they find interesting.

The discussion

Start the discussion by asking someone to pick a case that they found interesting or which was in the wrong category. Begin discussing whether this case really is in the right place. Make sure you ask the people who placed the case why they placed it there and then invite the rest of the class to comment and challenge. A detailed examination of one case at a time is necessary to give a satisfying and deep discussion. Keep focusing on a case until the ideas seem exhausted, but allow students to make comparisons with other cases. When the ideas about a case seem mostly exhausted invite someone else to pick another case that they think is in the wrong category or that they find interesting.

More categories can be added during the process if the class wants to make finer or different distinctions. For example, 'partial mind' might be added to 'mind', 'no mind' and '???' in the mind concept game. Also, the class might suggest that it would be better to have a continuum rather than

discrete categories. The category labels would then mark the two ends of the continuum rather than discrete categories. Try this out if the class suggests it. If students suggest new cases, write them on pieces of card also and include them. Their own cases are likely to be even more meaningful and interesting to them.

Recording the students' ideas

During a discussion, record on the board any ideas given about the definition of the concept. This is important to focus the discussion and to give a sense of progress and moving forward. Because we are trying to define a concept, the best way to record the student's ideas is as the completion of a definition. For example, when using the mind concept game, write students' ideas on the board as the completion of 'something has a mind means . . .'. When using the violence concept game, write up student ideas as the completion of 'violence means . . .'. Each time a point is made that implies a definition, record it on the board in this manner.

For a more detailed example of how to record students' ideas, take the following excerpt from the 'mind' concept game. While discussing the case of whether chickens have minds, someone might say that a chicken can do things by itself, so it must have a mind. They have just implied a definition of what has a mind and this should be written: 'Something has a mind means it can do things by itself'. Another student might suggest that chickens don't have minds because something has to speak to have a mind. This implies a second definition of what has a mind, which should also be written on the board: 'Something has a mind means it can speak'. Another student might argue that language isn't important, being able to feel is enough to have a mind. This third definition should also be recorded: 'Something has a mind means it can feel'.

Do not just leave the suggested definitions on the board unchallenged. Make sure the students challenge and evaluate the definitions at some point in the concept game. One way to challenge the suggested definitions is to ask for a possible counter-example. A counter-example is an example used to show an idea or suggested definition is incorrect. For example, after the student suggested that something needs to speak to have a mind, ask: 'Can anyone think of, or see, an example of something that *can't* speak but *does* have a mind?'. If they can find such an example, then the suggested definition 'something has a mind means it can speak', must be incorrect. Students could suggest counter-examples such as someone with no vocal cords. If the class agrees with the counter-examples, remove the definition 'something has a mind means it can speak'. To challenge the criteria of the third definition ask: 'Can anyone think of, or see, an example of something that *can* feel but which *doesn't* have a mind?'. If the students come up with a counter-example, remove this definition also. If they can't find any counter-examples leave the definition. I say more about counter-examples in the sub-section 'conceptual analysis'.

A second way to challenge a suggested definition is to compare the definitions that have been offered. Ask: 'Are some definitions better than others? Should the definitions be combined?'.

As well as recording students' definitions of the concept, write up their questions. These often divert the students' thinking from the strict job of defining the concept, but exploration of the students' own questions provides a lot of meaning and depth of understanding for them. Their questions should be encouraged by being written down and discussed.

Finishing a concept game

Finish a concept game by reconsidering the definitions listed on the board. Reflect on the progress made. Ask: 'What have we discovered, learned or clarified so far?' The cards can be collected and given out to different people next time, or used in an extension activity when you come back to the concept game.

As a final optional activity, get the students to write *their* definition of the concept being discussed. Allow them to use any comments made during the discussion and any definitions written on the board.

Summary of the process of a concept game

1. Concept game categories placed on the ground.
2. Students sit in a circle around the categories.
3. Explain about concept games.
4. Give out cases.
5. Explain rules.
6. Students discuss cases in small groups and then place the cases in the category they think best.
7. Pick a case and invite those who placed it to comment.
8. Open discussion.
9. Record students' ideas.
10. Challenge students' ideas.
11. Finish by considering progress made.

THE COMMUNITY OF INQUIRY

A group of people engaging in philosophical exploration is a community of inquiry. When using a concept game we aim for our class to become a community of inquiry. This is similar to but not the same as a class discussion. A community of inquiry has a distinctive character that I will briefly examine.

CHARACTERISTICS OF THE COMMUNITY OF INQUIRY

Student–directed

A community of inquiry is based on the students' ideas, not the teacher's. The students are developing their own definitions and come up with their own reasons and ideas.

Rigorous

It is rigorous because each idea must be backed up with reasons and will be considered, challenged and evaluated by others. A community of inquiry is not a situation where anything goes. The students are rigorously focusing on the exploration of the concept.

Moving forward

A community of inquiry must make progress or move forward. The aim is for students to work together to get a better and better definition of the concept under investigation. Getting a final answer is difficult to achieve, so most of the progress is gained by having a thorough understanding of the concept and all the tricky issues related to it. I say more about progress for concept games in a later subsection.

Thinking together

The community of inquiry gets beyond the limits of each individual's thinking. The aim is for students to avoid having to have their own ideas 'win' or 'be right'. The class works together, builds on ideas presented and considers alternatives as the means to better understand a concept.

Safe and open environment

Finally, a community of inquiry must have a climate of respect where people are free to contribute ideas without fear of put-downs, hassling or aggressive disagreement. It must be an environment where people are willing to consider and build on any ideas and are willing to change their own views.

It is a good idea to spend some time explaining the features of a community of inquiry to students so they know how to behave. This is best done after they have experienced at least one concept game. However, don't expect a class to immediately operate as a community of inquiry when using a concept game. They must learn how to behave in this way first. Once they are familiar with the expectations, you can train them to create a fantastic community of inquiry. If in doubt about how to get the students to be a good community of inquiry, concentrate on creating a safe and open environment and focus on the students' ideas rather than your own. These two features of a community of inquiry open the door to everything else. I say more about this in the next section on the role of the teacher and the student.

When using a concept game and creating a community of inquiry framework, both student and teacher have a distinct role, different from that in the traditional classroom. I will give more detail about each in turn.

ROLE OF THE STUDENT

It is important for students to realise that when using a concept game they are expected to behave differently from what is expected of them in a standard classroom. Tell the students the following and discuss it with them.

In a community of inquiry students are not passive absorbers of information. Rather they are active participants with the other members of the class. Although they can agree and disagree with each other, the community of inquiry is not a debate. The aim of a debate is to compete and win. The aim of a community of inquiry is to work together to get to the truth. The object is to help each other to uncover any problems and issues and then come to a good definition. Each person participates in this process by thinking about what was said, building on it and working out whether it is correct or not.

Respect is essential to create a safe community of inquiry where students can try out ideas without fear of being put down. To show respect, students must listen to and think about the ideas of others and take them seriously. Taking an idea seriously certainly means not making fun of it, but it does not mean automatically agreeing. You take an idea seriously if you respectfully test or challenge it, build on the idea or look at its implications.

ROLE OF THE TEACHER

When using a concept game the teacher must not be the source of knowledge, corrector of error or the one with the 'right' answer. If the teacher does occupy any of these roles, it will undermine the process of philosophical exploration for the students. Students will either not engage with the process because the teacher already knows the answer, or they play 'guess what the teacher is thinking'. Either way, the students will not learn to analyse concepts for themselves nor will they end up with a more meaningful personal understanding.

The teacher should take care in giving their own ideas. Students are likely to take what the teacher says as the 'right' view and stop thinking for themselves. Before offering your own ideas, make sure students will not give your ideas special treatment. Conversely, if you do offer a view, make sure you are willing for the students to disagree with it and you are also open to changing your own mind.

Also, the teacher should not try to lead the students to what the teacher thinks is the best understanding of the concept being discussed. Asking questions where you will only accept one answer as the right answer should be avoided. Doing this will also shut down the students' thinking. As a teacher, if you think that you have the best understanding of what the concept means, that is fine.

If you are trying to lead the students to come to the same conclusion, rather than explore for themselves, a lot of the power and usefulness of the concept game will be lost.

In a concept game, the teacher's role is that of facilitator of the process rather than provider of the final answer. The teacher's job is to encourage the students' thinking and make sure the conditions necessary for a good community of inquiry are met. The teacher must encourage student-to-student dialogue and encourage the students to think for themselves and take responsibility for their own ideas.

Don't expect to be a perfect facilitator in a community of inquiry. Both you and your students have to learn this new and often quite different way of operating. However, this will not interfere with your use or enjoyment of the concept games. Concept games are designed to be fun and effective even while students and teacher are 'learning the ropes'. And, with practice, using concept games will become easier and easier and more and more effective.

The following two sub-sections explain techniques the teacher can use to help create a great concept game.

QUESTIONING TECHNIQUES TO ENCOURAGE GOOD THINKING

Because the teacher's role is to encourage the students' thinking, the teacher should spend a great deal of time asking questions that invite the students to think more deeply and rigorously without presupposing a particular answer is correct. These are called content-neutral questions. They are very useful because they don't lead the students in a particular direction about the topic, but they do get the students to think further. 'Why?' is a good content-neutral question, but there are many other questions that can be asked that require more specific thinking from the students.

A selection of content-neutral questions follows. They are organised into the types of functions the questions have. The teacher should liberally use these to encourage good thinking in a concept game. To save the stress involved with trying to memorise these questions, a number of teachers have a list of these questions in front of them so they can refer to them when using a concept game. Also, the students should be encouraged to ask these questions of each other.

CONTENT–NEUTRAL QUESTIONS

Questions that ask for reasons

Why did you say that?
What reasons are there for thinking that?

Questions that ask for evaluation of reasons

Is that a good enough reason?
Do you agree or disagree? Why?

Questions that ask for clarification

Can we say more about that?
What does that mean?

Questions that ask for explanations

Can you explain that?
What are some possible explanations?

Questions that ask for evidence

What evidence is there for thinking that?
How could we get evidence to prove this?

Questions that probe assumptions

How do you know?
How did you work that out?
Is there any way that could be wrong?

Questions that ask for consequences and implications

What would the consequences be?
If that is true, what else follows?
What does that tell us?

Questions that ask for connections

How does that fit with X?
Is this the same as or different to X?
Do those two ideas agree?

Questions that ask for distinctions

How is that different from X?
Is that different to what X said?

Questions that ask for definitions
What does this mean?
Does it mean anything different from X?

Questions that ask for examples
What is an example of that?

Questions that ask for counter–examples
Can you think of when that wouldn't be true?
When wouldn't that happen?

Questions that ask for alternatives
How else could we think about that?
What would be a different view?
If someone disagreed, what would they say?

Questions that ask for questions
What questions do we need to answer first?
What question would be useful now?

Questions that ask for a summary of the content
What have we found out?
Where have we got to?
What have we decided?

Questions that ask for a summary of the process
How well did the discussion go?
What did we do well and what could we improve?

As well as asking these sorts of questions, the teacher must also be able to ask open questions that will help students think about the particular topic they are exploring. This is where the questions listed in the sections for each concept game are useful. These questions are firstly to give the teacher a partial map of the intellectual terrain around the concept. They help the teacher to see the sort of problems and issues the students will encounter. Secondly, it is useful to ask the students these questions if they get stuck on a point or to show them areas they haven't considered.

MOVING FORWARD
It is important that students have a sense of progress when using concept games. If they think they are making no progress, they may get bored and refuse to participate or become disruptive. Because progress in a concept game is often very different from what is normally considered progress, students will sometimes think that nothing has been achieved when a great deal of progress has been made.

To get students to realise they are making progress, first they must see what we are trying to achieve. Students must see that what they are doing is trying to clarify and understand important concepts. It is important that students realise that our concepts are very complex and that we are often not entirely clear on their meaning and we confuse many different concepts. For example, when we talk about the word 'love', we may confuse 'lust', friendship', 'admiration', 'enjoyment' and 'love'. When using a concept game, we are trying to unravel this complexity to discover the best definition of a concept.

Second, to realise they are making progress, students must see that progress is not just getting the whole class to agree on a final definition or getting 'the right answer'. It is a good idea to discuss with students what counts as making progress and especially whether we could make progress even if we don't reach a final answer. Following is a list of possible ways the students could make progress in a concept game. This list can be given to the students and they can decide which elements of the list were achieved in their concept game and why each counts as making progress.

As a final note about progress, here is a saying about the progress involved with doing philosophy that students often find amusing but helpful: 'When you do philosophy you end up more confused, but you are confused at a higher level'.

MAKING PROGRESS

What has been achieved in this discussion? Put a tick in the box of everything we have achieved in this discussion. Make sure you consider examples of when we have achieved each of these things.

In this discussion we have:

- ☐ Come to know each others' views
- ☐ Asked questions
- ☐ Found assumptions we didn't realise we were making
- ☐ Come up with reasons to back up what was said
- ☐ Come up with examples to support what was said
- ☐ Discovered problems and issues
- ☐ Developed new ideas and opinions
- ☐ Clarified ideas and opinions
- ☐ Broadened our ideas about the topic
- ☐ Classified or categorised some ideas
- ☐ Worked out the consequences of views or events
- ☐ Showed how different contexts change what we think
- ☐ Explored the terrain
- ☐ Made a distinction between things
- ☐ Made a connection between things
- ☐ Picked out some possible solutions or answers
- ☐ Rejected some reasons or explanations
- ☐ Rejected some ideas, solutions or answers
- ☐ Reached a tentative conclusion we may change
- ☐ Reached a final conclusion we all agree on
- ☐ Discovered it is more confusing than we thought

CONCEPTUAL ANALYSIS

What are we trying to do when engaging in conceptual analysis in a concept game? Basically we are trying to say what a concept means or to come up with a definition of a concept. In other words, we are trying to create a standard or criteria by which we can tell whether a case is an example of the concept or not. For example, the definition of a chair is something with legs and a surface that was designed for sitting on. This definition gives a list of the criteria something must have in order to count as a chair. We can then examine different examples to see if they meet this criteria and can thus be considered a chair.

That is the simple explanation of conceptual analysis and it is enough to use when starting concept games. However, the question 'what is conceptual analysis?' is itself a philosophical question, so there are many complexities in a full answer to this question. What I can do is map out some of the intellectual terrain and issues related to conceptual analysis for those who want more sophistication.

There are three interrelated issues that make conceptual analysis complex. These three issues also correspond to three methods or processes students use in a concept game. Keeping these issues in mind will enhance your use of concept games.

