

Bruno Ćurko  
Institute for Philosophy, Zagreb, Croacia  
Ivana Kragić  
Croatian language and literature Dept.,  
University of Zadar, Croacia

Summary:

*Petit philosophy* is an experimental project, conducted in the private elementary school *Nova* in Zadar, Croatia, aimed at introducing philosophy to children in the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> grades. In this program we make use of children's stories and games, but the program itself does not differ essentially from other philosophy programs for children in so far as it makes use of discussions, questions, arguments and counterarguments. This article offers the complete syllabus of our program for one school year, together with an example of a preparation for one specific school hour.

Key words: Petit philosophy; philosophy for children; syllabus; stories; games.

*Petit Philosophy*– projeto experimental de Filosofia para crianças

Resumo:

*Petit philosophy* é um projeto experimental, desenvolvido no ensino fundamental na escola privada Nova em Zadar, na Croácia, com o objetivo de introduzir filosofia às crianças no 3<sup>o</sup>, 4<sup>o</sup> e 5<sup>o</sup> ano. Nesse programa a gente faz uso de histórias infantis e de jogos, mas ele não se difere essencialmente de outros programas de filosofia para crianças no sentido de que faz uso de discussões, questões, argumentos e contra-argumentos. Esse artigo oferece o programa completo de nosso projeto para um ano letivo, juntamente com um exemplo de preparação específico para uma hora escolar.

Palavras-chave: Petit philosophy; filosofia para crianças; programa; histórias; jogos

*Petit Philosophy*– proyecto experimental de Filosofía para niños

Resumen:

*Petit philosophy* es un proyecto experimental, desarrollado en la escuela privada primaria Nova en Zadar, en Croácia, con el objetivo de introducir filosofía a los niños de 3<sup>o</sup>, 4<sup>o</sup> y 5<sup>o</sup> año. En este programa se hace uso de historias infantiles y de juegos, pero no difiere esencialmente de otros programas de filosofía para niños, en el sentido de que se vale de discusiones, preguntas, argumentos y contra-argumentos. Este artículo ofrece el programa completo de este proyecto para un año lectivo, juntamente con un ejemplo de preparación específico para una hora escolar.

Palabras clave: *Petit philosophy*; filosofía para niños; programa; historias; juegos

PETIT PHILOSOPHY – EXPERIMENTAL PROJECT OF PHILOSOPHY FOR CHILDREN

Bruno Ćurko; Ivana Kragić

1. Introduction

*Petit philosophy* is an optional course in philosophy for children, held in the private elementary school *Nova* in Zadar, Croatia. At present this experimental program is being led by Bruno Ćurko and Ivana Kragić. The 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> grade pupils (8-10 years old) are free to attend classes. Classes are held one hour per week (each class separately), which amounts to 35 hours per year for each class. Teachers use PowerPoint presentations to ask pupils questions related to given themes, and moderate the ensuing discussion, thus guiding pupils towards mutually arrived at conclusions. Twenty-four lessons are scheduled, organized in accordance with the topics determined by the syllabus. One lesson is reserved for topic of the pupils' choice, together with three extra hours intended for the same purpose. Four lessons are provided for the evaluation process, which includes discussion, debate, writing and reflection. PowerPoint presentations are prepared for each lesson in advance. A leading role in the presentation goes to *Sofia* the owl, who guides children through the questioning process. There are also Sofia's friends: *Bibica* the fish, *Pak* the crab, *Morskic* the seahorse, *Pez* the hedgehog, *Ratka* the duck, *Slavisa* the wolf, *Bakalarko* the cod fish.<sup>1</sup> At the beginning of each school hour teachers determine which students will be reading scripted lines of these animated characters. Most lessons include one or more stories, which are all closely related to the topic, and each lesson topic of *Petit philosophy* includes one or more stories taken from mythology, literature or philosophy which is directly relevant to the theme.<sup>2</sup> The use of theme-associated stories helps Children:

---

<sup>1</sup> All characters are created by Bruno Ćurko.

<sup>2</sup> About the use of stories in *Little philosophy*, B. Ćurko and I. Kragić gave a lecture entitled „Philosophy for children -Purpose of using stories in education“ at symposium “Contemporary controversies in modern pedagogy” (Mostar, Bosnia and Herzegovina, 16<sup>th</sup> – 18<sup>th</sup> October 2008).

1. To resolve ambiguities related to the topic
2. To confirm their findings and theories on the topic.
3. To identify themselves with characters from the story, which helps them come closer to the themes in the topic;
4. Develop a new series of questions related to the topic, beyond those already offered through the presentation.
5. To develop stories of their own.

