



# *Lift Off – I Think*

## Education Resources



### 4 Curriculum Activities

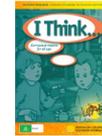
based on the

*Lift Off* TV Series



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## Summary of *I Think* Curriculum Activities

### 1. Lift Off! - I Think...Unit 11: Emotions (P. 5)

Students explore the difference between emotions and feelings and discuss the relationship between the brain and emotions.

Year Level: [Early Childhood \(F-3\)](#), [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [Drama \(The Arts\)](#), [English](#), [Ethical Understanding](#), [Humanities and Social Sciences](#), [Media Arts \(The Arts\)](#), [Visual Arts \(The Arts\)](#) Themes: [justice](#), [relationships](#), [self](#), [values](#)

### 2. Lift Off! - I Think...Unit 12: Identity, Perception, Knowledge (P. 13)

#### *Resource Description*

Students explore the connections between brain, mind and personality. They discuss faces and facades and explore 'reality'.

Year Level: [Early Childhood \(F-3\)](#), [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [Design and Technologies](#), [English](#), [Ethical Understanding](#), [Media Arts \(The Arts\)](#) Themes: [relationships](#), [self](#), [values](#)

### 3. Lift Off! - I Think...Unit 13: Mind, Brain, Memory (P. 19)

#### *Resource Description*

Students explore the differences between our perceptions of our bodies and brains. They discuss 'memory', the implications of losing one's memory and not being able to communicate.

Year Level: [Early Childhood \(F-3\)](#), [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [Dance \(The Arts\)](#), [Drama \(The Arts\)](#), [English](#), [Humanities and Social Sciences](#), [Media Arts \(The Arts\)](#), [Music \(The Arts\)](#), [Visual Arts \(The Arts\)](#)  
Themes: [justice](#), [relationships](#), [self](#), [values](#)

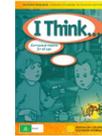


#### **4. Lift Off! - I Think...Unit 14: Choice and Ownership (P. 25)**

*Resource Description*

Students explore the concept of choice and the right to choose. They discuss choice and consequence and what limits our choices.

Year Level: [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Humanities and Social Sciences](#) Themes: [justice](#), [relationships](#), [self](#), [values](#)



## I Think - Unit 11: Emotions

<b>Program:</b>	I Think...
<b>Year Level:</b>	Year 1 to Year 7
<b>Curriculum Study Areas:</b>	English; Health and Physical Education; Humanities and Social Sciences; The Arts; Technology
<b>Themes/Topics:</b>	Growth and Development; Self and Relationships; Ethics, Values, Justice, Culture
<b>Description:</b>	Students explore the difference between emotions and feelings and discuss the relationship between the brain and emotions.
<b>Resources:</b>	Other units in this kit include: <b>Unit 11: Emotions</b>   unit 12: Identity, Perception and Knowledge   unit 13: Mind, Brain and Memory   unit 14: Choice and Ownership

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### Lesson plan:

Major philosophical issues

Is there a difference between emotions and feelings?

What is the relationship between the brain and the emotions?

Is there ever a time when we don't feel any emotion?

What are the sources of our emotions?

If we respond inappropriately to an emotion, how does that change its value?

Can we feel two different emotions at the same time? If so what does that mean for how we see the world and the way we act?

View Munch Kids segments:

Because It Feels Good

Out Of Order

For Sale

Face

Wanting

### Because It Feels Good

The MUNCH KIDS explore bodily experiences, particularly thoughts that feel good. Feeling good can be either the result of something that has occurred or the expectation of something



pleasurable. William and Brendon compare a steroid-taking athlete who feels terrible inside although feeling physically fit on the outside and a runner who has won a race who feels great inside (because of their performance), but terrible outside (hot and sweaty). At the end of the segment the students discuss whether too much pleasure can become something else - like pain. The MUNCH KIDS discuss whether too much pleasure can become something else - like pain, or whether you can have too much pleasure in either quantity or quality.

### **Quotes**

'Your skin might be happy but your inside isn't or your inside might be happy but your outside isn't.'

'Just say, for example, that you are a runner and you take steroids, you feel really good on the outside ... except, inside you think, "Oh God, what have I done?"'

'It really depends what kind of person you are ... what do you call pleasure and what do you call boring? Everyone has different pleasures.'

'Do you think that if you have too much pleasure then it can turn into something else, like pain?'

'... and the pleasure goes over the top of the barrier and on the other side of the barrier it's not pleasure any more.'