First, for any concept, there are a number of confusingly similar concepts. Part of conceptual analysis will involve distinguishing these concepts. This can be made even more difficult when several subtly different concepts are described by the same word. To distinguish the related concepts, each needs to be identified and then the differences between them analysed. For example, if doing conceptual analysis of courage, we might need to distinguish between courage, fearlessness and foolhardiness. To help students to deal with this complexity, ask them to list similar concepts and then compare and contrast them.

Second, there are a number of different questions that can be raised when doing conceptual analysis. These must be answered before a definition will succeed. For example, when trying to define courage, we will have to answer the question: 'Can someone who feels no fear ever have real courage?'. To help students to deal with this second complexity, take time to ask for their questions and write up any questions offered. Then discuss the answers to these questions as a way of clarifying and making sense of the concept being explored.

A third problem with conceptual analysis is that it is difficult to get our definitions to match our ideas of a concept. This was the problem that Socrates seemed to be dealing with. The aim is to get our concept and our definition of the concept to match exactly. We need a definition that describes everything about the concept, but no more than this.

The standard process used to resolve this third issue is based on how Socrates handles conceptual analysis. First, set up a definition that is intended to describe everything that is an example of the concept but nothing else. Then, test this definition. If it fails the test, suggest a new definition and test this also. Keep going with suggesting new definitions until we find one that passes the test.

We support a definition by offering a supporting example. Such an example must be described by the criteria of the definition and we must accept it as an example of the concept we are trying to define. For example, if we define courage as 'acting with no fear', a supporting example would be a fighter pilot going to war without fear. This is an example that we normally would consider to be an example of courage and it is described by the criteria of the definition.

We test a definition by suggesting counter-examples. Remember, a counter-example is an example used to knock down an idea or definition rather than to support it. A counter-example could show a definition was too narrow or too broad.

A definition is too narrow when the definition does not describe everything it should – there are examples of the concept that are not described by the definition. For example, we could show the definition of courage, 'acting with no fear', was too narrow by pointing to examples of courage that aren't of people acting with no fear. The terrified mother who jumps in the raging stream to save her child is courageous but this example is not described by the suggested definition.

A definition is too broad when the definition covers more than it should – there are examples described by the definition that are not examples of the concept. For example, we could show that the definition of courage, 'acting with no fear', was too broad by pointing to examples of things that are not courageous but are acting with no fear. The person who gets out of bed in the morning is acting with no fear (unless they have a truly awful job), but we wouldn't say they are courageous.

If the definition is too broad or too narrow, we modify the definition while still having it describe the supporting examples. If the definition was too narrow we want to broaden it so it does describe the counter-examples we think are part of the concept. If the definition was too broad, we want to narrow the definition so it no longer describes the counter-examples that we think are not part of the concept. For example, after realising that defining courage as 'acting with no fear' is both too broad and too narrow, a new definition, 'acting in the face of danger' is developed. This definition still describes our supporting example of the fighter pilot who knows the odds and acts in the face of this terrible danger. However, this definition no longer describes getting out of bed and does describe the terrified mother saving her child. This definition would then be tested with new counter-examples.

We have a correct definition when we have many supporting examples and there aren't any counter-examples that show it is too broad or too narrow. So, if we run out of counter-examples we have found a definition that exactly matches our concept.

Often it seems we can find counter-examples for any proposed definition. This sometimes makes the process of offering a series of definitions, each of which turn out to be too narrow or too broad, seem to be pointless. However, progress is being made. It is similar to the process used by a sculptor. They slowly chip away the useless bits until the perfect form remains. In a similar way, by rejecting incorrect definitions, we come closer and closer to a good definition. Another way of looking at this is as dialectical progress. A definition is suggested (the Thesis). A counter-example then shows that definition does not work (the Antithesis) and a new definition is suggested that takes into account the flaws and the good points of the old definition and the challenge of the counter-example (the Synthesis).

To record this process of modifying definitions, write the students' definitions, supporting examples, counter-examples and modified definitions on the board. This is an easy way to show progress as the definitions they record get better and better with successive modifications.

CONCEPT GAMES

SECTIONS WITHIN A CONCEPT GAME

There are several sections included in the details of each concept game. A description of these sections follows.

DESCRIPTIONS

Issue explored

This section provides a rough overview of the terrain that the students may cover in discussing the concept. What we are trying to define is stated as well as some of the major questions and distinctions that might be involved in exploring this concept.

Labels for categories

This section gives the set of categories to use to arrange the cases and thus analyse the concept. For example, if the concept is mind, the categories to start with are: 'has a mind', 'doesn't have a mind' and '???'. The question mark stands for: 'don't know, or unsure which category it goes in'. The question mark category is important as many of the cases given do not obviously fit in one or the other category.

List of cases

This section contains a numbered list of cases to be used in the concept game. The cases are organised under headings. All the cases listed under a particular heading raise the same sorts of issues and questions. These issues and questions are included under the corresponding heading in the commentary on the cases. However, note that many of the cases could fall under multiple headings and other issues could also be relevant to them.

Commentary on the cases

This section contains a series of headings with lists of questions. Each heading highlights certain issues and questions that are important to consider about the concept. It is important that teachers read and be familiar with this section as preparation for using a concept game. The headings and questions give the teacher a map of the problematic issues and concerns the students are likely to grapple with. The questions are also to be asked of the students to push them deeper in exploring the concept, to make sure they consider all possible points or to give them assistance in resolving an issue. However, don't let the commentary limit what the students decide. The questions and issues I raise are guides to common concerns about the concept, but there are many other issues the students may want to consider.

Extension questions and activities

This section contains a selection of supplementary questions and activities that can be used to help the students to deeply examine the concept. However, the extension questions and activities are not

always directly related to defining the concept. They are primarily meant to be used after the concept game either as a separate activity on a different day or to round off the discussion. They are to give a more general understanding of the concept by involving the practical features of the concept, values issues, transfer of learning to other areas and engaging different learning styles.

EXAMPLE OF A COMMUNITY OF INQUIRY WITH A CONCEPT GAME

The following is an excerpt from a short community of inquiry using the racism concept game. Note that this example is designed to give you a sense of how a good concept game might progress and how to use the games in this book. As such, the example includes notes on why the teacher did what they did and where they got the ideas and questions from. This is an example of an ideal lesson with an experienced teacher and students. Not all classes will run so smoothly or result in such a high level of philosophical analysis. However, with practice, this is what you can achieve with a class.

At the start of the excerpt the students have placed all the cards in the categories they thought most appropriate. They have chosen the card 'Aaron thinks African Americans are better basketballers than whites' as the card to start discussing. It was placed in the '???' category. The teacher has written on the board: 'Racism is something that . . .'.

Teacher Who put down the card about African Americans?

RYAN AND ED PUT UP THEIR HANDS

Teacher Why did you put that card in the question mark category, Ryan?

TEACHER USES A CONTENT-NEUTRAL QUESTION TO GET THE STUDENTS TO THINK WITHOUT LEADING THEM.

Ryan Well, first I thought it was not racist because it's not being mean. Then I thought it was racist because it is talking about different races. In the end I couldn't decide.

James I think it's not racist because it is a fact.

TEACHER WRITES 'IS NOT FACTUAL' UNDERNEATH THE SENTENCE FRAGMENT, 'RACISM IS SOMETHING THAT. . .'.

Teacher Why do you think that?

CONTENT-NEUTRAL QUESTION AGAIN

James Well, it can't be racist if it's true.

TEACHER MODIFIES THE DEFINITION WRITTEN TO 'IS NOT FACTUAL AND IS NOT TRUE'. A FEW PEOPLE HAVE SAID THEIR RESPONSE TO JAMES'S IDEA BUT MANY WERE TALKING AT ONCE SO IT WAS IMPOSSIBLE TO HEAR. THE TEACHER SHUSHES THEM AND LETS ONE PERSON SPEAK.

Louise Yeah, I agree. It has to be someone's opinion for it to be racist.

TEACHER WRITES DOWN 'IS AN OPINION' ON THE BOARD AS AN EXTENSION OF THE DEFINITION OF RACISM GIVEN SO FAR. THE DISCUSSION CONTINUES WHILE THE TEACHER WRITES.

Freda No, opinions aren't racist, it is only actions that are racist.

Alan Hang on. That card is putting down white people so it must be racist. It's saying they aren't good at basketball.

TEACHER WRITES 'PUTS PEOPLE DOWN' UNDER THE SENTENCE FRAGMENT, 'RACISM IS SOMETHING THAT . . .' UNFORTUNATELY, FREDA'S IDEA WAS NOT PICKED UP BY THE CLASS. TEACHER MAKES A MENTAL NOTE TO RECALL IT AT A LATER TIME IF NEEDED.

Helena I disagree with Alan's idea. The card is saying that white people aren't as good at basketball as African Americans. That's not a put-down. It's true.

TEACHER INTERJECTS BEFORE THE NEXT PERSON SPEAKS. THE TEACHER REALISES THAT MORE NEEDS TO BE SAID TO FULLY UNDERSTAND HELENA'S POINT, SO ASKS A CLARIFICATION QUESTION. THIS QUESTION WAS A MODIFICATION OF A QUESTION FROM THE COMMENTARY ON THE CASES UNDER THE SECTION 'RACISM AND TRUTH' – IF SOMETHING IS TRUE, CAN SAYING IT BE RACISM?

Teacher Helena, are you saying that if something is true, saying it can't be a put-down?

HELENA NODS IN AGREEMENT

Teacher What do others think? Do you agree, disagree or partially agree?

TEACHER ASKS A CONTENT-NEUTRAL QUESTION TO INVITE THE WHOLE CLASS TO ENGAGE WITH THE IDEA PRESENTED WITHOUT LEADING THEM TO AGREE WITH ANY PARTICULAR IDEA. THERE IS A PAUSE AS PEOPLE THINK. THE TEACHER KEEPS WAITING EVEN WHILE A FEW HANDS ARE UP TO MAKE SURE EVERYONE HAS A CHANCE TO THINK ABOUT HELENA'S IDEA. WAIT-TIME IS IMPORTANT. THE TEACHER DECIDES TO LET THE NEXT PART OF THE DISCUSSION PROGRESS WITHOUT TEACHER INTERRUPTION. IT IS IMPORTANT THAT THE STUDENTS LEARN TO MAKE AND EVALUATE IDEAS THEMSELVES, RATHER THAN RELY ON THE TEACHER.

Denis I disagree with that idea. Sometimes the best way to put people down is by saying something true. If I said to someone who was really lazy and no good at sports that they were lazy and no good at sports, this might really hurt their feelings *because* they know it's true.

Tracy I wouldn't mind, and I'm lazy and no good at sport.

Helena But the card isn't putting anyone down. It's saying that one group is really good at something. It's encouraging a race.

Ed I was the one who put the card into the question-mark category. The reason I put it there was because I thought that it might mean that African-Americans were good basketballers but no good at anything else. I thought *that* would be racist. It's a kind of complement *and* put-down to African Americans.

Rebecca I think we are all missing the point. It *is* racist, but only because it is saying something about all people who belong to a race. It doesn't matter whether it's negative or positive, it's racist when it lumps all people into one group just because of the colour of their skin.

THERE ARE MANY NODS AND MURMURS OF AGREEMENT. THE TEACHER NOTES WITH PLEASURE THAT THE STUDENTS ARE NOW ABLE TO KEEP THEMSELVES ON TRACK AND FOCUSED.

THE TEACHER WRITES 'RACISM IS SOMETHING THAT LUMPS PEOPLE INTO A GROUP' ON THE BOARD. SOMEONE CALLS OUT 'GENERALISATIONS'.

Teacher Did you mean a generalisation Rebecca?

Rebecca Yeah, that's the sort of thing I'm talking about. Making a generalisation that is supposed to be true of all members of a race. Think about the case that says all Indians work in a convenience store. Its racist because it's a generalisation.

THE TEACHER ADDS 'GENERALISATION' TO THE DEFINTION OF RACISM AS LUMPING PEOPLE INTO A GROUP.

Teacher Can anyone summarise what we have done so far?

TEACHER INVITES THE STUDENTS TO SHOW HOW THEY HAVE PROGRESSED. IT IS IMPORTANT THAT STUDENTS HAVE A SENSE OF PROGRESS FROM A CONCEPT GAME.

Jemma We first said that 'racism was something that was not true or was an opinion'. Then someone suggested it was 'being a put down' that makes something racist and finally we thought that 'being a generalisation about a race' was the best criteria for a definition of racism. That's three different criterion we tried.

Teacher Thanks, Jemma.

BY THANKING STUDENTS, THE TEACHER ENCOURAGES THEM WITHOUT SAYING THAT THEIR IDEAS ARE 'GOOD' OR 'RIGHT'. THE STUDENTS KNOW IT IS THEIR JOB TO EVALUATE THE IDEAS, NOT THE TEACHER'S.

Teacher Does everyone agree where we are at so far?

THERE ARE NODS AND 'YEPS' FROM THE CLASS

Teacher I think we need to spend a little time focusing on the three definitions suggested so far. Does anyone have any questions that would help us decide which definition is best?

THE TEACHER HAS A LIST OF QUESTIONS IN THE COMMENTARY ON THE CASES THAT WOULD BE USEFUL HERE (FOR EXAMPLE, THE QUESTIONS UNDER THE SECTION RACISM AND NEGATIVITY OR RACISM AND TRUTH). HOWEVER, THE TEACHER KNOWS IT WILL BE BETTER IF THE STUDENTS COULD FOCUS ON THEIR OWN QUESTIONS FIRST. THE TEACHER ALSO NOTES THAT MANY IDEAS HAVE BEEN GIVEN RAPIDLY AND ACCEPTED WITHOUT MUCH THOUGHT. TO MAKE PROGRESS, THERE NEEDS TO BE MORE TIME SPENT CONSIDERING SOME OF THE SUGGESTED CRITERIA.

THE TEACHER LEAVES 10 SECONDS WAIT-TIME FOR THINKING, THEN GETS STUDENTS TO DISCUSS THEIR QUESTIONS WITH THE PEOPLE BESIDE THEM. DURING THE PAIRED DISCUSSION, THE STUDENTS ARE INVITED TO WRITE THEIR QUESTION ON THE BOARD AND DISCUSS

ANY OTHER QUESTIONS THEY LIKED. AFTER THE DISCUSSION, THE CLASS CHOOSES TO DISCUSS THE QUESTION SUGGESTED BY JESS – CAN RACISM BE GOOD OR POSITIVE?

Rebecca Yeah, like I said before, racism can be good or bad, negative or positive. What makes something racist is that it is a generalisation about a race.

