



Cap sur l'école inclusive  
en Europe



## Pedagogical sheet

### I and the others

#### Section of the module/E

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#### Objectives

- Developing personal interactions.
- Promoting the respect for the difference.
- Improving the level of emotions, impulses and sensitiveness concerning other people's feelings.

#### Principles and theoretical fundaments on the basis of the theory

The suggested activities in this worksheet allow the mobilisation and acquisition of skills at the level of empathy and emotions, contributing to the integration of students with special educational needs (children suffering from Asperger syndrome, autism...) in the group/class. Thus, we intend to promote the group cohesion, as complicity, understanding, trust and respect relations among the intervenients are being established.

This pedagogical activity is based on the game and on the social interaction that the game promotes. "*The*

*game is the main activity of people during childhood (...) when we play we develop physically and emotionally (...)*" (Allué, p.1) Playful activities like the game and stories allow a healthy growth for the child. As the academic learning, creativity should also be worked in the classroom context. But, after all, what does creativity mean? According to Gianni Rodari, "Creativity is synonymous of a divergent thinking, that is, the ability to continuously break the schemes of the experience. The mind that works is creative (...) the one that refuses the encoded" (Rodari, p.140)

Through playful activities it is possible to create a cosy and dynamic atmosphere where one answers to conflicts in a positive way. The dramatic games promote imagination, develop the mind and help clarify emotions. The student may better understand what he feels and acquire a more complete knowledge of the society.

The area of Expressions, in its expressive, corporal and dramatic components, it is a privileged area where relevant aspects are approached like autonomy, participation and motivation, the relation with our body and with the others, creativity, imagination and the relation with the environment/space. The relationship between the child and the social environment is fundamental. "Piaget, in his book ***The construction of the real on the child*** calls attention to the functional Exchange between the child and the environment. The child doesn't limit herself to passively receiving the stimuli coming from the environment (like empiricism defends), on the other hand, it gradually builds new structures that perceive that environment." (Abrunhosa e Leitão, p.37)

In the classroom context, the teacher should work the social and emotional skills, which may improve self-esteem and self-confidence and contribute to the resolution of interpersonal conflicts and get a higher social conscience in a perspective of preventing antisocial behaviours and fight indiscipline.

### **Target public**

The role-plays are aimed at students of the 1st cycle of basic education, in a classroom context.

### **Material / Instruments:**

- Chairs, ropes, arches, blindfolds and clothing (hats, kerchiefs, sunglasses...)

The activity should take place in a large classroom or in a gym so that the movement of the students may be easy.

### **Bibliography / References:**

Abrunhosa, Maria Antónia e Leitão, Miguel, *Introdução à psicologia*, Edições ASA, (3.<sup>a</sup> edição), volume 2, 1980

Allué, Josep M., *Jogos para crianças*, Marina Editores, Lda, 1999

Beja, Francisco ; Topa, José Manuel ; Madureira, Cristina, Jogos e Projetos de Expressão Dramática, Porto Editora, 2001

Goleman, Daniel, Inteligência Emocional, Idea y creación editorial, sl, 2006

Rodari, Gianni, Gramática da Fantasia, Brasil, Summus Editorial Ltda, 1982

### **Webgraphy:**

*Teatro 3 em pipa*- Group of theatre for children:

[www.teatro3empipa.com](http://www.teatro3empipa.com) Access in 12/04/2018 and 19/04/2018

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### **Presentation of the methodology (description of the Activity)**

This activity encompasses a set of dramatic situations whose sequence can be altered, having into account the age, the needs and the skills of the group. The teacher is a key element; he/she motivates the students to play games and guides the development of the activities of the different parts, giving room to the process of artistic creation.

#### **1st part:** Warming (about 10 min)

“Picking a fruit from the tree and falling on the ground” Choosing a fruit tree. Stretching and trying to pick a fruit on the top of the tree, feeling the distance and stretching between the tiptoes and the fingertips. The students make three attempts; on the first two he/she loses balance and falls; the third time he/she succeeds, lies on the floor and pretends he/she is eating.

“Like water that runs » at the sound of a soft music, they make free movements as if they were in the water. And if they were a seaweed, a dolphin a leaf...

#### **2nd part:** Icebreaking (about 15 min)

“Meeting” all the intervenients occupy the space at the sound of music. At a certain time, the teacher stops the music and asks the students who are wearing a certain colour to gather in a group, touching the others in a certain part of the body for about 10 seconds. In the end, they stand as a statue. The activity is repeated with the hair colour, the hairstyle...

“ Chair dance” - chairs, back to back, are organized in a circle in the middle of the room, its number is the same as the number of participants but one. The game consists of going round the chairs, at the sound of music, when the music stops, they have to look for a chair to sit down. The student who doesn't get a chair gets out of the game, taking a chair with him. The game continues until there's only one chair left and two students fighting for it.

**3rd part:** See/listen/trust (about 10 minutes)

“Light foot” - with the students lying on the floor, with their eyes closed, the teacher walks in silence among them and chooses one by touching his/her forehead. The chosen student opens his/her eyes, stands up and walks in silence doing the same to another student and so on until there is only one student lying on the floor. Then, they form a circle around the last dozy and they all shout his name.

“Mirrors” – The students gather in pairs and stand face to face. One makes movements and his partner tries to imitate him as if he were a mirror. After some time, the pairs exchange positions”

**4th part :** Improvisation /Drama (about 15 minutes)

- a) João and Henrique are friends and they are at João’s watching TV. Henrique is wearing a new pair of glasses and João asks him if he can try them on. Henrique agrees reluctantly, as he doesn’t like other people to wear his glasses, especially because it is a brand new pair of glasses. João puts the glasses on and starts playing around the room with them. Unintentionally he let’s them fall on the floor and breaks them...

Henrique is afflicted because he can’t see anything; he is furious about João’s sloppiness and terrified about his mother’s reaction...

The students are asked to dramatize the initial part and imagine an ending for the story. How will the children find a solution for the problem? conflict?

- b) Two friends are alone at the home of one of them. Her parents went out for dinner and told them to go to bed early. After watching TV, the two friends go to bed. They talk for a while and one of them falls asleep. The other tries to sleep but after a while she starts listening to noises downstairs. What will it be?

How will the girl face fear? The students have to imagine an ending for the story and dramatize it in the group.

**5th part:** Going back to peace (about 5 minutes)

All the participants lay on the floor, with their eyes closed, they listen to a soft music and imagine they are swimming in the sea that they are floating on the water that they are trying to catch a fish or a seaweed. Their movements should be slow, at the rhythm of the music.

In the end of this last part, after relaxation, there will be a conversation so that each one can express his opinion about the drama games. They can say which were their favourite activities, what they felt when interacting with their mates, what they are feeling after the session...

*Jogos e Pojetos de Expressão Dramática e  
Guião de Expressão Dramática do grupo de  
Teatro para a Infância «Teatro 3 em Pipa»*

**Skills affected**

- Communication in the mother tongue ;
- Linguistic skills;
- Sensitivity, cultural and artistic expression;
- Social and civic skills;

**Evaluation:**

The evaluation of this activity should take into account the dynamics of the dramatic sessions that have been created by the proposed games. The teacher will have to reflect about the practical results and analyse the evolution of the answers of the students in creative and collective terms.