### **Questions**

If you have too much pleasure can it turn into something else, like pain? Why would someone say this can happen?

Can you describe a time when your skin was happy but your insides were not? How is this possible?

What part of your insides might think, 'What have I done?' Give an example of when you have had this experience. What is going on?

### **Out of Order**

The MUNCH KIDS explore a connection between what is going on in their minds and their bodies when they are 'out of order'. The idea of a breakdown between mind and body is discussed, as is the idea of a breakdown in communication, when language is not adequate or fails to cope with an experience.

Zoe describes her state of being out of control by saying '... you feel like you want to turn the world upside down'. She also describes the physiological effects of her anger as her heart beats faster and faster until she is in a temper, whether she wants to feel that emotion or not.



Tristan describes the mind and brain as in control and the limbs as 'servants', but Rosheeka disagrees that the mind is in control. She uses behaviour driven by temper as an example of when the normal communication between mind and body breaks down.

Rosheeka also believes that there are no words which adequately describe the emotions at times like this. Zoe agrees, and gives an instance where happiness is so great that descriptions are inadequate.

### Quotes

'... crying doesn't exactly have to be for grief or anything, it can be for frustration when you're angry ...'

'... like your mind is trying to control you but your body isn't letting it get through to control you.'

'... it's sort of like a machine going to explode in maybe a few seconds and then when it does you get - 'bang".'

'I've got this big hole in the wall from my door 'cause I had this really bad temper once.'

### Questions

Someone said that your temper can make you act before your brain gets into gear. What is a temper? Is it separate from the brain?

One of the children uses an analogy when saying 'anger is like a machine going to explode in a few seconds.' Can you think of an analogy that describes your anger?

Is there a difference between being in a temper and being angry? Can you be one and not the other?

### For Sale

The MUNCH KIDS discuss whether happiness can be bought and sold and whether in selling a book, for instance, you are selling the feeling of happiness. Luke distinguishes between buying and making happiness, saying that happiness cannot be bought. Kira believes because you are buying the product that makes you happy, you are paying for happiness. They consider how you can put a value on the images and emotions which are part of the experience of what you buy.

### Quotes

'Like if you sell a book to someone, you're selling some more imagination, ... you're selling something to make the other person feel happy.'

'You can't really buy happiness you have to make it for yourself.'



'You pay to see something you've always wanted to see, and then when you see it, you feel really happy so it's sort of buying a feeling.'

### **Questions**

Can you buy happiness? How do circumstances come into play? What sorts of things/events contribute to happiness?

A MUNCH KID said when you sell a book you are selling imagination? What did they mean? Whose imagination is being sold?

Can you put a price on the emotions you feel watching a film or video? Should tickets to see 'thrillers' be more expensive than documentaries?

Does feeling happy involve both thoughts and emotions? State of mind?

### **Face**

The discussion in this segment moves between face, personality, mind, brain and body. The MUNCH KIDS query whether swapping faces would change someone's personality or whether the whole head, or even the whole body, would need to be exchanged. What would happen if you changed cultures too?

Two notions of the face are discussed: as a facade or shield which hides the inner self, and a window which communicates between the inner self and the outer world. Most of our understanding of others comes from making inferences based on what we observe with the face used or manipulated to control our interaction with others - either as a true or false control.

### **Quotes**

'If you didn't have anything on your face, why would it be called a face?'

'If I took my face off and put it on you, um would you be the same person?'

'... when I get hurt or I'm angry or something, I sort of try not to show it. I keep a smile on my face but I'm really angry inside.'

'... sometimes the expression on their face tells the story of what happened. You don't know the exact story, but you know most of it.'

### **Questions**

Can you use your face to control the interaction you have with other people?

How well can your facial expression hide your feelings? Why would you use this action?



Face transplants have become a new surgery in the 21<sup>st</sup> century. Why would this extreme option be necessary?

One of the MUNCH KIDS described a churning stomach when afraid. Do you have physical reactions to fear? Can you feel another person's fear?

### **Wanting**

The conversation in this segment progresses from the idea of wanting something, to wanting something so much you get angry if you don't get it, to wanting too much. The MUNCH KIDS also describe the feeling of disillusionment when the object of their desire does not meet their expectations - perhaps because of false expectations. The way advertising manipulates one's emotions is discussed in this context.

### **Quotes**

'... you really, really want it and you get angry if you don't really get it.'

'And then you don't really want it any more cause you've realised it's not very good just like they make it on the ads ...'

'Like you really wanted to do this, this is like a goal in life and then once you do what you have to, then you'll finally get to the goal.'