THE TEACHER NOTES THAT REBECCA IS STILL CHALLENGING THE DEFINITION 'RACISM IS SOMETHING THAT IS A PUT-DOWN'. THE TEACHER WANTS THE CLASS TO THINK ABOUT THIS IDEA FURTHER, SO ASKS FOR POSSIBLE COUNTER-EXAMPLES TO THIS DEFINITION.

Teacher Rebecca is challenging the definition of racism as a put-down. She is saying that this isn't the best way to define racism. Let's examine whether she is correct. Can anyone think of or see any examples in the cards of cases that are racist but still good or positive?

Chris How about this one? African-Americans are good dancers and basketballers. It's positive, but I think it's still racist.

CHRIS PICKS UP ONE OF THE CARDS AND HOLDS IT UP FOR THE OTHER STUDENTS TO SEE.

Helena No, that's true, so it can't be racist.

Chris Wait a minute, it's not really true. It kind of says *all* African-Americans are good dancers and basketballers, but that isn't true. It's racist because it says all people of a race are the same when they aren't.

THE TEACHER PUTS A QUESTION MARK BESIDE THE DEFINITION THAT RACISM IS NOT TRUE OR AN OPINION, AND BESIDE RACISM IS A PUT-DOWN, BECAUSE THESE DEFINITIONS ARE BEING CALLED INTO QUESTION. THE TEACHER THEN ADDS TO THE DEFINITION 'RACISM IS SOMETHING THAT IS A GENERALISATION – SAYING ALL MEMBERS OF A RACE ARE THE SAME '.

Louise Okay, I think I've changed my mind now. I agree with the generalisation idea. It's racist when every person of a certain race is lumped together as if they were the same. Even if it's true that most members of a race are the same, it's racist to say they are *all* the same.

James What about this as a possible counter-example to the generalisation definition? Most Asian students are good at maths. That's a *true* generalisation, right? But is it racist?

THE TEACHER WRITES THIS NEW CASE ON A PIECE OF CARD AND GIVES IT TO JAMES. THE TEACHER THEN ASKS THE CLASS TO DISCUSS THIS NEW CARD AND ALL THE IDEAS SO FAR WITH THE PEOPLE BESIDE THEM. DURING THIS TIME, JAMES PUTS THE CARD IN THE '???' CATEGORY.

Taylor I think James is right. If you say *most* Asians are good at maths, then that isn't racist. What makes it racist is when you then say that Ling is Asian so she must be good at maths.

James Hey, I just thought of something to build on Taylor's idea: it would be even more racist if you put all the Asian students in the top maths class because you think most

Asians are good at maths. We should modify the definition to: 'racism is acting on a generalisation' or 'treating people as if they were all the same'.

Jenny So racism is not about what you say, it's about what you do?

THE TEACHER WRITES THE QUESTION 'IS RACISM ABOUT WHAT YOU SAY OR DO?' ON THE BOARD. THE TEACHER ALSO REALISES THAT THE CLASS HAS COME BACK TO FREDA'S EARLIER POINT WHICH THEY HURRIED OVER AND MENTIONS THIS.

Teacher Okay, we're running out of time today. Make a note in your thinking journals of all the ideas on the board and anything else you thought was important out of the discussion.

THE CLASS TAKES A FEW MINUTES WHILE PEOPLE GRAB PENS AND THEIR JOURNALS AND WRITE DOWN THEIR IDEAS. WHEN THEY HAVE FINISHED, THE TEACHER ASKS: 'WHAT HAVE WE FOUND OUT TODAY?'. THE TEACHER USES A CONTENT-NEUTRAL QUESTION TO GET A SUMMARY OF THE CONTENT OF THE DISCUSSION AND HENCE THE STUDENTS' PROGRESS.

Alex Well, I think we have discovered that racism is more confusing than we thought. We can't figure out whether it is because something is false, an insult or a generalisation about a race that makes it racist. Maybe we discovered that there are two types of racism – positive racism, which is like a complementary generalisation, and negative racism, which is like put-downs.

THE CLASS CLAPS FOR ALEX. ALEX RARELY SPEAKS, BUT WHEN SHE DOES THE CLASS APPRECIATES HER CONTRIBUTIONS.

Teacher Thanks, Alex. We will leave it there for the moment. We will come back to this next session.

TEACHER COLLECTS THE CARDS READY FOR REDISTRIBUTION NEXT TIME.

RACISM

ISSUE EXPLORED

The main question we explore here is: 'What is racism?' One issue that will be addressed is whether thoughts, actions and words can all be racist. We will also look at whether racism is inherently harmful or whether there could be some good or positive racism. It is also a chance to figure out what makes something racist and why we should avoid it.

LABELS FOR CATEGORIES

Racist ??? Not racist

LIST OF CASES

Racism and truth

1. Jim says: 'There are a lot of indigenous people in prison'.
2. Amy thinks: 'Asians are good at Maths but bad at English'.
3. Kerry thinks: 'A lot of indigenous people don't do well at school'.

Racism and negativity

4. Ben says: 'Asian brains are smaller than European brains'.
5. Aaron thinks: 'African Americans are better dancers and basketballers than whites'.
6. Geoff says: 'African Americans are good dancers and basketballers'.
7. Jeff says: 'All Asians are bad drivers'.
8. Michelle tells a joke about black people.
9. Justin laughs at a joke about black people.

Racism and treating the races differently

10. Marama thinks: 'It's not fair that there are so few indigenous people at this school'.
11. Lai says: 'It's not fair that there are so few white teachers at this school'.
12. Mala says: 'Only Aborigines are allowed on sacred ground'.
13. Winston says: 'No more Asians in Australia'.
14. Billy, A Maori actor, gets a job playing a Maori when all Europeans are rejected.
15. Nelson only has friends that are the same race as he is.
16. Pio only has people of the same race living in the same area in which he lives.
17. White people find it easier to get higher paid jobs than non-whites.
18. John says: 'It's not fair there are so few Aboriginal and Maori doctors and lawyers'.
19. Aborigines get special places set aside for them at Law school.

Racism and languages

20. Jim says: 'I don't like it that Asian students speak their own language at school'.
21. Mi-Jung says: 'I don't like it that Aussies only speak English at school'.
22. Kim says: 'It's not fair that Asian students have to learn English but the Australian students don't have to learn an Asian language'.

Racism, labelling and generalisations

23. Freddie sees an Indian man and decides they must work in a convenience store.
24. Geoff sees an Italian man and thinks he must be in the Mafia.

COMMENTARY ON THE CASES

Racism and truth

1. If something is true about a race, can saying it be racism?
2. If you call a dumb white person 'dumb white', is this racism?
3. If a statement about a race is true, but is meant as an insult, is it racism?
4. If there are certain facts about the different races, can saying these be racism?
5. How do you know if something really is true?
6. Is there really a difference between a fact and an opinion?

Racism and negativity

1. Does racism have to be negative?
2. Is complimenting a race racism?
3. If a statement about a race is false, but it is complementary, is it racism?
4. If you complement a race, are you automatically putting down another race?
5. Is it racism if you aren't meaning to be harmful or offensive?
6. Is it racism if you didn't mean to be offensive, but someone was offended by it?
7. If no one is offended, could it still be racism?
8. Is some racism good and some racism bad?

Racism and treating the races differently

1. Is it racism when one race is treated differently from another race?
2. Are there any times when it is okay to treat one race differently from another race?
3. If you have a good reason for treating one race differently, is this racism? What counts as a good reason?
4. Are the races actually different?
5. Are the differences just superficial like colour and appearance?
6. If the races are different, is it due to cultural or genetic differences?
7. Should we treat all people equally? All the time?

Racism and languages

1. Should each race be able to speak its own native language? Whenever they like?
2. Is it fair that one race has to learn a new language, but the other race does not?
3. What does it mean to say that this is *our* country when all are Australian citizens?

Racism, labelling and generalisations

1. Is it racism if you label a person according to their race?
2. Can we tell anything about someone just by the race they belong to?
3. Should we judge all people of the same race by the same standard?
4. How do you tell if something is a valid generalisation?
5. Are some generalisations good and others bad?
6. How much is enough evidence to prove a generalisation?
7. What methods could you use to prove a generalisation?
8. How can we be sure something is a fact before we believe it?
9. When we use the terms 'us' and 'them' are we being racist?

EXTENSION QUESTIONS AND ACTIVITIES

Making up for past racism

1. If racial discrimination occurred in the past, should the members of the group that were discriminated against be given special treatment now?
2. If an ancestor of yours was found guilty of treating a group badly, should you be held responsible now? Should you have to do something to right the wrong?
3. If your country was found guilty of treating a race badly, should your country be held responsible now? Should your country have to do something about it now?
4. If your country or ancestors treated a race badly and nothing was done to right the wrong, should something now be done about it? If so, who should right the wrong?
5. How, if at all, should past discrimination be redressed today?

Racism and similar concepts

What are the connections and differences between racism and these terms?

fairness	prejudice	discrimination
equality	bigotry	intolerance
narrow-mindedness	stereotypes	fear
power		

What is the opposite of racism?

Influences of others and thinking for ourselves

Some people argue that most of our attitudes are based on things we have heard from our friends and parents.

1. How do people get to be racist?
2. When we think about issues to do with racism, how much of what we believe is from something we have heard?

3. When we think about racism, how much of what we believe is picked up from friends and family?
4. What would it mean to think for ourselves about racism?

Effects of racism

What are all the possible effects of racism if it happened in the following situations?

At school	At university	In a job
In a community	In a country	From the police
From the government	From the teachers	

1. What exactly is wrong with racism? Why are so many people anti-racism?
2. Can we get rid of racism?
3. Can you stop yourself being racist?
4. If we can get rid of racism, how would we get rid of racism? What would we need to do?

JUSTICE

ISSUE EXPLORED

The concept explored here has two names – 'justice' and 'fairness' – but they pick out roughly the same concept and either name can be used. The major question we are exploring is: 'How should things be distributed?', or 'who should get what?' All children have said, 'that's not fair!' at some stage of their lives when things haven't gone the way they thought they should go. This concept game explores what we might mean when we say, 'that's not fair', or the adult equivalent 'that's unjust'. It also explores whether the things we think are unfair or unjust really are.

We do seem to understand that the notion of fairness or justice has something to do with what someone has a right to or what they deserve. It is fair if they have a right to do it, unfair if they didn't deserve it. However, there are many different competing notions of what counts as a person's rights or what they deserve, so there are many different notions of fairness. In this concept game, students should be trying to identify the principles of fairness that we use, and deciding which they think are the best.

LABELS FOR CATEGORIES

Fair / Just ??? Unfair / Unjust

LIST OF CASES

Need

1. A starving person steals a loaf of bread.
2. Some people have yachts while others have no homes.
3. Unemployed people get paid by the government.

Equality or difference?

4. The teacher gives everyone in the class 6 hours homework every day.
5. The teacher gives everybody the same grade.
6. Everyone gets the same number of sweets at a birthday party.
7. A black person is not paid as much as a white person.

Ability and fairness

8. Some people get good marks at school and others don't.
9. Some people are more intelligent than others.
10. One person wins all the sports prizes.

11. Educated people get better jobs than uneducated people.
12. Intelligent or talented people get better jobs than others.
13. Some are born with saleable talents and others aren't.

Hard work

14. Frances gets the same results as everyone else, but doesn't have to work very hard to get the results.
15. Some people get good marks at school without trying.
16. Jim works harder than other people who do the same job, but gets paid the same.

Fair wage

17. Male athletes get paid more than female athletes.
18. University lecturers earn far more money than rubbish collectors.
19. Professional sports people earn far more money than teachers.
20. Teenagers only get paid $7 per hour at the supermarket.
21. Some CEOs get paid $500,000 per year.

Money

22. Some people have more money than others.
23. Children of rich parents have more opportunities in life.
24. Children of rich parents can get a better education than others.
25. Some people inherit money without earning it.

Privileges

26. Sometimes you can't do what you want.
27. Older children are allowed to do more.
28. You can't drink until you are 18.

Taxation

29. The government taxes those who are rich more than those who are poor.
30. The government takes taxes to pay for things like education and health.

COMMENTARY ON THE CASES

Need

1. What exactly is a need?
2. What is the connection between need and fairness?
3. Would it be fair if all people got what they need?
4. Is it unfair that some people don't get what they need?
5. Could it be fair even if people don't get what they need?
6. Do we have a right to what we need?
7. If we need something is it fair if we take it?

Equality or difference?

1. Should all people be treated equally?
2. Would it be unfair if we treated one person differently from another?
3. Would it be unfair if we treated everyone in the same way?
4. Is it fair to treat people equally or is it fair to treat people differently?
5. How do we decide when to treat people equally and when to treat them differently?

Ability

1. Should those with more ability be rewarded above those with less ability?
2. If someone has an ability they were born with, should they be rewarded above someone who was born with less ability?
3. If someone has an ability they were trained to have, should they be rewarded above those who weren't trained to have that ability?
4. Is it fair that some people have more ability than others?
5. Do we choose our abilities or is it the luck of our birth and situation?
6. Should we reward people for being lucky?

Hard work

1. When deciding what you deserve, is hard work more important than ability?
2. Should people be rewarded for working hard even if they don't have much ability?
3. Should people be rewarded for ability even if they don't have to work hard?
4. What's the fair way to reward people at school? According to hard work or ability?

Fair wage

1. What criteria should we use to decide who deserves to be paid more than others?
2. Should people be paid more: for doing harder jobs? for doing more useful jobs? for jobs that require more training? for jobs that require more ability?

Money

1. Is it fair that some people have more money than others?
2. What would happen if we didn't allow some people to get more money than others?
3. What would happen if everyone received the same wage?

Privileges

1. When should you be allowed to do the things you want?
2. When is it fair to stop someone from doing what they want to do?

Taxation

1. Is it fair to take from some people to give to others?
2. Is taxation like Robin Hood stealing from the rich to give to the poor?
3. Is taxation unfair? Is taxation good?

EXTENSION QUESTIONS AND ACTIVITIES

Life is so unfair?

1. What does it mean to say life is fair or to say it is unfair?
2. Are there more things in the world that are unfair or more things that are fair?
3. Is life fair or unfair?
4. Some people say when bad things happen it is not unfair, it just is. Do you agree?

Should we be fair?

1. Is it important to act fairly? Why?
2. Does it matter if people are treated unfairly? Does it matter if they are treated fairly?
3. How could we make sure we always act fairly?

Rating the different principles of fairness

The students will have suggested a number of different principles of fairness during the discussion (fairness is: getting what you need; treating people equally . . .). One activity is for the students to rate these principles from best to worst, from most fair to least fair or from most important to least important. This can be drawn on a rating ladder or scale.