Stories represent a method of teaching in many cases. Depending on the topic and the methods of a teaching hour, the timing of a story can be threefold:

1. at the beginning of a lesson - it can serve as a motivational method, through which children gradually realize what the theme of the teaching hour is;
2. In the middle of a lesson – it can serve as a template of the already familiar topic, and it can also serve as the turning point for further development.
3. at the end of a lesson – leading to a conclusion.

Besides stories, in the course of *Petit philosophy* lessons, we also use one or more games. These are usually short, lasting from one to five minutes, and are always thematically related to the topic of the teaching hour. The most frequently used games are games of associations, brain teasers, and games involving concepts, and questioning.<sup>3</sup> However, most of the time in a *Petit philosophy* class is spent in conversation. The main goal of these lessons is to encourage pupils' critical, creative and caring thinking.

---

<sup>3</sup> On the theory of games and their relation to a particular theme, the type of game, and the impact of games on encouraging critical, creative and caring thinking, the presenters of this program gave a lecture "The game – as a way to multidimensional thinking - On the tag of philosophy for children" at the Symposium „Philosophy of leisure and sports“ (Zagreb, 27-29 November, 2008).

2. *Petit philosophy* syllabus  
(a list of the topics and related questions and tales)<sup>4</sup>

Lesson	Theme	Basic questions	Tales
1.	Introduction „Wisdom“	What does it mean „to be wise“? What is wisdom? Who is wise? Which qualities Do wise persons have? Can someone be born wise? Can you „achieve“ wisdom? How to do you „achieve“ wisdom?	“A tale of an excellent horse” (Salinger, 2005, pp.7-8).
2. and 3.	Philosophy and philosophers	What is philosophy? WHAT OR Who is a philosopher? Are philosophers really lovers of wisdom? Why do we consider the term „philosophize“ as negative? What is the purpose of philosophy? What is the purpose of philosophers? How is philosophy related to <del>the</del> critical thinking about reality?	“Story about Tales” <sup>5</sup> , “Story about Alexander the Great”. <sup>6</sup>
4. and 5.	Values	What is value? What is valuable to you? What are material values? What are spiritual values? Is love valuable? Why? Is friendship valuable? Is fairness valuable? Is honesty valuable? What is valueless?	“Dog and the wolf” (La Fontaine, 2002, pp. 89-90), “Hedgehog’s House” (Ćopić, 2000.), “King Midas” (Nason, 1907, pp. 280-281), “Story about Diogenes”. <sup>7</sup>
6.	What is truth?	Is it true that the sun sets into the sea? Can something be true for one person if it is not true for another? Can a lie become the truth? Is it worth telling the truth? Why do we say "Half a truth is often a whole lie"? When you play a computer game,	“The Shepherd's Boy” (Ezpus, 1998, p. 106), “The Emperor’s New Clothes” (Anderson, 2005, pp. 9-

<sup>4</sup> The creator of this syllabus is Bruno Ćurko.

<sup>5</sup> This story is adapted in verses by Ivana Kragić.

<sup>6</sup> Adapted by Ivana Kragić and Bruno Ćurko

<sup>7</sup> This story is adapted by Bruno Ćurko.

		is that true? Can the truth win?	18).
7. and 8.	Knowledge and belief	What is knowledge? Does knowledge come only from books? What is "useful" knowledge? Is knowledge power? What do you need to know to build a bird house? Is there unnecessary knowledge? Is knowing the stars the same as knowing how to eat or how to behave in society? Is there knowledge irrelevant for practical life? Can such knowledge nevertheless be useful? Is knowledge helpful in everyday life? Can knowledge be certain? What is the difference between knowledge and belief (in non-religious sense)? Is knowledge actually belief?	"Plato's cave". <sup>8</sup>
9.	What is important?	Is it important to go to school? Is it important to listen to your parents? Is it important to do sports? Is it important to have friends? Is it important to love? Is it important to be good? Why is something important and something unimportant? How to decide what is really important?	"Rabbit and the turtle" (La Fontaine, 2002, pp. 98-100), "Happy prince", <sup>9</sup> (Wilde, 2002, pp. 13-30), "The pigs" (Anderson, 2005, 93-102), "Stribor's Forrest" (Brlić-Mažuranić, 2002.).
10.	Influences of media	How long do you watch TV? How long do you play on the computer? Do the advertisements speak the truth? Do you believe the contents of commercials?	Presentation of a few commercial s...