### **Questions**

Do you sometimes want something and not know why?  
Why do we want some things and not others?

The MUNCH KIDS seem to think that wanting something somehow causes a good feeling. Can you explain this?

What happens to your emotions between wanting and having?

What are the emotions that are involved with wanting and how do they get into your head?

Can someone else know what you want before you do?

## **Unit Eleven Activities**

### **Emotions and Colour**

#### **Activity One: The Arts, English**

Colours are associated with emotions in much of our language. Even the expression 'colourful language' suggests the use of words to express strong feelings. We use colours in



many expressions including similes and metaphor, which relate to emotions, for example: I am green (with envy) or I feel off colour. Students can collect more expressions that connect colour with emotions and create their own.

To create an emotion wheel, students can make or be given a colour wheel that may include black and white. Ask them to add emotional words to appropriate colours. For example, anxiety can be placed on the grey colour or happiness on the yellow. Words can be especially hand written or typed in particular fonts to add to their emotional appeal. This activity could be extended to other painting activities where emotion is to be expressed through the use of colour.

N.B. Colour has different meanings for different cultures. What is the impact of this?

Working in pairs, one student can describe a newly decorated room using lots of colour words. The other student can then explain what sort of person lives in the room by linking the colours to the way the person was feeling at the time the decorating decisions were made.

### **Activity Two: English**

Encourage the students to reflect on the characters, emotions and associated 'colours' from a class novel. Short story or picture story book. Provide the students with some examples: 'Character 'X' is yellow because she is always happy and I associate yellow with bright positive feelings.'  
'Blue surrounds 'Y' as he is always worried and blues' music often tells of someone's troubles too.

### **Activity Three: The Arts**

Ask the students to make up a new colour, give it a name and explain what emotions are associated with it.

Look at some of the paintings from Picasso's blue period and discuss the response to his use of colour. What could be the possible reasons for this sustained use of one colour?

## **Emotions and Value**

### **Activity One: Health/PE**

This activity directs students to explore why they want things. Working in pairs they share ideas using the following format.

Demonstrate the procedure with the whole class. Make sure the students use both steps; the words 'want' and 'value' and give reasons..

Step 1 - I want to wear Nikes because I value being fashionable.

Step 2 - I value being fashionable because being like other people makes me feel important.

Step 1 - I want to go to MacDonald's because I value the taste of hamburgers.

Step 2 - I value the taste of the food because it brings me pleasure.

**Activity Two: The Arts, Health/PE**

The reasons we want things are often influenced by advertisements. Ask the students to collect advertisements for products they want to own. Display the advertisements in the classroom and discuss the emotions which the designers and companies want us to feel when we think about these products. Explore the techniques used to generate our emotional response to the products.

**Expressing Emotions****Activity One: The Arts**

Find a collection of portraits in a text or during a visit to a gallery, and as a class, interpret the emotions depicted.

Ask the students to consider if it is just the face that conveys the emotion.

What other techniques may an artist use?

How does body language show what is happening inside someone's head?

**Activity Two: English**

Brainstorm all the words that name feelings and emotions. These could be recorded on a display board for further reference. Working in groups, the students can rearrange the words in different categories, for example from powerful - (rage) to less powerful - (concern). Other categories may include pleasant to unpleasant.

**Activity Three: The Arts, English**

In *Because It Feels Good* sensory impressions are discussed. In pairs, ask the students to draw whole body outlines of each other on to paper and then individually use magazine cutouts, coloured paper or old wallpaper samples to 'fill their body with a feeling'. Ask each student to describe what they have created and why.

**Activity Four: The Arts**

Use facial expressions and body movement to express emotions and ask students to guess which emotion is being expressed. Demonstrate a limited list of emotions to start, and introduce new ones as students grow in confidence.

**Activity Five: Maths**

When students are constructing three dimensional structures they can draw human faces on each geometric face of the object. When construction is complete, the faces can be used as a stimulus for writing or telling individual stories.

**Activity Six: Technology**



Using three different types of materials like string, fabric and cotton wool, design an 'emotion trap' and market it to the class, explaining to them how they would use it and why it would be a great thing to have.

### **Activity Seven: The Arts**

The footballers in *Because It Feels Good* whirl around and form a pattern with their interlocked arms. Ask students to make their own figures and paste them onto paper to form a pattern showing cooperation in a group to which they belong.