Design a fair society

If we could design a completely fair and just society, what would it be like?

1. What laws would we have?
2. Would we have taxes?
3. Would we allow free education or health care?
4. Would we give money to the unemployed?
5. Who would we pay the most? Who would we pay the least?

Draw fairness

Have the students draw a picture of fairness. They are to draw a picture that explains what fairness is. Cliches like the scales of justice are forbidden. They must come up with something for themselves. The artistic quality of the picture is irrelevant, it is just a different way to think about fairness. When they are finished, they should explain the picture to the rest of the class. The rest of the class must not make judgements about the artistic merits of the picture, but may ask questions which should be written down and responded to after all the pictures have been shown.

Act out fairness

Have groups of students act out a situation where people are being treated unfairly. Then have them act out the same situation where they are being treated fairly. Each situation should take no more than a couple of minutes to act out. Have the groups explain why they think it was fair and unfair.

INTELLIGENCE

ISSUE EXPLORED

The major question we are addressing is: 'What counts as being intelligent?', or 'what does it mean for one person to be more intelligent than another?'. To explore this question we will look at whether intelligence relates to any ability or only a certain class of abilities such as academic or intellectual abilities. We will also look at the ideas that intelligence is about your way of behaving or your actions, and, finally, whether intelligence is set at birth or whether it can change.

LABELS FOR CATEGORIES

Intelligence ??? Not intelligence

LIST OF CASES

Intelligence = any ability

1. A famous singer who can't do maths
2. A person with brain damage who can't feed themselves
3. A famous sports person who can't read
4. Someone who speaks several different languages
5. A famous scientist who always forgets where they are and what they are doing
6. A famous poet who avoids other people
7. Someone who can hang a spoon on their nose
8. Someone with an average job, who did averagely at school, with no special talents
9. A dog who can fetch a stick
10. Someone who has many friends
11. Albert Einstein

Intelligence = academic ability

12. Someone who always gets 50% or lower for their marks
13. Someone who always gets 100% for their tests
14. Someone who gets good marks but doesn't think they are intelligent

Intelligence as how you act

15. Someone who studies all the time and doesn't go out much
16. Someone who is constantly getting better and better at what they enjoy
17. Someone who could do well at school but refuses to try and so does badly
18. Someone who is really boring
19. Someone who never gives up and so usually succeeds at what they try
20. Someone who is curious and asks many questions

Intelligence = knowledge

21. Someone who has spent 10 years at university getting their PhD
22. An old person who has experienced many things in life

Intelligence = potential

23. A one-year-old child who learnt to speak before all other children
24. Someone who could do well at school with the right motivation and hard work
25. Someone who has just started school, but learns very fast
26. Someone who has just finished school with an average pass

Intelligence = IQ

27. Someone with an IQ higher than anyone else but who is unemployed
28. Someone with a very low IQ who is a good carpenter

COMMENTARY ON THE CASES

Intelligence = any ability

1. If you have a talent or ability, does this mean you are intelligent?
2. Does any talent make you intelligent or does it have to be a particular kind of talent?
3. To be intelligent do you have to have a talent that not many other people have?
4. To be intelligent do you have to be better at a skill than most others?
5. Can you be intelligent if you don't have any special talents?
6. Can you be intelligent if you have a special talent, but aren't good at other things?
7. Are there different types of intelligence? If so, why are they all called 'intelligence'?
8. Are only some people intelligent?
9. Are some people not intelligent at all?
10. Are we all intelligent in our own way? What would this mean?

Intelligence as academic achievement

1. Are you intelligent if you get good marks at school?
2. Can someone be intelligent even if they don't get good marks at school?
3. Can you be intelligent without realising you are intelligent?
4. Are you intelligent if you are good at one subject, but not good at others?
5. Does school make you more intelligent?
6. When you take a test or exam, does this measure your intelligence?

Intelligence as how you act

1. Is there any connection between how you act and how intelligent you are?
2. Do your actions or your results show how intelligent you are?
3. If you don't ever use your brain, are you not intelligent?
4. If you don't try things are you not intelligent?
5. Is being stupid the opposite of intelligence? What about being silly?

Intelligence = knowledge

1. If you know lots of things are you intelligent?
2. Could someone know lots of things but not be intelligent?
3. Is intelligence actual knowledge or your ability to pick up knowledge?
4. Is intelligence actual knowledge or your potential to know things?

Intelligence = potential

1. Are you intelligent if you have the potential to do well or only if you actually do well?
2. Is intelligence based on how well you actually do or your potential to do well?
3. Is intelligence based on what you actually know or how fast you can learn?
4. Is intelligence based on your capacity to understand things, or what you actually understand?
5. Can a baby be intelligent even though they don't know anything yet?
6. Can you become more intelligent?

Intelligence = IQ

1. What is IQ?
2. IQ is 'Intelligence Quotient'. Does it really measure intelligence?
3. Can you be intelligent if you have a high IQ but do nothing with it?

EXTENSION QUESTIONS AND ACTIVITIES

Testing intelligence

1. How can you tell if one person is more intelligent than others? Is this accurate?
2. Can we test someone's intelligence?
3. Can we measure someone's intelligence?
4. Can we compare the intelligence of different people?
5. *Should* we compare the intelligence of different people?

Is intelligence important?

1. Is it better to be intelligent than not intelligent?
2. When is it important to be intelligent?
3. When is it not important to be intelligent?
4. Is it ever important to not be intelligent?
5. Is it important to have intelligent people around?
6. Are intelligent people more important or special than others?
7. Should intelligent people be treated differently from others? In jobs? In school?

How do we become intelligent?

1. Where does intelligence come from?
2. Are people born intelligent or can intelligence be learned?
3. Some people claim that anyone can be good at any subject if they have the right attitude and practice. What do you think?
4. Can we make people intelligent?
5. Is there anything you could do to make yourself more intelligent?
6. Can someone else make you intelligent? How?
7. Can you lose intelligence?

'Intelligent' and other words

Compare the following words and list them in three different columns. One column is for words that mean the same as intelligent. One column is for words that mean the opposite of intelligent and one column is for words that are not related to intelligence.

ignorant	brilliant	educated	clever	smart
wise	stupid	dumb	silly	dull

naïve	thick	knowledgeable	cunning	crafty
dense	experienced	idiot	commonsense	brainy
skilful	fast learner	closed-minded	insane	foolish

What should you do in this situation?

Imagine that one of your friends is depressed and is feeling like a failure. They claim they are not intelligent because they just don't seem to do well at school. What could you say to them or do, given our discussion of intelligence so far? What do you think is the best thing to say or do?

MIND

ISSUE EXPLORED

The major question explored in this concept game is: 'What has a mind?' The students are basically investigating what they think counts as having a mind by dividing up the world into things that do and things that don't. Some of the criteria they are likely to appeal to are: free will, consciousness, awareness, can think, has a soul, natural vs man made and being capable of action.

LABELS FOR CATEGORIES

Has a mind ??? No mind

LIST OF CASES

Animal minds

1. A chimpanzee
2. A dolphin
3. A dog
4. A bird
5. A fly

Brains

6. A worm
7. A bacterium
8. A Martian whose brain is made of silicon
9. A brain-damaged person who is alive, but can't talk or move
10. A person whose brain is dead, and has to be kept alive on life support
11. A brain that has been taken out of its body but is still kept alive

Can do things (freely)

12. A rock
13. A table
14. A car
15. A person who is asleep
16. A person who is paralysed
17. A cashflow machine
18. A switch that turns on when it senses movement
19. An answer-phone
20. A tree

Artificial minds

21. A personal computer
22. A chess-playing computer
23. An artificial person (Commander Data from Star Trek, C3P0 from Star Wars, or the Terminator)
24. An artificial brain that works just like a human brain
25. A cloned animal

Development of humans
26. A human cell
27. An unborn baby
28. A newborn baby

Collective minds
29. A rainforest
30. A nation (the American Mind)
31. An ant colony or a termites' nest

COMMENTARY ON THE CASES
Animal minds
1. Do all creatures have a mind?
2. Which creatures do and which do not?
3. What is different between those that do have a mind and those that do not?

Brains
1. Does anything with a brain have a mind?
2. Can something with no brain have a mind?
3. What if a creature's brain does only some of the things a normal human brain does?
4. Does something with a different sort of brain to us have a mind?
5. If the brain doesn't work, or doesn't work properly, does it still have a mind?
6. If something can only think but not do anything, does it have a mind?

Can do things (freely)
1. If something moves on its own, does it have a mind?
2. Does a thing have to be able to do something in order to have a mind?
3. Is any sort of movement or reaction enough to count something as having a mind?
4. If something never does anything at all, can it be said to have a mind?
5. If something can't control its own movements, does it have a mind?
6. If something automatically reacts to things without choosing, does it have a mind?
7. Do we always have a mind or does it turn off when we aren't doing anything?
8. How do we tell the difference between something that moves because it has a mind and something that moves because it is really just a machine?
9. Does something have to be free to have a mind? What does it mean to be free?

Artificial minds
1. Can something artificially made have a mind?
2. Can something that isn't flesh and blood have a mind?
3. If something looks and acts as if it has a mind, does it have a mind?
4. How can we distinguish between something that looks like it has a mind but doesn't, and something that really has a mind?
5. If something could fool us that it was a human being, must it have a mind?
6. Is an artificial brain that works just like a human brain enough to give something a mind?
7. How sophisticated does something have to be in order to have a mind?

Development of humans
1. Where in the development of a human does a mind develop?
2. If a human cell does not have a mind, how does a human have a mind?
3. Do sperms or eggs have a mind? Is it the same mind as the grown human mind?

Collective minds

1. Can a collection of things have a mind?
2. If a number of elements work together to do something, is this a collective mind?

EXTENSION QUESTIONS AND ACTIVITIES

Different meanings of the word 'mind'

1. In each of the following phrases, what does the word 'mind' mean?
2. Is it the same sense of mind? Do they each have something in common?
3. How many different uses of 'mind' are there?

    Make up your mind
    I can't get that tune out of my mind
    I don't mind
    I'm of the same mind as you on that issue
    Mind your step
    My mind is not clear today

Come up with your own.

Brains and minds

1. What exactly does the brain do?
2. What exactly does the mind do?
3. Is the brain different from the mind?
4. If so, how are brains and minds connected?
5. If brains and minds are the same, why do we give them different names?

Computers with minds

1. Could we make a computer copy of the brain?
2. Would it have a mind?
3. Is it possible in the future to have computers with minds?

Could the mind be the brain with a different name?

The evening star was thought to be different from the morning star, until it was discovered that they were both Venus with different names. The morning star was Venus seen in the morning and the evening star was Venus seen in the evening. Some people think the mind is different from the brain. Could the mind and the brain be the same thing as the evening and morning star are the same thing?

Draw a Venn diagram to compare and contrast the mind and the brain. Include what is true only of the brain, what is true only of the mind and what could be said to be true of both. Could the mind and brain be the same thing? Could the mind be the brain with a different name?

Mind analogy

It is difficult to talk about the mind because we don't fully understand it. Sometimes it helps to use an analogy between the mind and something we do understand. An example of an analogy is: 'The body is like a machine'. Through this analogy we can explain eating and excreting. Like a machine the body needs fuel and gives off waste products. We can also ask questions that extend the analogy: who is the driver of the machine and where do they sit? What would getting the body fit and healthy be?

Work on your own or in small groups to come up with an analogy for the mind. An analogy for the mind would finish this sentence: 'The mind is like . . .'. Focus on various aspects of the mind and try to explain them. For example, personality, insanity, making decisions, learning, memory . . .

When everyone is finished we will hear the various ideas. No one is allowed to judge what others say. Everyone else has to try to come up with questions that will extend the analogy.

Brain, mind or body?

Which of the following are done by your mind alone? By your body alone? By your brain alone? Which are done by a combination of mind, brain and body?

being happy	jumping	talking	walking	sleeping
deciding	believing	being dizzy	hearing	dreaming
feeling pain	falling	remembering	breathing	imagining
smiling	sneezing	eating	swallowing	growing
digesting	heart beating	being excited		

RESPONSIBILITY

ISSUE EXPLORED

The main question to be explored in this concept game is: 'When should we hold someone responsible?' In exploring this concept, students will develop an understanding of when someone should be held responsible for something and when they should not be held responsible. Note that this should not turn into a discussion of the very specific legal definition of responsibility, though some of the ideas from the law may be relevant. The point of this discussion is to understand what *we* mean by responsibility, not how the law defines it.

LABELS FOR CATEGORIES

Responsible ??? Not responsible

LIST OF CASES

Responsible for intentional actions

1. You deliberately break a vase.
2. The driver deliberately runs over their neighbour.
3. The driver deliberately runs over their neighbour who beats them up every day.
4. You eat some chocolates that you were forbidden to eat.
5. You eat some chocolates that were left open on the bench at home.

Not responsible for accidents

6. You knock over a lighted candle while moving furniture, and set fire to the house.
7. You break a vase while moving furniture.
8. You break a vase that was left in the middle of the hallway.
9. A thief knocks over a vase while moving furniture in the house he or she is robbing.
10. A child knocks over a vase while playing inside, after being told to stop playing inside.
11. The driver travels at 50 km/h in a 50 km/h zone and unintentionally hits someone.

Not responsible for unintentional consequences

12. The driver travels at 60 km/h in a 50 km/h zone and unintentionally hits someone.
13. The driver travels at 80 km/h in a 50 km/h zone and unintentionally hits someone.
14. You break a vase while playing tennis in the house.
15. A thief knows that it will cause you emotional pain if he or she steals your belongings, but only wants to get some money and doesn't intend you any harm.
16. A thief enters a house causing the owner to drop a cigarette in shock and the house burns down.
17. The driver hits someone after swerving to avoid a car on the wrong side of the road.
18. A person is late to meet friends because they wanted to get some groceries. Their friends are upset, but the person didn't realise this would happen.

Not responsible when incompetent

19. A child deliberately starts a fire that burns down a house, but wasn't aware that would happen.
20. A sociopath deliberately burns down a house but doesn't think that is wrong or bad.
21. A one-year old knocks a candle over, burning the house down.
22. A drunk person drives a car and hits someone.

Responsible for intentions rather than consequences

23. A driver intends to hit someone, but misses because he or she isn't a very good driver.
24. A person wants to steal from someone, but always chickens out at the last minute.

Not responsible when compelled

25. You give the mugger your money after he or she threatens to stab you if you don't.
26. A pyromaniac sets fire to someone's house but says he or she can't stop.
27. A driver hits someone after his or her car steering wheel jams.