<sup>8</sup> This story is adapted by Bruno Ćurko and Ivana Kragić.

<sup>9</sup> Stories whose longevity exceeds the lesson's time span are retold after having been customized to suit the needs of children

		Are there 'good' commercials? Is there a place in the world without commercials?	
11.	Critical thinking	What is thought? How do we think? What can we think about? What is opinion? How do we create an opinion about something? What is critique? Should we think critically? Is it useful to think critically about ourselves? How to recognize constructive criticism? Could critical thinking be practiced?	
12. and 13.	Evaluation of previous content through discussion, debate, writing and reflection		
14.	To be good	Can you be good? Is "being good" opposite of "being bad"? What does it mean „to be good“? In which way are you good? Is that good indeed? What is "good"? What is the difference between good and something not good? Can something be good for one person, and not good for another? Is there a border line between good and bad? Do the laws protect good deeds and punish bad deeds?	"Cinderella " (Grimm, 2006, pp. 49-65),  "Cain and Abel"(Sotillos, 1993, pp. 10-11).
15.	Responsibility for ourselves and for others	What is responsibility? Whom can we consider irresponsible? Why is responsibility towards us necessary? What do we achieve when we are responsible? Can we change the world around us by acting responsibly? Why do we have to take care of others? How can we act responsibly towards our friends, parents, siblings?	"Three little pigs"(translation: Rajana Maršanić-Jovanović, 1995.),  "Cricket and the ants" (Ezopus, 2003, pp. 47),

		Is there any "punishment" for irresponsible behavior? Is it hard to act with responsibility?	"Train in the snow"(Lovrak, 1996.).
16.	Our daily mind	What is the mind? What is the purpose of the mind? What is the difference between mind, intellect and brain?	"Peter Pan"(Barrie, 1997.),  "Baltazar"-Croatian cartoon.
17.	Why are we daydreaming?	Do you daydream? What do you daydream about? Why are people daydreaming? What is the purpose of daydreaming? Does the imagination take us into a kind of a virtual world? Can imagination be negative? Could we achieve our goals by daydreaming? Are computer games a kind of controlled imagination? Are movies and cartoons part of the world of imagination?	"Pippi Longstocking"(Lindgren, 1996.),  „The Adventures of Tom Sawyer“(T wain, 1998.),  "Alice's Adventures in Wonderland" (Carroll, 1959.).
18. and 19.	Where do vampires, ghouls, fairies, sea people come from?	Human imagination has created many non-existent things. What is their purpose? What is a myth? What is a legend? What is the purpose of myths and legends? Are scary stories from myths and legends necessary? Is fear necessary? What is your favorite mythological character? Who is your favorite animated hero?	"Creating the world"(Spirin, 1997, pp. 19-28), "Gods, giants and humans"(Spirin, 1997, pp. 31-47), "Birth and lifetime of elf's"(Zalar, 2003, pp. 12-13), "Elf's and humans"(Zalar, 2003, pp. 36-37), "Mythology" (Baussier, 2004.),

			<p>“Legend of werewolf” (Đurić, 2007, pp. 76),</p> <p>“Legend of Aquarius” (Đurić, 2007, pp. 70-71),</p> <p>“Merlin, Beowulf, Saint George” (Drake, 2004, pp. 25-26).</p>
20.	What is beautiful?	<p>Why is something beautiful?</p> <p>Why do we say “Every man to his taste”?</p> <p>Are there many kinds of beauty?</p> <p>What do we mean when we say that something is “ugly”?</p> <p>Is “ugly” opposite of beautiful?</p> <p>Is there anything that is beautiful to everyone?</p> <p>Is beautiful only something that we can see?</p> <p>What is a beautiful feeling?</p> <p>What is a beautiful thought?</p> <p>What is beautiful to you?</p>	<p>“Beauty and the beast” (Perrault, 1996, pp. 85-106),<sup>10</sup></p> <p>“The Ugly Duckling” (Andersen, 2005, pp. 59-75).</p>
21.	What is an art?	<p>What is the difference between the beauty of a sunset and the beauty of a poem?</p> <p>What effect does a poem have on you?</p> <p>What effect does a good movie have on you?</p> <p>What effect does a beautiful painting have on you?</p> <p>Is there anything in common to those beauties: of a painting, movie, poem, composition, and book?</p> <p>If there is, what is that?</p> <p>What is art?</p>	<p>“The Nightingale” (Andersen, 1980, pp. 289-303).</p>

<sup>10</sup>This original story is written by Madame Leprince de Beaumont.