### **Emotions and the Group**

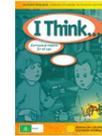
#### **Activity: Health/PE**

Many students are involved in sport or are avid followers of a team. Brainstorm the various emotions felt when (a) watching (b) playing a team sport. List all suggestions and compare the two lists. Discuss any differences. In what ways is it acceptable to display emotion in public places, e.g. if you feel very unhappy that your team has lost? How do you express this unhappiness in an appropriate way when in a group?

We often feel more than one emotion at a time and that can be confusing. As a class share experiences where we feel good on the outside and differently on the inside.

In pairs, one student remembers an experience which involved some strong emotions while the other observes. Students should focus on not retelling the story but on the physical response to the memory, eg. heartbeat, skin response, eye movement, breaking out in a sweat.

As a class, discuss non-verbal communication that encourages and discourages interaction in a group. Video and then view freeze frames of the class at particular times to reflect on the emotions being expressed by the body language, e.g. just before bell time.



## I Think - Unit 12: Identity, Perception, Knowledge

<b>Program:</b>	I Think...
<b>Year Level:</b>	Year 1 to Year 7
<b>Curriculum Study Areas:</b>	English; Health and Physical Education.; Humanities and Social Sciences; The Arts; Technology
<b>Themes/Topics:</b>	Growth and Development; Self and Relationships; Change; Ethics, Values, Justice; Symbolism and Icons; Stereotypes
<b>Description:</b>	Students explore the connections between brain, mind and personality. They discuss faces and facades and explore 'reality'.
<b>Resources:</b>	Other units in this kit include: unit 11: Emotions   <b>unit 12: Identity, Perception and Knowledge</b>   unit 13: Mind, Brain and Memory   unit 14: Choice and Ownership

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### Lesson plan:

Major philosophical issues

Connections between mind, brain, personality, face, names and labels.

The ways 'labels' direct our perception and understanding.

Whether the use of a particular label or name changes the reality the object or our perception of a person.

How do we know who we are?

Can something exist before we think of it?

The importance of belonging and companionship.

Feelings of isolation and separation.

Treating people with dignity.

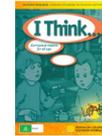
Faces and facades.

### View Munch Kids Segments:

A Load of Old Rubbish

Face (available in Unit 11 in the Video Anthology)

Lost



## **A Load of Old Rubbish**

Converting rubbish into something useful depends on your imagination. The possibilities appear endless to the children who wonder 'What can't be useful?' The children explore the concept of rubbish looking for ways of categorising it. Is something rubbish because it is in a garbage bin - i.e. someone has considered it rubbish? One boy describes a bloody tissue as really being objectively rubbish - it can't be recycled, therefore it is useless.

Another child refers to the way street people are stepped over by others who judge them to be rubbish. The MUNCH KIDS agree that humans don't deserve to be judged as rubbish and decide some things, like humans, are never rubbish -- dead or alive.

Another meaning of rubbish that is discussed is something that is untrue or unbelievable. Things that appear to have no cause or reason are seen as rubbish. It can also be used to describe misplaced emotions.

## **Quotes**

'It's not what we do with it, it's sort of like, how we think of it.'

'I saw all these people on the streets and people were just stepping over them ... and stepping on their legs like they're a dead cat or something ... so they just judged them as like they were rubbish and dirt.'

'Poor people don't deserve to be judged as rubbish. Poor people are humans just like rich people.'

Watch 'Mankind is not an island' [Tropfest Winner 2008] and gauge student reactions of Homelessness in Sydney and New York.

## **Questions**

How do things change when we think about them differently?

What changes about our perceptions of things when we give them different names?

If we treat people as rubbish does that mean they become rubbish?

## **Face**

(available in Unit 11 in the Video Anthology)

The MUNCH KIDS wonder what features are required to label something 'a face'. David thinks the reality of things is tied to their function - e.g. a face enables us to see, hear, talk etc. Terence provides a new meaning for face - the front of things.

The discussion moves between face, personality, mind, brain and body. The MUNCH KIDS wonder about the connection of mind/brain/personality and face. They query whether

swapping faces would change personality or whether the whole head, or even the whole body, would need to be exchanged.

Two notions of the face are discussed: as a facade or shield which hides the inner self, and a window which communicates between the inner self and the outer world. In each of these contexts the face is used to control interaction with others - either as a true or false control. Most of our understanding of others comes from making inferences based on what we observe. This can be manipulated, and the children recognise this fact.

### Quotes

'If I took my face off and put it on you, um ... would you be the same person?'

'There's personality in the whole body. Like the brain operates everything including the face.'