COMMENTARY ON THE CASES

Responsible for intentional actions

1. If someone deliberately did something, are they responsible for what they did?
2. If someone has a good reason for what they did, are they still responsible?
3. If someone has a good reason for what they did, should they be excused from having to make up for any damage?
4. If someone did something in a situation where most people would have done the same, are they still responsible?

Not responsible for accidents

1. What do we mean when we say something is accidental or an accident?
2. If it is an accident, does this mean no one is responsible?
3. Are there different types of accidents? Should we treat all accidents the same way?
4. If an accident causes a lot of damage are we more likely to be responsible?

Not responsible for unintentional consequences

1. If we didn't mean something to happen, or it is an unintentional consequence of our action, can we still be responsible for it?
2. Are we responsible for every consequence that happens from our actions?
3. Are we only responsible for the consequences we intend to happen?
4. Are we only responsible for the consequences we know will happen?
5. Are we responsible for the consequences of our actions if we knew these consequences were likely to happen?
6. Are we responsible for the consequences of our actions if we should have known they would happen but we hadn't thought about it properly?

Not responsible when incompetent

1. If someone doesn't know what they are doing, can they still be held responsible?
2. How do we tell whether someone really knows what they are doing?

Responsible for intentions rather than consequences

1. Can we be responsible for intending to do something, even if we don't do it?
2. Can we be responsible for things that we intend to do but fail at?

Not responsible when compelled

1. What does it mean to say someone was 'forced to do it'?
2. Is anyone really forced to do things?
3. Are there different ways of being forced to do something?
4. If someone was 'forced to do it', are they not responsible?

EXTENSION QUESTIONS AND ACTIVITIES

Being responsible

1. What does it mean to 'be responsible'?
2. Is 'being responsible' the same as 'acting responsibly'?
3. Is 'being responsible' the same as 'taking responsibility' for something?
4. Is 'being responsible' the same as being 'held responsible'?
5. Is it important to be responsible? Why?
6. When is it important to be responsible?
7. Should you always be responsible?
8. If you are told you are responsible for looking after the house, does this mean it is your fault if something happens to the house? What does it mean?
9. If a teacher is responsible for their students, does this mean he or she can be blamed if something happens to the students? What does it mean?
10. If someone said, 'you must take responsibility for your pet', what might they mean?
11. If someone said, 'you must take responsibility for the party', what might they mean?
12. If someone said, 'you have a responsibility to your family', what might they mean?

Responsibility and other words

What is the connection between responsibility and these other concepts?

choice blame praise deserving fault
cause free

1. Can you be responsible but not to blame?
2. Can you be a cause of something, but not responsible?
3. If you aren't free, can you be responsible?

Draw responsibility

Draw a picture or diagram that explains what it means to be responsible for something or responsible for something happening. The picture must include the person who is responsible, the thing or action they are responsible for and some detailed diagram that explains the relationship of responsibility between the person and the action or thing. Artistic skill is not important – it can all be in stick-figures if you like – it is just a different way to think about the concept. When they are finished, they should explain the picture to the rest of the class. The rest of the class must not make judgements about the artistic quality of the picture, but may ask questions that should be written down and responded to after all the pictures have been shown.

Taking responsibility for your own learning?

1. In which of the following situations would you be taking responsibility for your own learning? Do some situations show more responsibility than others?

   You only do your homework if you know the teachers are checking it
   Memorising everything the teacher says
   Reading all the textbooks
   Paying attention in class
   You mainly talk to other people in the class rather than working
   Doing your homework
   Coming on time to class

Looking for the reasons and evidence to back up what you read
Questioning what you are taught
Practising the skills in your own time
Applying ideas you learn in different situations

2. Should you take responsibility for your own learning?

RULES

ISSUES EXPLORED

The main issues in this concept game are: 'What is a rule?' and 'What is a law?' Start by looking at one or the other, and choose the category labels to match your choice. For example, if you chose to explore rules at first, only use the labels 'Rule', 'Not a rule' and '???'. As the concept game progresses, allow the students to introduce the other labels if they start to make a distinction between the concepts of laws and rules. They may not choose the same word you would use, but use their word as a label.

LABELS FOR CATEGORIES

Law / Rule ??? Not a law / Not a rule

LIST OF CASES

Rules are universal

1. No walking on the grass, except for me.
2. If you want to be fit then you must exercise.
3. Never lie.
4. Never cheat.
5. All ravens are black.
6. Most swans are white.

Where do rules come from?

7. I will not eat any more lollies.
8. I will do a good deed every day.
9. Don't sit on a table.
10. Do unto others as you would have them do unto you.
11. Always wear clean underwear.
12. If you make a promise, you should keep it.
13. Thou shalt not steal.
14. Don't eat anything that is rotten.

Rules are not vague

15. Fairly pure water freezes at about zero degrees Celsius (if given time).
16. Do whatever you like.
17. Always do things that lead to the best consequences.
18. Don't drive over 50 km/h in a residential area.
19. You shouldn't drive over 50 km/h in a residential area.
20. Try not to drive over 50 km/h in a residential area.
21. You can't drive over 50 km/h in a residential area.

Rules regulate behaviour

22. Drive on the left-hand side of the road.
23. 'I' before 'e' except after 'c'.
24. Don't use 'but' to start a sentence.
25. All people have the right to free speech.

Rules make certain behaviour possible

26. If a minister of the Church proclaims you married, you are married.
27. Make sure you hold the chisel firmly when using a lathe.
28. No forward passes in rugby.
29. The bishop in chess is only allowed to move diagonally.
30. When cooking pancakes, make sure you heat the pan well first.
31. Don't take your eye off the ball.

Rules are regularities

32. All things fall.
33. What goes up must come down.
34. Sodium burns when exposed to air.
35. All the planets continually revolve around the sun in an elliptical orbit.
36. Force = mass x acceleration.
37. All species that survive in snowy regions will be white.
38. When the price of a product increases, the demand for it decreases.
39. All triangles have three sides.
40. Either you are here or you are not here.
41. 2 + 2 = 4.

COMMENTARY ON THE CASES

Rules are universal

1. Should a rule apply in all situations?
2. Are there exceptions to rules?
3. Can something be a proper rule if it doesn't apply to everyone or to all situations?

Where do rules come from?

1. Where do rules come from?
2. Can anyone create a rule?
3. Can anyone discover a rule?
4. Can we impose rules on ourselves?
5. Do rules have to be set by people in authority?
6. Does a rule have to be spoken out loud for it to be a proper rule?
7. Can a rule be unwritten?
8. Can there be rules that no one has verbalised, but that we do follow?
9. Does a rule have to be agreed upon for it to be a proper rule?
10. Does a rule have to be enforced for it to be a proper rule?
11. If you would never be punished for breaking a particular rule, is it a real rule?

Rules are not vague

1. Does a rule have to be specific to count as a real rule?
2. How precise does a rule have to be?
3. Is there a real difference between a rule that says 'you can't do something', 'don't do something', 'you shouldn't do something' and 'try not to do something'? Which of these ways is the best way to write a rule?

Rules regulate behaviour

1. Are rules best understood as saying what we can and can't do?
2. Do rules completely prescribe behaviour or do they merely guide it?

Rules make certain behaviour possible

1. Are rules best understood as restricting what we can do?
2. Do rules sometimes enable us to do things we couldn't otherwise do?

Laws are regularities

1. Do you create or discover a rule?
2. Does a rule describe what happens or prescribe what should happen? Can rules do both?
3. Can rules be true or false?
4. Does any sort of regularity count as a rule?
5. Is something a rule if it is always true?
6. Can something that is true because of the meaning of the words be a rule?
7. Can something that is true by definition count as a rule?

EXTENSION QUESTIONS AND ACTIVITIES

Why do we have rules?

1. Why do we have rules?
2. What are the advantages of having rules? What are the disadvantages?
3. What would happen if we didn't have rules?
4. What would happen if rules kept changing?

Some common sayings to consider

What do you think about these common sayings about rules? What do you think these sayings mean? Say whether you agree, disagree or partially agree with them and why.

1. There is an exception to every rule.
2. The exception proves the rule.
3. Rules are made to be broken.

Connections with rules

1. What is the connection (if any) between rules and freedom?
2. What is the connection (if any) between rules and control?
3. What is the connection (if any) between rules and society?
4. What is the connection (if any) between rules and peace?
5. What is the connection (if any) between rules and right and wrong?

Breaking rules

1. In the following situations, would it be okay to break the rules?
   You are on a diet but there is ice-cream and cake for your birthday.
   You feel sick and don't want to go to school.
   Mr Johns is on an empty road and doesn't want to keep to the speed limit.
   Your aunt has a baby boy and wants to paint his room pink.
   You want to pick up the soccer ball with your hands during the match.
2. When should you have to stick to the rules and when is it be okay to break the rules?
3. Should you follow a rule if you see no good reason to do so?
4. If you are unwilling to follow a rule, does it still apply to you?
5. If you are unable to obey a rule, does it still apply to you?
6. If a rule is imposed on you without asking your opinion, does this mean you don't have to follow it?
7. If you invent a rule for yourself, does this mean you can break it when you like?
8. If everyone breaks a rule, is it really a rule?

No rules

What would happen if there were no rules at all in these situations?

1. in a sports game
2. at home with your family
3. at school
4. in a shop
5. in society

'Rules' and other words

What are the connections and differences between these terms?

rule	law	principle	theory	description
restriction	compulsion	regulation	custom	practice
instruction	convention	direction	guide	

SCIENCE

ISSUE EXPLORED

The issue explored in this concept game is whether an activity is or isn't a science. The concept game focuses on trying to pin down what is distinctive about science and what marks it off from other sorts of human activity. Some of the possibilities are: classification, causal explanation, predictions and providing proof. As part of the discussion, students will need to distinguish whether science is a method or a body of knowledge, what sort of proof does science provide and whether there are different types of science. Students should have little difficulty in saying which cases are sciences and which are not, but will need to think more deeply about why.

LABELS FOR CATEGORIES

Science ??? Not science

LIST OF CASES

Seeking causal explanation

1. Art
2. Sport
3. Painting
4. Sculpture
5. English
6. French
7. Mythology

Seeking predictions

8. Astrology
9. Betting on race horses

Method or a body of knowledge

10. Bomb-making
11. Target shooting
12. Astronomy
13. Medicine
14. Pottery
15. Woodwork
16. Metal work
17. Home economics
18. Architecture

19. Engineering
20. Computer studies

Proof

21. Statistics
22. Calculus
23. Mathematics
24. Philosophy

Natural and human sciences

25. Economics
26. Psychology
27. Geography
28. Biology
29. Physics
30. Chemistry
31. History

Classifying information

32. Stamp-collecting
33. Bird spotting

COMMENTARY ON THE CASES

Seeking causal explanation

1. What is the difference between a science and an art?
2. If we aren't searching for an explanation, are we doing science?
3. Do all sciences seek a causal explanation for things?
4. Any time we are trying to find a causal explanation for something, are we doing science?
5. If a subject area develops theories to explain things, is it a science?
6. What's the difference between explaining the seasons by talking about the gods who get tired in the winter or by talking about the planets revolving around the sun?
7. Are only some types of explanation scientific?
8. What makes an explanation scientific?

Seeking to predict what will happen

1. If something attempts to predict what will happen, is it a science?
2. If something doesn't involve making predictions about what will happen, can it be a science?

Method or a body of knowledge

1. If someone uses information from a science, are they doing science?
2. Is science best understood as a method or as a body of knowledge?
3. Is science the scientific method of hypothesis and experiment or is science all the knowledge we have found by using the scientific method?
4. Is science about using scientific knowledge or is it about gaining scientific knowledge?

Proof

1. What does it mean to say something is scientifically proven? How would you prove something scientifically?
2. How do we know if a scientific claim should be counted as knowledge or not?
3. How is mathematical proof similar to and different from scientific proof? Are they the same sort of proof?
4. If a subject doesn't use experiments, can it be a science?

5. What are experiments actually for?
6. Some say experiments prove a hypothesis true. Some say experiments are for trying to prove a hypothesis false as a test for how good it is. What do you think?
7. If a subject is not based on observable facts, can it be a science?
8. If something gives us proof, does this mean it is a science?

Classifying information

1. Is science about classifying facts and knowledge?
2. Does all science involve classification?
3. If something involves classifying facts and information, is it a science?

Natural and human sciences

1. Are there different types of science?
2. Sometimes people talk about natural sciences (Physics, Biology, Chemistry) and human sciences (Psychology, Economics, History). How are the human and natural sciences similar and how are they different?
3. Are both really science?
4. Can we ever know facts about humans and how they behave like we know facts about the universe?

EXTENSION QUESTIONS AND ACTIVITIES

Progress and science

List all the ways in which science has made us better off. Also list all the ways in which science has made us worse off.

1. Does science lead to progress?
2. Are we better off with science than without?
3. What exactly does progress mean?
   Knowing more
   Understanding more
   Being happier
   Being more comfortable
   Being able to influence and change the world
   Being able to do more things
   Being able to do things more easily
   Being able to have more leisure time
   Being better people
4. Are all of the above types of progress?
5. Does science lead to all of the above?
6. Are we in control of science?

Are there any areas where science is not useful?

List places where science or scientific knowledge is used and places where science or scientific knowledge is not used.

1. Is science everywhere?
2. What sorts of areas is science most useful in?
3. In what sorts of areas would we not use science or the information we learn from science?
4. Are there any areas where it would be a bad idea to use science?

Is science infallible?

1. Why are the natural sciences sometimes regarded as the perfect examples of human knowledge?
2. Is science really the best way to get knowledge?

3. How do we know if a scientific claim should be counted as knowledge?
4. Should we trust scientific theories more than other theories? Why?
5. Is science infallible?

Scientific method

How does the scientific method work? How is the method of science different from the methods used in other disciplines? The scientific method involves experiments, hypotheses, theories, observations and predictions. Draw a diagram with an explanation of how all these elements go together to form the scientific method. What other elements are needed to form the scientific method?
NOTE: This is a fairly tricky task. The students will need a good familiarity with the scientific method, or a good textbook to be able to complete this.

CULTURE

ISSUE EXPLORED

The major question to be addressed in this concept game is: 'What counts as culture?' However, there are two ways this can be addressed. One is by focusing on culture in general. The other option is to focus on the culture of the country you are in. If the second option is taken, modify the category labels. Use the questions in the commentary on the cases to guide you in coming up with your own examples. In exploring this issue, students will look at whether culture has to be something common, popular, old or based on the indigenous people. They will also explore whether culture has to be distinctive or special to a place.