		Does everyone consider a work of art beautiful, or are there differences in the approach? Why?	
21.	Love	What is love? What is needed for love? Why do we love? Is there a difference between love we feel for our parents and siblings and love we feel for our friends or lovers? Can we love our own life? What is love of our country like? Can we grade love?	"The Steadfast Tin Soldier"(Andersen, 2005, pp. 49-58), "The Little Mermaid"(Andersen, 2005, pp. 159-195), "Tower Toretta on island Silba"(Đurić, 2007, pp. 59-60), "Pinocchio"(Collodi, 1996.).
22.	Friendship	Do you have friends? What is friendship? What are the qualities of good friendship? Is friendship over when your friend lets you down? How does friendship grow? How does friendship fade away? What are the responsibilities of true friendship?	"Sun bridesmaid and Neva Nevičica"(Brljić-Mažuranić, 1985, pp. 123-131). "The Snow Queen"(Andersen, 2005, pp. 103-158),
23 and 24.	Fairness	What is fairness? How to define what fairness is? How to behave in a fair way? Can someone consider that something unfair is actually fair? Can revenge be fair? How to stand up to injustice? Why are people unfair? Can you correct injustice? Is that fair then?	"Solomon's court"(Sotillos, 1993, pp. 100-101), "Prometheus"(Baussier, 2004, pp. 44).

25.	Courage	<p>What is courage?                  What are the examples of courage?                  Why is that courage?                  Are heroes brave?                  Can someone be a hero if he is not fair?                  Where is the line between courage and what is not courage?                  Is it good to be more than fair?                  Should a brave act be rewarded?</p>	<p>"The story of Gilgamesh" (Baussier, 2004, pp. 17),                  "Twelve Heracle's stunts" (Baussier, 2004, pp. 60-63).</p>
26.	How to gain happiness?	<p>What is happiness?                  Does happiness feel the same to everyone?                  How would you describe a happy man?                  Is happiness in game, studying?                  Is happiness in responsibility?                  Is pleasure a way to happiness?                  What is misfortune?                  Do we create our own happiness?                  Are we always "guilty" for our misfortune?                  How to endure misfortune?</p>	<p>"The Selfish Giant" (Wilde, 2002, pp. 43-52).</p>
27.	Evaluation of previous		
28.	content through discussion, debate, writing and reflection		
29.	Why are we here?	<p>Why are we here?                  Does our life have a purpose?                  What is the goal of life?                  How come you are actually you, and not someone else?                  Would you like to be someone else?                  Are you important for this country?                  Are you important for the Earth?                  Does our existence have a purpose in the universe?</p>	<p>"Little prince" (de Saint-Exupery, 2005.).</p>
30.	Sadness	<p>How would you describe sadness?                  What makes you sad?                  Is sadness bad?                  Is sadness necessary?                  Can sadness be avoided?                  How to deal with sadness?                  Can you help your friend when they are sad?</p>	

		Can anybody help you when you are sad? How?	
31.	Death	Why do people die? Are you afraid of death? What would the world look like if nobody died? Can you have any influence over death? "Death is not to be afraid of: when you are here, death is not; when death comes, you are gone. " How do you deal with death?	"The Little Match Girl"(Ander sen, 2005, pp. 19-25).
32.	Earth – all we have	How do you treat your environment? Why is it important to take care of your environment? Why is the Earth so important to us? Should man interfere with natural processes?	"Echo-Echo"(Hitrec, 1987.),  "Tree in the center of the world"(Baussier, 2004, pp. 79), "Humans and the corn"(Baussier, 2004, pp. 103), "In North America everything is sanctum"(Baussier, 2004, pp. 107).
33.	Diversities that join	Why are people born with different skin color? Are you afraid of people that are different? Do you feel sorry for hungry children in Africa? Can diversities connect us? Why are people afraid of people that are different? Are we all different? Do you find other cultures interesting? What do all people have in common? Do you like traveling, visiting other countries?	"The tower of Babylon"(Sotillos, 1993, pp. (16-17).

		What do you like in other countries? Are people different there?	
34.	Pupils will choose main topic for this lesson		
35.	Closure: "Should we think and should we philosophize?"	Closure: "Should we think and should we philosophize?"	
Optional	Pupils will choose main topics for 3 extra lessons		

### 3. Preparation for the first lesson entitled "Wisdom":

#### a. Introduction:

After a short introduction, we remind children of some human qualities usually represented by analogy in fables as qualities typically attributed to animals.