'... sometimes the expression of their face tells the story of what had happened. You don't know the exact story but you know most of it.'

'I keep a smile on my face, but I am really angry inside.'

### Questions

What is meant by the following words and expressions:

on the face of it; digging below the surface; make-up; masking her true feelings; disguise; façade, to put on a brave face, keeping your head held high?

How many of these words and phrases are derived from the notion of face?

If you were able to wear another person's face who would you choose? Why? Discuss the relationship between wearing this face and your personality.

### Lost

The MUNCH KIDS wonder whether you can be lost if someone knows where you are. They attempt to distinguish between feeling lost and being lost. Is this state a matter of perspective? The distinction between feeling lost and being lost is important - is it all in the mind? Being lost involves loss of orientation and being in a state of conscious isolation and separation or you can be lost in another world while reading, skiing, sewing etc.

David, Vanessa and Samuel agree that feeling lost, even if someone else knows where you are, is a subjective experience. It is possible to feel isolated, lonely and friendless in a crowd. Some children find coping with social relations in the schoolground difficult. The importance of companions and friendships cannot be underestimated.

On the other hand, a person can be alone without feeling lonely. Time spent on our own can be valued as time for reflecting or daydreaming.



## Quotes

'You don't have anyone near you, there's no one around, there's no one to go to and you are lost.'

'... even if I knew my Mum and Dad knew where I was ... if I couldn't see them I'd feel that I'd be lost.'

'If you think you're lost then you're lost, it's not another person's mind.'

'It's your feeling in your heart and if you feel you are lost then you're lost.'

## Questions

Can you be lost in familiar places?

If being lost is a state of mind, can it occur in your bedroom? What is necessary for this to be the case?

When does something become lost? What about losing your memory?

For something to be called lost, does there have to be someone trying to find it?

## Unit Twelve Activities

### Knowing and Identity

#### Activity One: English

What's in a name? In some cultures, naming confers identity, in the school yard a nickname can be hurtful or endearing.

When we know about something or somebody we usually name them. List all the names YOU have under the headings Proper and Common Nouns.

Example:

Proper Nouns Common Nouns

Tim friend

Mr Brown goalie

team member

List types of names for people under the headings Positive and Negative. Include nouns such as dreamer and worker. Encourage the children to share their latest jargon and explore what it means and how it affects others.



### **Activity Two: English**

Discuss these questions, comparing kinds of loss:

1. Is losing your mind the same as losing your bike?

What does it mean to lose control of the following: voice, strength, pet.

2. What does the word 'lost' mean in the following phrases:

Lost my temper.

Lost myself in a book.

Lost in the park.

Lost my balance.

Lost my train of thought.

Lost my chance to go to the party.

### **Activity Three: English**

Ask the students to list all the things you can lose (not belongings!), e.g. trust, opportunity, balance, self-control, sense of place, voice, direction, a contest, your way. Provide opportunities for the children to examine the meaning of these expressions.

### **Activity Four: The Arts**

Create two kinds of masks, one which depicts certain moods or feelings, and the other which disguises emotion. Ask the children to explain their choice and the feelings revealed or disguised. Others can be invited to interpret the masks. (A discussion about what this reveals would be instructive.)

Draw five different interpretations of the word face and label them, e.g. the face of a clock, face the wall, etc.

## **Knowing and Perception**

### **Activity One: English**

Explore the meaning of the following with your class:

face up to something

face up, face down

two-faced

faceless

shown a different face

pull a face

put on a face

In Face, claymation figures demonstrate all kinds of expressions. As a class use modelling clay to make your own figures with faces showing different expressions. Groups can see how many kinds of faces they can make to express one emotion e.g. surprise.

**Activity Two: The Arts, English, Health/PE, Humanities and Social Sciences**

Observation of everyday objects can tell us about each other. The class can remove their shoes and place one shoe in a pile at the front of the room and the other shoe out of sight. In turn, each student randomly selects a shoe from the pile, and after examining it, decides to whom it belongs and returns it.

Shoes can be interesting objects to use for detailed still life drawing or model making. Encourage the children to include detail of line, style, 'personality' and/or function.

**Activity Three: Humanities and Social Sciences, Technology**

Design a timeline for a piece of rubbish demonstrating changes which have taken place over its lifetime.

Brainstorm ways in which rubbish can be used to create a new product, e.g. tyres into road surfaces. The new product must be useful to society. The class can set up their own parameters for the product.

**Knowing and Perception****Activity Four: English, Humanities and Social Sciences, Technology**

Freeze the frame of the boat in Rubbish. The following questions should stimulate discussion:

Is it really a boat or an orange peel? Can something be two things at once?