LABELS FOR CATEGORIES

Local culture ??? Not local culture

LIST OF CASES

Culture versus nature

1. Eating
2. Going to the toilet

High and low culture

3. Comic books
4. Mills and Boon books
5. A famous local book
6. A world famous local singer
7. A local pop-band
8. Drinking beer
9. Drinking wine
10. Football
11. Polo
12. Romeo and Juliet
13. The school play
14. Fish and chips
15. Caviar
16. Ballroom dancing
17. Moshing
18. Champagne
19. Cola

Culture as beliefs

20. Valuing the environment

21. Democracy
22. Belief in equality of all

Culture as iconic objects

23. The Sydney Opera House
24. Big Ben
25. The Empire State Building
26. Mt Everest

Culture as long term

27. Church on Sunday
28. Currently fashionable clothes
29. Marriage

Culture as what is popular

30. The national anthem
31. Getting drunk Friday night
32. The Anzac Day parade
33. The Melbourne Cup
34. Possums

Culture as what is distinctive or common

35. Pavlova
36. The Simpsons
37. Two-up
38. The America's Cup
39. Meat pies
40. The English language
41. Christianity
42. The Queen
43. A locally made movie
44. Mathematics
45. The subject English
46. Toyota cars
47. Chinese restaurants
48. Lawn-mowers
49. Going to the beach
50. American football
51. Surfing
52. Skateboarding

Indigenous culture

53. Corroboree
54. The haka
55. Aboriginal art
56. The boomerang

Stereotypes and culture

57. Saying 'mate'
58. A farmer wearing an Akubra hat
59. Sheep

COMMENTARY ON THE CASES

Culture and nature

1. If something is natural to every person, is it part of culture?
2. Is there a sense in which all people have the same culture?
3. Is there such a thing as human culture rather than just a nation's culture?
4. Is human culture what is natural to humans?

High and low culture

1. Is culture only about things that are artistic or refined?
2. Is culture somehow better than or superior to everyday things?
3. If something is only enjoyed by a few elite people, can it be culture?
4. If something is enjoyed by everyday people, can it be culture?

Culture as beliefs

1. Can our beliefs be part of culture?
2. If many people in a country believe the same thing, is their belief part of culture?

Culture as iconic objects

1. Can objects be part of culture?
2. What sorts of objects could be a part of culture?

Culture as long term

1. For something to be culture, does it have to exist for a long time?
2. If something is popular, but it hasn't been popular for long, can it be a part of culture?

Culture as what is popular

1. If no one in a culture likes something that is common, can it be culture?
2. Can something count as culture if some people in a culture like it and others don't like it?

Culture as what is distinctive or common

1. Does culture have to be something distinctive or unique?
2. Does culture have to be something that is common in a country?
3. If only a few people do something, can it be part of culture?
4. If something is done only in Australia, does that make it part of Australian culture?
5. If something is done only in the UK, but only a few people do it, can it be culture?
6. Does a nation's culture have to be exclusive – no one else has it?
7. Could something be a common part of the culture of a country and also part of the culture of other countries?
8. If all countries have something in common, is it a part of all their cultures?
9. If it is common but fairly unimportant, can it be culture?

Indigenous culture

1. Is the culture of a country the indigenous culture?
2. Does the indigenous culture make up the culture of a country or is it separate?
3. Could the indigenous culture of a country not be a part of that country's culture?

Stereotypes and culture

1. Is culture just talking about stereotypes?
2. Is culture what a country is known for or is culture independent of how a country is seen?
3. Is there a difference between how people see a nation and their actual culture?
4. Who is the best judge of what culture is? Outsiders or members of the nation?

EXTENSION QUESTIONS AND ACTIVITIES

Is there a culture?

1. Do we actually have a culture?
2. How many different cultures are there in Australia?
3. Are they part of the Australian culture or different?
4. Is there an overall Australian culture?

Pie–graph of culture

Draw a pie-graph for the different cultures in your community or country. Note that this is not a graph of how many people are in the community or country from each culture. This is a graph of how much particular types of cultures are represented. For example, if there were a Chinese dragon festival every year that many people attended, then even if there were only a few Chinese people, the Chinese culture would get a large slice of the pie. Reflect on some of the questions related to 'culture as what is distinctive or common' and questions from 'culture and indigenous culture'. You could also compare this pie-graph with a pie-graph of the number of people from different cultures in your community.

Finding examples of culture

Get students to bring examples of culture from home or to find examples and cut them out from magazines. They must explain why they think they are culture. Reflect especially on the questions from 'culture as iconic objects' and 'culture and stereotypes'.

How do you distinguish one culture from another?

1. How do you distinguish one culture from another?
2. Are all features of a country part of their culture?
3. What is the main difference between American, English, Australian and New Zealand culture?
4. What is the main difference between, American, Samoan, Japanese and Mexican culture?
5. What are the main similarities between American and Samoan, Samoan and Japanese and American and Mexican culture?

Culture and similar concepts

What are the connections and differences between culture and these terms? Do this as a mind-map, picture, written answers, discussion or some other means.

culture	civilisation	art	custom
beliefs	habit	convention	ceremony
tradition	nation	nationality	nationalism
loyalty	society	being an Australian	values
heritage	family	group	community
identity	customs	homeland	patriotism
belonging			

ART

ISSUE EXPLORED

The basic question we are exploring with this concept game is: 'What counts as art?' Given that in the history of art virtually everything has been called art at one time or another, we will be trying to decide whether anything and everything can count as art. To decide this we will look at possible restrictions on what could count as art. For example, art has to be: intended to be art; viewed as art or recognised as art; beautiful; original; representational; or done by an artist.

LABELS FOR CATEGORIES

Art ??? Not art

LIST OF CASES

Representational

1. Leonardo's 'Mona Lisa'
2. A painting that is just blobs of colour

Made vs found

3. The stones you piled on top of each other at the beach
4. The stones piled on top of each other in a gallery by a famous artist
5. A men's urinal put in an art gallery by a famous artist

Beautiful vs ugly

6. A painting of a beautiful sunset
7. A painting of an ugly death scene

Original vs copied

8. A painting by the famous artist Monet in the early 1900s
9. A painting in the same style as Monet by your aunt
10. A postcard of Van Gogh's 'Sunflowers'
11. A forgery of Van Gogh's 'Sunflowers'
12. A photograph of Van Gogh's 'Sunflowers'
13. The 54th copy of a print

Functional vs non-functional

14. The pyramids
15. A porsche car
16. Antique chairs
17. The Sydney Opera House
18. Your house
19. Buckingham Palace
20. Adverts (choose 'arty' examples)
21. A handmade patchwork quilt
22. The White House
23. Jewellery
24. The design of the $20 note
25. Photographs of war in the newspaper
26. Photographs of war in an art gallery
27. Flower arrangements

Artists and intentions

28. A splash of paint dropped by an artist
29. The pictures you draw on your school notes
30. A splash of paint accidentally dropped by an artist then signed by them
31. The wall painted by the famous artist as part of her decorating job

Writing as art

32. A Mills and Boon novel
33. A famous novel
34. A famous children's book
35. Comic books
36. Your science textbook
37. Graffiti

38. A story written by a five-year-old
39. The text of a Shakespearean play

Clothes as art

40. Designer clothes
41. Clothes from a cheap store

Music as art

42. Pop songs
43. The song you sing in the shower
44. The Junior School Orchestra's first attempt at Beethoven's Fifth
45. A performance of Beethoven's Fifth by the New York Symphony orchestra
46. The written score to Beethoven's Fifth

COMMENTARY ON THE CASES

Representational

1. Does art have to resemble or be about something? Why?
2. Why do people often think that art should look like something real?
3. Should all the arts be representational? What about music? Design?

Made vs found

1. Does art need to be made or can it be found?
2. If some found things can become art, can any found thing be made into art?
3. Can we make something art just by thinking it is art? Is there more to it than that?
4. Does a found object have to be titled before it becomes art?
5. Does a found object have to be changed in some way before it becomes art?
6. Does a found object have to be displayed in a gallery before it becomes art?
7. Can only an artist turn a found object into art?
8. If, for one day, I call my toilet 'art', is it really art during that day?

Beautiful vs ugly

1. Does art have to be beautiful?
2. Could we have ugly art?
3. Is ugly art bad art?

Original vs copied

1. Is there any important difference between 'real' artworks and 'copies'?
2. Is a very poor reproduction of an artwork still art?
3. If a forgery *is* art, is it the *same* artwork as the original?
4. Does art have to be original or can it be copied?

Functional vs non-functional

1. Is there a difference between art and craft? If so what is the difference?
2. If something has a practical function, can it count as art?
3. If the primary purpose of something is non-artistic, can it count as art?
4. If something was not intended to be art, can it still be art? How?
5. If something was designed to be beautiful, does it count as art?

Artists and intentions

1. If something required no special skill to make, can it be art?
2. Can any person create art, or only artists?
3. Does it have to be intended to be art in order to count as art?

4. Does anything done by an artist count as art?
5. What makes someone an artist?

Writing as art

1. Does any piece of writing count as art?
2. Does a piece of writing have to be good to be art?
3. Are there special qualities a piece of writing must have for it to count as art?
4. Do we read these writings as if they were art or as if they were something else?
5. Can a piece of writing be both art and something else?

Clothes as art

1. Are designer clothes art?
2. Are any clothes art?

Music as art

1. Is all music art?
2. Even if Beethoven's Fifth is art, does this mean every performance of it is art? What if it is a really bad performance?
3. If a performance has too many mistakes and false notes, is it still art?
4. If a performance of Beethoven's Fifth is art, does this mean the score is also?

EXTENSION QUESTIONS AND ACTIVITIES

Comparing the different types of art

1. What are all the different types of art? (music, painting . . .)
2. What are the main differences between the types of art?
3. What are the main similarities between the different types of art?
4. Are some types of art better than others? Why?
5. Are some types of art more 'artistic' than others? Why?

How should we approach art?

1. How should we act towards art (view, listen, watch it . . .) to get the most out of it?
2. Are there particular ways we should think about or approach art?
3. Are there particular ways you shouldn't think about or approach art?
4. Can you approach art in the wrong way?

What makes good art?

1. What qualities should something have for it to count as good art?
2. Are these different from the qualities it should have to count as art?
3. How can we tell good art from bad art?
4. Is everyone a reliable judge of what counts as good art, or do only some people count as proper judges?

What is the value of art?

1. Is art important? Why or why not?
2. What is the value of art in the following contexts?
   in books
   on television
   at school
   for entertainment
   for history
   for culture
3. Is art only valuable for recreation or entertainment?

4. Could art be valuable for learning?
5. Could art be valuable for gaining knowledge?
6. Is it more valuable to make your own art or enjoy the art of someone else?
7. What would the world be like with no art?

VIOLENCE

ISSUE EXPLORED

The major question explored in this concept game is: 'What counts as violence?' The concept game investigates the different conceptions people have about what counts as violent activity – does it have to be physical, intentional and cause harm, or can it be verbal or mental, unintentional and cause no harm? Is all violence bad or unacceptable?

LABELS FOR CATEGORIES

Violent ??? Not violent

LIST OF CASES

Violence = intentional physical harm

1. Punching someone on the arm
2. Punching someone in the head as hard as you can
3. Fighting
4. Talking to someone
5. Hugging someone
6. A storm that causes huge damage

Violence = emotional harm

7. Calling someone names
8. Laughing at someone because you think they are dressed stupidly
9. Saying someone's idea is stupid
10. Constantly disagreeing with someone
11. Passing notes about someone
12. Not talking to someone
13. Talking about someone behind their back
14. Saying girls can't do maths
15. Saying Asians can't drive
16. Pinging someone's bra-strap

Violence to yourself

17. Drinking until you vomit

Violent games

18. Play fighting
19. Playing football

Violence and punishment

20. The teacher giving you the strap
21. Spanking a naughty child
22. The teacher telling you off for not doing your homework
23. The teacher telling you off when they mistakenly think you did something wrong
24. The teacher swearing at you
25. Putting a criminal in jail
26. Giving a murderer the death penalty

Violence without physical harm

27. Pushing in front of someone in a line
28. Taking a bite of someone's pie while they aren't looking
29. Playing piggy in the middle with someone's pencil case
30. Breaking a window

Violence = intimidation

31. Saying you will punch someone if they don't go away
32. Standing over a much smaller person so they can't get past you.

COMMENTARY ON THE CASES

Violence = intentional physical harm

1. If someone deliberately hurts another person, is this violence?
2. What if you are really puny and try to hurt someone but fail? Is intention enough?
3. What if you don't mean to hurt someone, but they are hurt anyway? Is actual harm enough?
4. Can there be unintentional violence?
5. Can someone think something they are doing isn't violence, but be wrong?
6. Is something violence because the doer thinks it is violence or because the receiver thinks it is violence?

Violence = emotional harm

1. Is offending someone or making them feel bad a type of violence?
2. Can saying hurtful things about someone be violence even if they never hear what you are saying?
3. Is there such a thing as emotional or mental violence? How does it differ from physical violence? How is it the same as physical violence?
4. Is emotional violence worse than physical violence?
5. Are racist or sexist stereotypes being violent to the stereotyped group of people?

Violence to yourself

1. Does doing physical harm to another count as violence?
2. What if you did the same physical harm to yourself – would that be violence?
3. Is a put-down towards yourself violence?

Violent games

1. If a game often involves players hurting each other, is it violent?
2. Is all sport violence?
3. Is competition violence?
4. Is a sport not violent if the people choose to participate?
5. Is a sport not violent if it is played according to the rules?
6. What about karate or boxing?
7. Could a sport be violent, but acceptable violence?

Violence and punishment

1. If someone deserves a punishment, does this mean the punishment isn't violent?
2. Could a punishment be violent but still a good thing?

Violence without physical harm

1. Could something be violence even if you aren't physically harming a person?
2. Could something be violence if you aren't directly harming someone?
3. Is being mean to someone a type of violence?
4. If a person feels hurt by what someone did, does it count as violence?

Violence = intimidation

1. Is aggression violence?
2. Is intimidation or threats violence?
3. Why might the threat of physical harm count as violence?

EXTENSION QUESTIONS AND ACTIVITIES

Links to violence

1. Is there a link between violence and aggression?
2. Is there a link between violence and power?
3. Is there a link between violence and families?
4. Is there a link between violence and education?
5. Is there a link between violence and self-esteem?
6. Is there a link between violence and violation?

Some assumptions to consider

What do you think about these common assumptions about violence? Say whether you agree, disagree or partially agree and why.

1. Males are more violent than females.
2. Violence is always wrong.
3. Violence never solved anything.
4. Violence on television and in the movies has made our society more violent.
5. Violence breeds violence.
6. Life is more violent than it used to be.
7. Some sort of violence is necessary for proper discipline.
8. Physical violence is worse than verbal violence.
9. It is part of human nature to be violent.

How do you stop violence

1. Why do we think it is not good to be violent?
2. What is the opposite of violence?
3. What are the alternatives to violence (if any)?
4. How do you stop yourself from being violent?
5. How do you stop violence in the community before it gets started?

What should you do in these situations?

1. You know there is going to be a big fight at lunchtime. The two people who are going to fight are likely to hurt each other pretty badly. What should you do?
2. Your friend starts a fight with an older and bigger person. What should you do?
3. Someone wants to fight you for no apparent reason – they just seem to really dislike you. They tell you to meet them after school for the fight. What should you do?
4. You are really angry with someone and consider thumping them. What should you do?

REALITY

ISSUES EXPLORED

This concept game explores what we mean when we say something is 'real' or part of 'reality'. One major area to examine is whether both physical objects and abstract concepts might be 'real', though perhaps not in exactly the same way. A second area to examine is whether reality is subjective or objective – is there a reality independent of thoughts and perceptions? A third area to examine is whether 'reality' is equivalent to 'currently existing'. Note that this is not really looking at issues related to how we come to *know* what is real, it is just looking at how we define what is real.

LABELS FOR CATEGORIES

Real ??? Not real

LIST OF CASES

Real = can be perceived

1. Chair
2. A lump of rock
3. Bodies
4. The earth
5. Air
6. Wind
7. Gravity
8. A hallucination
9. Dreams
10. Movies
11. Your reflection in a mirror
12. The contents of a box that you have seen but can't see at the moment
13. The contents of a box that no one ever will see

Real = real to you

14. Fairies
15. Santa Claus
16. Values and morals
17. Your imagination
18. Your ideas
19. Thoughts

Abstract objects

20. Evil
21. Friendship
22. Love
23. Goodness
24. The number seven
25. Human nature
26. The average family
27. Dragons

Reality or human invention

28. Personalities
29. The sun rising in the morning
30. Time
31. Marriage
32. Words
33. The meaning of words
34. Electrons

Reality or just our perception

35. The colour red
36. A feeling of pain

Reality and real imitations

37. Toy car
38. Plastic flower
39. Magic
40. A character from a TV show (pick one)
41. A cartoon character (pick one)

Reality as outside time

42. The past
43. The future

COMMENTARY ON THE CASES

Real = can be perceived

1. Does anything you can perceive have to be real?
2. Can something be real even if you can't sense it (see, touch, smell, taste or feel)?
3. Is there a reality independent of our perceptions?

Real = 'real to you'

1. When we say something is 'real for me', what do we mean?
2. Is there a difference between 'real for you', 'real for everyone' and 'real'?
3. Could something be real, even if you think it isn't real?
4. Could something be not real, even if you think it is real?
5. Is there some objective standard for what counts as real?
6. Is reality independent of what we think is real?

Abstract objects

1. If something is real, does this mean it exists?
2. Could something be real but not exist?
3. Does something have to be an 'object' to be real or could a non-object be real?
4. What sort of reality would abstract objects have, given they aren't perceptible objects?
5. If these cases are not real, how come we can talk about them and have a shared idea of them (we all know what the number 7 is)?
6. Could something be real if it were impossible for it to exist?
7. What sort of reality could something have if it doesn't exist?

Reality or human invention

1. Are these things invented by humans or are they real?
2. Could an idea be invented by humans and still be real?

Reality or just our perception

1. Is colour in the object or in our eyes?
2. If the colour of things changes depending on people's eyes and the level of light, is colour real?
3. Some people who have lost limbs sometimes feel pain in those limbs (ghost pain). Is pain real?

Reality and real imitations

1. Can imitations or copies be said to be real?
2. What sort of reality would an imitation or copy have? Is it the same sort of reality as what is imitated or copied?
3. Are pretend characters real in some way? What sort of reality do they have?

Reality as outside time

1. Are only things that exist in the present real?
2. Could something be real that has ceased to exist?
3. Could something be real that has yet to exist?
4. If the past or future isn't real, how can we say true things about them?

EXTENSION QUESTIONS AND ACTIVITIES

Real and other concepts

What is the connection between these concepts? This can be done as a discussion or a diagram where the connections are drawn and labelled.

real	exists	true
authentic	fact	actual

Different meanings of the word 'real'

1. What does the word 'real' in each of these phrases mean?
2. Is it the same sense of 'real'?
3. How many different uses of 'real' are there?
   Get a *real* job.
   Give me the *real* answers.
   The story was *real*.
   That was *real* cool.
   That is a *real* chair.
   The number seven is *real*.
   He is a *real* person.
   This is a *real* tan.
   That is a *real* Monet painting.
   That was an *unreal* test.
   Get *real!*

Come up with your own.

4. Are there different types of reality? Is a chair real in the same way that the number seven is real?

The opposite of real

1. Given our ideas about what 'real' means, what is the opposite of real?
2. Is the opposite of real, nothing?
3. Is there anything we can say about things that are not real?
4. If we can talk about things that are not real, then how can they be not real? If you can say things about them, don't they have to be real?

What is more important?

1. What is more valuable, the real or the not real? In which situations?
2. What is more useful, the real or the not real? In which situations?
3. What is more interesting, the real or the not real? In which situations?

Draw real

Have the students draw a picture of 'real'. This is not a picture of something real, but a picture or diagram that explains what 'real' means or what 'reality' is. They must come up with something for themselves. The artistic quality of the picture is irrelevant, it is just a different way to think about reality. When they are finished, they should explain the picture to the rest of the class. The rest of the class must not make artistic judgements about the picture, but may ask questions that should be written down and responded to after all the pictures have been shown.

KNOWLEDGE

ISSUE EXPLORED

The major issue explored in this concept game is the question: 'How do we know things?' We are investigating the different methods, means or processes we use to come to know things. To do this we will compare and contrast the different methods of coming to know something and their reliability and usefulness.

LABELS FOR CATEGORIES

This concept game does not start with pre-decided categories. You could start by asking for categories of knowledge and then arrange the cases, or you can first give out the cases and have students come up with categories for their cases. Ask them to: 'Decide how we know each of the cases', or 'What method do you use to know it?' Use a category label for each different method or way of knowing. There will be more than three. Add to or modify the initial categories as needed. Not all of the labels suggested by students will form new categories. For each suggested category ask: 'Is that category the same as this other category?', or 'what is the difference between this category and that other category?'

I will organise the commentary according to some categories of knowledge that the students may use. Note that some of the cases may fit in several categories at once. Ask the students to figure out how to best place the cases or the categories to represent this.

LIST OF CASES

Memory

1. Water feels wet.
2. I ate food yesterday.
3. I existed yesterday.

Direct experience

4. I am seeing a piece of paper.
5. I am seeing something white.
6. There are other people in the room.
7. If I drop this paper it will fall.

Second-hand knowledge

8. World War II happened.
9. God spoke to Moses.
10. The Earth is round(ish).
11. The universe is still expanding.
12. Babylon existed.
13. Canada is far away.
14. Santa does not exist.
15. Rain helps the plants grow.
16. Tuesday follows Monday.
17. 'Es regnet' is German for 'it's raining'.

Logic or reasoning

18. Triangles have three sides.
19. A father is a man who has children.
20. The angles in a triangle add up to 180°.
21. 2+2=4.

Introspection of internal mental states

22. You are hungry (at the time you are hungry).
23. You are thinking.
24. You are in pain (at the time you stub your toe).
25. The painting is beautiful.
26. Olives taste terrible.

Reasoning from past experience

27. The sun will rise tomorrow.
28. The bus will come at its usual time.
29. The teacher is not a robot.
30. There are people outside the room.
31. I am not a robot.
32. Your classmates have ideas.

Fundamental belief

33. I'm alive.
34. I exist.

Normative

35. Murder is wrong.
36. Food is good for us.

Know–how

37. How to use a lathe.
38. How to pass a rugby ball.

COMMENTARY ON THE CASES

Memory

1. Can memory alone give us knowledge?
2. Is memory a way of gaining new knowledge or a way of recording old knowledge?

Direct experience

1. What do we know from direct experience?
2. Is some experience more direct than others?
3. What is the difference between directly seeing something and figuring it out?
4. What exactly do you directly see when you see a piece of paper and what do you have to figure out or remember?
5. Some people argue that we have a blank mind from birth and learn everything from experience. What do you think?

Second–hand knowledge

1. What do you think second-hand knowledge is?
2. If we are told something, does this mean we know it?
3. Is second-hand knowledge as good as other knowledge?

Logic or reasoning

1. Can we know anything just by reason or thinking alone?
2. Can we know things just by knowing what words mean?
3. If you didn't know a language or the words for numbers, could you know that, for example, two things and two things made four things?
4. If someone told you that 2+2 did not equal 4, would you still know it equalled 4?

Introspection of internal mental states

1. If we use our eyes to see and our ears to hear, what do we use to know we are hungry or that we are thinking?
2. What is similar and what is different between direct perception and introspection?
3. When you see a beautiful painting or taste a horrible food, how do you know it is beautiful or horrible? Is this like knowing you are in pain?

Reasoning from past experience

1. What is the difference between direct experience and reasoning from experience?
2. How do you know that your reasoning or inference is a good one?
3. What is the difference between reasoning from experience and logic or reasoning?

Fundamental belief

1. Is there anything we just know without using any method to know it?
2. Can we know something when we have no reasons to support our claim?
3. What's the difference between something we just know and a guess or hunch?
4. What's the difference between something we just know and introspection?

Normative

1. How do we know what is right and wrong or good and bad?
2. Are there moral facts that can be known?
3. Can we figure out what is right and wrong for ourselves or do we have to be told?
4. How is knowing what is right and wrong like and unlike direct experience?
5. How is knowing what is right and wrong like and unlike reasoning or inference?

Know–how

1. Do we get knowledge when we learn how to do something?
2. How is this knowledge like and unlike the knowledge from learning a fact or piece of information?

EXTENSION QUESTIONS AND ACTIVITIES

The value of knowledge

1. Why do we seek knowledge?
2. Is knowledge valuable?
3. Is knowledge valuable in itself or for what it provides?

Types of knowledge in the curriculum

Make a table with two columns – 'SUBJECT' and 'TYPE(S) OF KNOWLEDGE'. Get the students to list all the subjects they take in the 'SUBJECT' column (Biology, Maths, Chemistry, Physics, Music, Painting, Photography, . . .). Then they must work out what types of knowledge are used in each subject and list these in the table. If they think a subject does not deal with knowledge put 'none' in this column. For each subject ask:

1. Does this subject seek to give knowledge?
2. What sort of knowledge do we gain from the subject?
3. If they aren't trying to give knowledge, what are they trying to do?

Ranking types of knowledge

Get the students to rank the categories or types of knowledge they used in the concept game. Rank the types of knowledge from most trustworthy to least trustworthy types of knowledge. They could also rank the cases from least certain to most certain.

1. What makes one type of knowledge less certain than another type?
2. Which type of knowledge should we most trust? Which should we least trust?

Revised concept game: scepticism and being absolutely sure

After using the concept game, you can do a revised version on the question, 'what do we know for sure?'. Use the same cases, but the categories would be: 'Absolutely sure', 'very small doubt', 'some doubt', 'lots of doubt' and 'completely unsure'.

1. Is it possible to be mistaken about what we think we know?
2. For each of the following situations, *if* it were true, which types of knowledge would then be untrustworthy and which types of knowledge could we still rely on?
   - We often have hallucinations where we see things that aren't there.
   - When we think we are awake we are really dreaming.
   - We are really only a brain hooked up to a computer with information being fed to the brain as if it were seeing, hearing, smelling, tasting and touching.
3. Can we ever be sure that the above situations are not true?
4. Some people argue that the only thing we can be sure about is what we see (seeing is believing). Some people argue that all we can be sure about is mathematics (2 + 2 = 4, even if we call 'two' something else). Some people argue that the only thing we can be sure of is that we exist (if we doubt we exist, we must exist to be doubting). What can we be absolutely sure about?

EXTENDING THE USE OF CONCEPT GAMES

MORE COMPLEX CONCEPTUAL ANALYSIS

In the first section I described some simple ways of using concept games. However, concept games can be used effectively in a very simple or in a more complex way. For teachers comfortable with the use of concept games, in this third section I describe some more complex ways to use concept games. I show some variations that can be used in the process of concept games, as well as some more detailed ways of handling conceptual analysis. It is not essential to use these extensions of the concept game, however their use will deepen the students' understanding of the concepts being examined as well as deepening the thinking they do.

VARIATIONS ON THE STANDARD PROCESS

There are a number of variations on the standard process for concept games that can be used. As well as adding some variety to the process, these variations produce different results.

More detailed and exhaustive exploration

Instead of all the cases being placed at once, the cases can be placed one at a time. The students decide where their cases go, but they don't immediately place them. Instead, one person or group places their case and says why they placed it there. The rest of the group can then comment on and challenge the placement. While looking at that case, allow students to place additional cards that they want to use as comparison cases or as supporting examples and counter examples of proposed definitions. When the main issues related to a case are exhausted, invite students to place another case . . . This method can take quite some time, but it guarantees a focused and detailed discussion of every case.

Activity sheet concept games

Instead of doing the concept game by physically placing cases written on card, the concept game can be done as an activity sheet. List the cases down the left-hand column of a sheet of paper. Beside the cases column there should be three more columns, labelled at the top with the category labels. The students can then work individually or in groups ticking the columns they think best for each case listed down the left. Later discuss their answers as you would in a standard concept game and use their categorisation of the cases to develop definitions.

	HAS A MIND	???	NO MIND
A chicken	4		
A bacterium			4
A worm		4	

Discover the criteria

Instead of letting the students place the cases according to where they think they should go, you can arrange them yourself. The arrangement you use needs to be in accordance with some specific definitional criteria. This criteria could be one of those used in the 'commentary on the cases'. For example, if you were using the intelligence concept game, you could use the criteria 'intelligence = actual knowledge'. Only cases where the person has actual knowledge would be placed in the intelligence category. The students then have to figure out what criteria you used to arrange the cases and discuss whether they think it is accurate.

Follow set criteria

Rather than letting the students arrange the cases in the way they choose, take a selection of cases from the concept game and get the students to arrange them according to definitional criteria you give them. Use one definition, then start again with a different definition, and perhaps once more with a third definition. Doing this allows students to compare different perspectives on defining the concept they are investigating. For example, if using the intelligence concept game, get the students to arrange the cases using each of these three criteria: first 'intelligence = actual knowledge', then 'Intelligence = potential to learn and understand', and finally 'intelligence = having any skill or talent'. Compare the placement of the cases for each definition. Is one definition closer to what we think of as intelligence?