Brainstorm all the things you may be at once, e.g. a son/daughter, friend, student, sister/brother.

Do you change when given a different name? If so, how?

How do names change our attitudes?

Refer to the following dialogue:

'How can you tell what is rubbish and what isn't?'

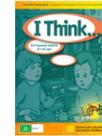
'It's not what we do, it's how we think of it?'

'Well, the garbage bin makes the rubbish, rubbish.'

Draft some definitions of the word 'rubbish'. These can be changed later if discussion brings about new definitions. Encourage the children to develop definitions over a period of time.

Ask each child to bring an object from home which they classify as rubbish. The class then first designs a set of criteria for classifying the rubbish and then classifies the objects accordingly. Try changing the criteria and see if the items move from one section to another. What change has taken place?

Design a machine that reuses rubbish in a constructive way.



## I Think - Unit 13: Mind, Brain and Memory

<b>Program:</b>	I Think...
<b>Year Level:</b>	Year 1 to Year 7
<b>Curriculum Study Areas:</b>	English; Health and Physical Education; Humanities and Social Sciences; The Arts; Technology
<b>Themes/Topics:</b>	Growth and Development; Self and Relationships; Change; Ethics, Values, Justice; Symbolism and Icons; Stereotypes
<b>Description:</b>	Students explore the differences between our perceptions of our bodies and brains. They discuss 'memory', the implications of losing one's memory and not being able to communicate.
<b>Resources:</b>	Other units in this kit include: unit 11: Emotions   unit 12: Identity, Perception and Knowledge   unit 13: Mind, Brain and Memory   unit 14: Choice and Ownership

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### Lesson plan:

#### Major philosophical issues

Memory and the act of remembering.

Using analogies and metaphors to describe memory.

The implications of losing one's memory.

#### View Munch Kids segments

**Out of Order** (available in Unit 11 in the Video Anthology)

**Remember**

**Munch Kids**

**Out of Order** (available in Unit 11 in the Video Anthology)

In this segment, the **MUNCH KIDS** explore a connection between what is going on in their minds and their bodies when they are 'out of order'. The idea of a breakdown in communication, when language is not adequate or fails to cope with an experience, is also covered.



Tristan describes the mind and brain as in control and the limbs as 'servants' but Rosheeka disagrees that the mind is in control. She uses behaviour driven by temper as an example of when normal communication between mind and body breaks down.

Rosheeka also believes that there are no words which adequately describe the emotions at times like this. Zoe agrees, and gives an instance where happiness is so great that descriptions are inadequate. She believes her language has been inadequate for her experience.

### **Quotes**

'... slam the door of my room and just um throw myself onto the bed and it's sort of like a machine going to explode in maybe a few seconds, and then when it does, you get - "Bang".'

'... and then you get into a real temper and throw things around, break things and all, like your mind is trying to control you but your body isn't letting it get through to control you.'

'Your brain's controlling everything, like your legs and your arms and your head and even my mouth that's talking now and your mind just gives ideas out like your mind gives the idea of kicking something and ... and your brain makes your leg move. It's like the mind and the brain both working together along with the legs and the arms and the head and all that being servants.'

### **Questions**

Is a person who is upset over something that doesn't appear to be important 'out of control'?

Who should judge 'appropriate' responses?

If your arm has fallen asleep does it mean your brain is not working?

What is meant by emotional overload?

When you forget something does it mean your brain or your thoughts are out of control?

When we say something can't be expressed in words, what form is it in?

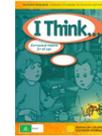
Are the brain and the body the same or different? In what way/s?

Can you describe when you believe your body was controlling your mind?

### **Remember**

Fiona sees memories in terms of an experience, 'something that's happened to you', making them something immediate which become memories once they have happened. She describes how memories are stored 'like a diary' and kept until they surface again. Richard describes lost memories being like pages blown away by the wind. Meg has an image of memories being stored in a house with locked doors suggestive of secrets and discoveries with a key to unlock these memories. Examples of other metaphors commonly used by the MUNCH KIDS to describe ideas stored in heads are: books on library shelves; a computer's memory etc.

Ariel disagrees with these metaphors claiming, 'Your memories are happening all the time, even when we are speaking now'. She sees a problem associated with thinking of memories



as physical entities claiming they can only be seen 'in your head'. Terrence's image of stored memories as invisible differs from the concrete images, but his remembering is described as being like a lightning strike.

Ariel and Fiona ponder whether two people can share the same memory. Fiona believes memories are shared in so far as events are jointly experienced, while Ariel sees individual experiences of life as making each person's memories unique: 'You remember it in your own special way and how you want to remember it'.

Fiona believes memories are not just pictures, they are feelings as well. 'It's not just something you see - its something you hear and something you feel.' In other words, memory is believed to be taking place through all the senses.

### **Quotes**

'You've got a sort of diary in your head and you keep your memories in there.'

'When you're not remembering your memories, you just get in a big room with a locked door and when you remember back, it's your key and you open the door and your memory comes out ...'

'Your memories are happening all the time, even when we are speaking now.'

'Memories are only things that you can see in your head'.

I've changed my mind about houses ... and things, or a diary. I think that ... memories are sort of invisible. I think they are like lightning and every time you want one, a piece of lightning comes down and you think about it.'

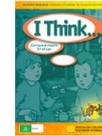
'You remember it in your own special way and how you want to remember it.'

'Memories are not just pictures, they're feelings as well.'

'It's not just something you see - its something you hear and something you feel.'

### **Questions**

Is it possible to recall feelings without recalling the event with which they are associated?  
What happens when we forget? Can we deliberately forget?  
Do we remember in words or pictures?  
Can you think without words?  
How does our brain function when we remember music?  
What is the link between our brain and our face?



## Unit Thirteen Activities

### Minds and Brains

#### Activity One: Technology

As a class collect cubes, pipe cleaners, pairs of old toys, and any items which can be easily stored and manipulated. Working in pairs, ask the students to construct a brain and explain to the class how it works. Encourage the students to think about the different functions.

#### Activity Two: English

What are some of the differences between humans, animals and machines? Ask the students to work in pairs to discuss and complete the following:

Done by humans	Done by animals	Done by computers
Recall feelings		
Have memories		
Imagine		
Forget		

### Memories

#### Activity One: The Arts

Out of Order uses collage to combine different materials and textures to illustrate ideas raised. Ask students to use different objects and materials to create a collage which represents 'memory' for them.

#### Activity Two: English

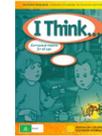
Examine a collection of interesting, aged faces. Working in pairs, ask the students to create a lifetime of memories for each face. They should record their ideas in note form which can then be expanded into paragraphs.

#### Activity Three: English, Health/PE

Ask students to bring a 'memory' to school - an object that is important to them because of its association with something that happened in the past. Oral presentations about the 'memory' could be extended to descriptive or factual written activities. This activity will help students to get to know each other.

#### Activity Four: The Arts, Technology

As a class, use wire and materials from the garden to construct a 'memory tree'. This can take the form of a free standing structure or mobile. The leaves can contain a brief written explanation, pictorial, or graphic record of the students' best memories.



### **Activity Five: English, Humanities and Social Sciences**

As part of a study of the local area, ask students to interview aged citizens in their community about their earliest memories. Their findings can be recorded on a time line for display in the classroom.

### **Activity Six: English**

This activity can be done over a series of days and is suitable for homework. The students spend some time remembering and visualising an important past event and then record their memories. The process is repeated at a later lesson and extra detail is included. Working in pairs, they can read each other's work and ask questions to discover further information which is then recorded. They can then redraft and refine their written record of an important memory.

### **Activity Seven: English**

'The mind is like a machine.' Brainstorm other similes for the mind.

### **Resources**

De Bono's 'Thinking Hat' – demonstrates how we can think differently about the same issue

Picture books such as 'Wilfred Gordon Partridge McDonald' tells the story of an elderly man in a nursing home has his memory triggered by a visit from a child who brings him a basket of items.





## I Think - Unit 14: Choice and Ownership

<b>Program:</b>	I Think...
<b>Year Level:</b>	Year 1 to Year 7
<b>Curriculum Study Areas:</b>	English; Health and Physical Education; Humanities and Social Sciences; The Arts
<b>Themes/Topics:</b>	Growth and Development; Self and Relationships; Ethics, Values, Justice
<b>Description:</b>	Students explore the concept of choice and the right to choose. They discuss choice and consequence and what limits our choices.
<b>Resources:</b>	Other units in this kit include: unit 11: Emotions   unit 12: Identity, Perception and Knowledge   unit 13: Mind, Brain and Memory   unit 14: Choice and Ownership

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### Lesson plan:

#### Major philosophical issues

The nature of choice. Knowing what you want.

Limits to choice.

Choosing between alternatives.

Linking choices with consequences.