Kinesthetic concept game

Make the category areas big enough to fit half of your class standing up. Each person takes a case and then arranges themselves and their case in the appropriate category. Then, the people read out their cards one by one and are moved around if their placement is challenged. The rest of the class may comment on or challenge each placement.

Reflection on the student's use of the concept

At the start of the concept game have students write down what they think the concept means. At various points throughout the discussion stop them and get them to add to, modify or write a new definition based on what has been said so far. At the end, ask students to write a final definition and reflect on how their definition has changed.

Different physical representations of the categories

There can also be variations on how the categories and cases are physically displayed. Apart from the floor, the categories could be drawn or represented on the wall, board or on large pieces of paper. Students could then write their cases in, stick them on with blue-tack or magnets, or use sticky-labels.

Spur of the moment concept game

Sometimes a concept comes up in class that would be useful to explore philosophically, but you haven't prepared for it – for example, luck, alive or natural. In this case it is possible to create a concept game on the spur of the moment without having any cards prepared. First, invent some categories and labels to physically represent the categories. For example, things that count as natural, things that count as not natural and things we aren't sure about. Then invite the students to come up with cases for each of the categories. Write these cases on the board or on pieces of card and conduct the concept game as you would normally do.

Find your own case concept game

This is like a spur-of-the-moment concept game, except students have to actually go and find cases for each of the categories. Students could physically bring cases back with them, or they could write down what they have found. For example, if doing the mind concept game, students could bring back some grass as an example of something with no mind, write 'a bird' as an example of something with a mind and bring back a piece of a plant as something they are not sure about.

DIFFERENT TYPES OF DEFINITION

The purpose of this sub-section is to give teachers more detailed background to the project of conceptual analysis. I include an account of one problem arising when attempting conceptual analysis, I detail some different ways of defining a concept and I give some general questions about conceptual analysis that can be asked of students.

The discussion of conceptual analysis in this book so far has presupposed that our definitions are trying to describe a real group or type of thing with precise boundaries. For example, when we try to define the concept 'lion', we are describing a real group of things and we can be precise about what is and what is not a lion. We look at lions to discover exactly what a lion is and how to define 'lion', and we can be correct or incorrect in our suggested definitions. I have been assuming that we can say the same thing about definitions of concepts like violence and culture. There is a correct definition to be discovered, clarified and refined by considering examples of this concept. Students are likely to initially share these assumptions, but they may not be strictly correct when dealing with the concepts used in this book.

In discussing the cases in a concept game, the students may come up with a precise definition that exactly matches our ideas about the concept. However, they often do not. Sometimes they just give up too soon. If they persevered at trying to find a good definition they would discover the correct definition. However, their frustration at being unable to come up with a precise definition may also be caused by incorrect assumptions about what a definition of this concept would be like. Students need to realise that it may be necessary to get a different type of definition than the one they first imagined and they need to be able to explore and try different types of definitions for the concept they are looking at.

I describe several types of definition below and then list a selection of general questions that can be used to help students grapple with the process of conceptual analysis.

Stipulative definitions

Some concepts are stipulative in the sense that the definition of them does not describe something that is an already existing class. Instead we are *creating* the class of things by defining it in this way. An example of a stipulative definition was when we created the concept 'money'. It is by defining certain things as having certain functions and properties that they did not previously have, that we created the class of things called 'money'.

Because language is not as rich as it might be, sometimes students will feel the need to use stipulative definitions so they can say things that couldn't be said before. They will see a need for a new concept and stipulate the definition and name for it. For example, in a recent concept game, some students decided that we needed a concept for intentional, unwanted and unasked for harms, which they called 'violence'. They also thought there should be a concept for acceptable harms caused within the rules of a game, which they called 'violent' for want of a better word. They stipulated new concepts.

Family resemblance definitions

For some concepts there may be no *one* definition that describes every example of the concept. This is because there is no one thing in common between all examples of the concept. Each example is like a part of a rope made up of lots of fine strands. Each example is part of the same rope, but there is no strand that is common to all of them. In fact some of the examples at one end of the rope may have nothing in common with examples at the other end. This is similar to the way that members of some families all have a resemblance to one another, even though there is no one thing in common between them all. John has Mary's eyes, Mary has Sue's hair, Sue has Jim's smile, but

Jim and John have nothing in common. For example, the concept of art is sometimes said to be only definable in terms of family resemblances. There is said to be nothing in common between the art of a primitive tribe and modern pop music and yet they both count as art through a series of family resemblances.

Fuzzy definitions

The picture of conceptual analysis I originally portrayed used definitions with sharply defined borders. Some cases fall inside the scope of the definition and others are on the outside and there is a precise border between them. However, it may be that many concepts are fuzzy rather than precise so we should not expect precise definitions of these concepts. If it is a fuzzy concept, some cases will be certainly described by the definition and some cases will definitely not be described by the definition. Yet there may be many that are both part of the concept and not part of it – hence a fuzzy edge to the concept. In these cases our definition will be imprecise. This is not a problem with the definition, rather it is a virtue, as the concept we are trying to define is itself imprecise.

Discrete categories versus continuums

The picture or definition that I first portrayed is that concepts are discrete categories. Something either is in the category or it is not. However, many concepts may not be discrete categories, but are rather continuums. For example, some people have thought 'mind' might be like this. There are some things with a full mind and others with none, but there is also a continuum of cases with more or less mind than others, but no edge between having a mind and not having one.

QUESTIONS FOR STUDENTS ABOUT CONCEPTUAL ANALYSIS

The following is a series of questions that can be asked of students to help them to reflect on the nature of conceptual analysis. The questions ask the students to reflect on the nature of definitions in general and which type of definition will suit the concept they are exploring. Use these questions and what you know about the different types of definition to help the students to construct the best type of definition for the concept being explored.

1. What is the point of trying to define a concept?
2. What would happen if we all thought a concept meant something different?
3. Can a word be used incorrectly?
4. Do words have a true meaning or can we use them for whatever we like?
5. Do words have a clear meaning, or are they vague?
6. Should we rely on dictionaries for the meaning of words or how to use them?
7. If dictionaries don't have the final say on what a word means, what does have the final say? How the majority uses the word? How experts use the word? Something else?
8. Are words the same as the concepts they label or are words different from concepts?
9. Can we invent new concepts if it is useful for us?
10. Do all things we describe as part of this concept have something in common? If not, why do we group them under the same name?
11. Does the concept describe a discrete category or a continuum?
12. Do we really know what our concepts mean?
13. Can we *know* what it means even if we can't *say* what it means?

CREATING MORE COMPLEX DEFINITIONS

GENUS AND DIFFERENTIA

In the introductory sections I did not say much about how you come up with initial ideas about what a definition should be. Yet starting a definition is sometimes the hardest part of defining a concept. One way you can start the process of writing a definition is by seeing a definition as a combination of genus and differentia. Firstly look at what sort of thing it is that we are trying to

define. Look at the general class or type the concept falls into. This is the genus of the definition. For example, violence is a type of harm caused. So, the genus of violence is a type of harm.

To build on the definition, look at what makes the concept different from, or what differentiates it from, other concepts of the same type. Violence is a type of harm, but what makes it different from other harms – the differentia – is being intentional or knowingly inflicted harm. The full definition of violence, giving both genus and differentia, is harm caused to people that is intentionally or knowingly caused.

Introducing students to the idea of genus and differentia can be useful to get them started if they are having difficulty coming up with ideas about the concept they are exploring. It is still important to test the definitions suggested, and the final definition may not fit the model of genus and differentia very well but at least this is a way of getting students to begin the process of defining a concept.

NECESSARY AND SUFFICIENT CONDITIONS FOR A DEFINITION

The simple way of recording students' definitions was to write them in the form: 'something is an example of the concept means . . .'. Then students challenge the proposed definitions with counter-examples. This method works well, but it misses some more interesting dimensions of the process of defining a concept.

One way to add an extra dimension to students' definitions is to introduce them to the idea of necessary and sufficient conditions. When suggesting criteria to be part of a definition of a concept, students often confuse necessary and sufficient conditions. Clarifying this distinction will make the construction of definitions both more straightforward and more simple.

A necessary condition in a definition describes a feature a case must have if it is to be an example of the concept defined. However, just having this feature may not be enough to make the case an example of the concept. For example, oxygen is a necessary condition for fire, because we can't have a fire without oxygen. However, on its own, oxygen is not enough to have fire. We also need some sort of fuel and heat. A sufficient condition in a definition describes a feature that, if a case has this feature, it is an example of the concept defined. However, other cases without this feature could also be examples of the concept as there may be other distinct sufficient conditions. For example, intentional physical harm is sufficient to have violence. If there is intentional physical harm, there is violence. However, some cases that aren't physical harm can also count as violence – for example, emotional harm.

We are striving for a definition that describes a set of criteria that are jointly sufficient and necessary. It is only then that we will have a complete definition. If we don't have jointly necessary and sufficient conditions in our definition, then we will be able to find counter-examples to this definition.

In the introductory sections I introduced an example of defining what has a mind to illustrate how to record students' definitions. We can now illustrate the use of necessary and sufficient conditions, by extending this example.

A student has argued that a chicken has a mind because it can feel. Following the simple method for recording this idea, the teacher would write on the board – 'something has a mind means it can feel'. Another student might then say that while chickens might be able to feel, they don't have minds because they don't have thoughts. Using the simple method for recording students' ideas, the teacher would see this as a new definition and write – 'something has a mind means it has thoughts'.

However, we could do something more interesting at this point by introducing the idea of necessary and sufficient conditions for definitions. The second student here might be taken to have suggested

that having feelings might be *necessary* for having a mind, but on its own it is not enough, or is not *sufficient* for having a mind. All things with minds have feelings, but they need thoughts as well as feelings to have a mind.

To make this distinction clearer to students, get them to record their definitions in one of these two conditional forms:

1. If X, then an example of the concept (if something has feelings, it has a mind).
2. If an example of the concept, then X (if something has a mind, it has feelings).

Conditionals in the form of 1 describe sufficient conditions. Conditionals in the form of 2 describe necessary conditions. When students introduce some definitions for what has a mind, they could mean either 1 or 2.

Clarifying whether students mean 1 or 2 when suggesting definitions and recording their definitions in these forms will be very useful in conceptual analysis. Trying to find counter-examples to definitions is easier if we have identified the necessary and sufficient conditions. If the definition is in the form of 1 and gives sufficient conditions for being a part of the concept, test the definition by coming up with examples that are described by the concept but that are not described by the definition. For example, try to find something that has a mind, but does not have feelings. If the definition is in the form of 2, giving necessary conditions, test the definition by trying to come up with a case that is described by the definition, but which should not be included as part of the concept. For example, try to find something that has feelings but which doesn't have a mind.

If a student suggests 'someone must feel hurt' as part of the definition of violence, try to figure out whether 'feeling hurt' is necessary or sufficient for violence. Examine the two different conditional statements to see which is true:

1. If a person feels hurt then it is violence.
2. If it is violence, then a person feels hurt.

In this example, the first is not true – being hurt is not a sufficient condition for violence as people can be hurt for many other reasons other than violence. The second seems true, however. Feeling hurt seems to be a necessary condition of violence. A person must be hurt if it is to count as violence.

If a student suggests intentional physical harm as part of the definition of violence, again work out whether this should be recorded in the form of 1 or 2:

1. If there is intentional physical harm, then there is violence.
2. If there is violence, then there is intentional physical harm.

In this case, the second is not true. Intentional physical harm is not necessary for violence. There could be violence that causes emotional harm. However, 1 is true in this case. Intentional physical harm is sufficient for violence. There may be other ways of causing violence, but causing intentional physical harm will certainly count as violence.

After discussion, we could discover that several of our definitions that describe necessary and sufficient conditions are correct. At this point we can combine all the definitions into one. We can get a definition that describes conditions that are jointly sufficient and necessary for something to count as violence. We can then write it in the form of:

3. Something is an example of the concept *if and only* if X, Y, Z. (Something is violence if and only if there is intentional harm and the person feels hurt.)

CARDS FOR CONCEPT GAMES

has a mind	???
no mind	a chimpanzee
a dolphin	a dog
a bird	a fly
a worm	a bacterium

a Martian whose brain is made of silicon	a brain-damaged person who is alive, but can't talk or move
a person whose brain is dead, and has to be kept alive on life support	a brain that has been taken out of its body but is still kept alive
a rock	a table
a car	a person who is asleep
a person who is paralysed	a cashflow machine

a switch that turns on when it senses movement	an answer-phone
a tree	a personal computer
a chess-playing computer	an artificial person
an artificial brain that works just like a human brain	a cloned animal
a human cell	an unborn baby

a newborn baby	a rainforest
a nation	an ant colony or a termites' nest

Cards for Violence concept

violent	???
not violent	punching someone on the arm
punching someone in the head as hard as you can	fighting
talking to someone	hugging someone
a storm that causes huge damage	calling someone names

laughing at someone because you think they are dressed stupidly	saying someone's idea is stupid
constantly disagreeing with someone	passing notes about someone
not talking to someone	talking about someone behind their back
saying girls can't do maths	saying Asians can't drive
pinging someone's bra-strap	drinking until you vomit

play fighting	playing football
the teacher giving you the strap	spanking a naughty child
the teacher telling you off for not doing your homework	the teacher telling you off when they mistakenly think you did something wrong
the teacher swearing at you	putting a criminal in jail
giving a murderer the death penalty	pushing in front of someone in a line

taking a bite of someone's pie while they aren't looking	playing piggy in the middle with someone's pencil case
breaking a window	saying you will punch someone if they don't go away
standing over a much smaller person so they can't get past you	

exactly how do you know you are alive?

is emotional violence worse than physical violence?

does art need to be made or can it be found?

is racism bad?

what if there were no rules?

do chickens have a mind?

are numbers real?

what does it mean to be responsible?

does being intelligent mean you know a lot?

is history a science?

the unexamined life is not worth living

Socrates

Connecting Concepts will show you how to turn a class into a community of inquiry, and to explore concepts like violence, the mind, culture, knowledge and justice. It includes discussion ideas and exercises suitable for whole class, group and individual activities using a wide variety of learning styles. Clear guidelines, examples and sample questions are provided to assist in a step-by-step introduction to conceptual analysis in the classroom. Blackline masters are included to introduce concept games to your students.

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