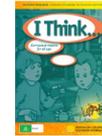
What gives you the right to choose?

Are there some choices that are not really choices in terms of the consequences?

Discuss: "With freedom comes responsibility."

#### View Munch Kids segments:

**Which One  
Munch Kids  
Which One?**



The **MUNCH KIDS** discuss the things that make choices easy or difficult using examples. Is knowing what you want a matter of knowing what you like, and is decision making made even more difficult by the alternatives on offer?

The **MUNCH KIDS** describe everyday choices like eggs or not, poached or fried etc. Samuel gives an example of a clear-cut choice where you don't have to give the matter any thought, i.e. eggs above popcorn for breakfast, while Jessica opts for popcorn over eggs as a means of choosing a new experience.

Ali introduces the notion of making a difficult choice between two things that are equally liked and suggests you can solve the problem by opting for both. David sees that making a choice also involves choosing not to have the 'other' and being prepared to go without and face the consequences. This is elaborated on by Samuel who discusses less than pleasant consequences of a choice - e.g. stop crying or you don't go to the party. Sarah believes in a case like this there is really not a choice! The **MUNCH KIDS** recognise that this kind of choice is an example of how adults can manipulate a situation. They may not even carry out the threat: 'They're just saying it 'cause they want them to stop'.

### Quotes

'A lot of things in the day when you choose which you don't realise you choose.'

'If you've only got two choices and you can only choose one and you really like both of them, it's probably the hardest thing to choose.'

'He has no choice to make.'

### Questions

Is everyone capable of making choices? What would you exclude the following from making a choice about: children, babies, animals, computers, prisoners? For example, should children choose their own birthday presents, the school they go to, to help someone cross the road?

## Unit Fourteen Activities

### The Right to Choose

#### Activity One: English, Health/PE

Ask your students what gives us the right to choose? Is it determined by ownership, power, control, concern, laws, government, school, workplace, family? Do you have the right to make choices about your: friends; party; birthday present; school; class captain or student representative; teachers?



Do you have the right to choose to: hurt someone; break the law; help someone when you don't feel like it?

### **Activity Two: English, Health/PE**

Ask your students are there limits to choice? Discuss these scenarios:

- If you are told to either tidy your desk or clean up the kitchen and you don't want to do either, is this a real choice?
- If you are told you can have a pizza or hot chips and you want both, is this a real choice?
- If you are told to choose between doing something you really want to do and something you don't want to do, is this a real choice?

- If you are told that running on the road is dangerous, can you still choose to do it? Is that a real choice?
- If you are told that shoplifting is against the law, can you still choose to do it?

### **Activity Three: English, Health/PE, Humanities and Social Sciences**

Ask your students what gives us the right to make choices about the following? Are we free to make these choices?

- We are thirsty and decide to have a drink of water
- We wish to change our name
- We decide to vote in an election
- We decide not to vote in an election
- We choose to become a citizen of another country
- We choose to wear particular clothes to a place which has dress rules.
- We choose to be happy
- We choose to become a refugee and flee our country

### **Leaders make Choices**

#### **Activity One: Humanities and Social Sciences**

As part of a study of past social and political leaders who have made a difference to Australian society, the students can develop timelines which highlight important choices made by them. They may include people featured on our currency, e.g. Enid Lyons; Aboriginal leaders, e.g. Sir Doug Nicholls; leaders of the women's suffrage movement such as Vida Goldstein and political leaders such as Ben Chifley.

This activity could also be used in a study of current social and political leaders or with local leaders who could be interviewed.



### **Activity Two: Humanities and Social Sciences**

Most political systems give citizens the right to vote - the right to make a choice. As part of a unit on democracy and citizenship, ask the students to compile a table which sets out the different dates where the right to vote was achieved by men and women in different countries.

### **Advertisements and Choice**

#### **Activity One: The Arts, Technology**

In Which One the 'promise' of things advertised compared to how they actually are is discussed. Advertisements on TV catch your interest by the images they use, the things they say and the music they play. Ask the students to make their own advertisement for an product or service. Who is the audience? How will you get their attention? If you can, video the advertisements. Ask the students if the product or service will actually be as 'good' or effective as it appears in the advertisement?

#### **Activity Two: Humanities and Social Sciences**

Conduct a parliamentary debate on the topic 'Is compulsory voting fair?' Organise party leaders, ministers and back- benchers, for and against the proposition. Before the debate begins, spend some time developing interesting questions which can be put by both sides. Allow for a non-party vote at the end so students can cross the floor.