We ask them about those attributes:

a fox (astuteness)

a wolf (baseness, gluttony)

a dog (loyalty)

Additional questions:

Can you remember any other animal that represents some human value? We expect them to recall the owl. If they don't, we lead them to that conclusion with questions such as:

Have you ever met an owl in stories, books, cartoons or movies? What kind of people is the owl usually associated with? (If additional questions are still needed: with peasants, kings, teachers...) What does the owl represent? What role does usually the owl play in the wood? (*Harry Potter*, *A Sword in a Stone*, *Bambi*, *A Wonder Wood*...).

b. Main part of the lesson

Today we have a visitor, Sofia the Owl. She will tell us what we are going to do today. She is very curious and likes to ask many questions. She also likes to get many answers, too.

We introduce a PowerPoint presentation prepared for this lesson:

**Slide 1.** Sofia introduces herself to the children.

**Slide 2.** Sofia explains what she is going to do.

**Slide 3.** Sofia is asking questions related to the main topic of today's lesson. With teacher's guidance children are trying to answer the basic question ("What is wisdom?") for the first time.

**Slide 4.** Sofia, with teacher's assistance, starts with additional questions.

Do you know anybody who is wise? (your parents, grandparents, teachers...)

What makes that person wise? (Good grades? Knowing quotations? Glasses?)

**Slide 5.** After getting the answers to the previous question, Sofia keeps asking more questions.

How to recognize a wise man?

**Slide 6.** Sofia shows 3 pictures (a wise man, Greek philosophers and an animated kitty) and asks:

Is this a wise man? (If the answer is "yes", teacher asks why and continues with additional questions; if the answer is "no", teacher also asks secondary questions. )

Are these people wise people? (If the answer is "yes", teacher asks why and continues with additional questions; if the answer is "no", teacher also asks more questions. )

Is this a wise kitty? (If the answer is "yes", teacher asks why and continues with more questions; if the answer is "no", teacher also asks additional questions. )

**Slide 7.** After answering the questions, Sofia wonders: "Why would someone be wise? " Children, with teacher's help, are trying to answer this question.

**Slide 8.** Sofia expands questions and asks children:

Is someone wise just because one is sitting pensively and holding one's head?

Is this a wise man or is he just having a headache?

Is someone wise just because they are reading thick books?

Is someone wise if they have a long beard or a nice suit?

So, who is wise then?

Each question is accompanied with an appropriate illustration. Teachers are trying to motivate children to elaborate their answers by the use of arguments.

**Slide 9.** Sofia alights on the beach, thinking: "Do these children know that owls can swim?"

Sofia: "I have a tale for you, your teachers will forward it to you, and then we will read it together."

Children are reading the story aloud, one by one, part by part.

A tale of an excellent horse:

"Duke Mu of Chin said to Po Lo: "You are now advanced in years. Is there any member of your family whom I could employ to look for horses in your stead?"

Po Lo replied: "A good horse can be picked out by its general build and appearance. But the superlative horse - one that raises no dust and leaves no tracks - is something evanescent and fleeting, elusive as thin air. The talents of my sons lie on a lower plane altogether; they can tell a good horse when they see one, but they cannot tell a superlative horse. I have a

friend, however, one Chiu-fang Kao, a hawker of fuel and vegetables, who in things appertaining to horses is nowise my inferior. Pray see him." Duke Mu did so, and subsequently dispatched him on the quest for a steed.

Three months later, he returned with the news that he had found one. "It is now in Shach'iu" he added. "What kind of a horse is it?" asked the Duke. "Oh, it is a dun-colored mare," was the reply. However, someone being sent

to fetch it, the animal turned out to be a coal-black stallion! Much displeased, the Duke sent for Po Lo. "That friend of yours," he said, "whom I commissioned to look for a horse, has made a fine mess of it. Why, he cannot even distinguish a beast's color or sex! What on earth can he know about horses?" Po Lo heaved a sigh of satisfaction. "Has he really got as far as that?" he cried. "Ah, then he is worth ten thousand of me put together. There is no comparison between us. What Kao keeps in view is the

spiritual mechanism. In making sure of the essential, he forgets the homely details; intent on the inward qualities, he loses sight of the external. He sees what he wants to see, and not what he does not want to see. He looks at

the things he ought to look at, and neglects those that need not be looked at. So clever a judge of horses is Kao, that he has it in him to judge something better than horses."

When the horse arrived, it turned out indeed to be a superlative animal."<sup>11</sup>

After reading the tale, teachers ask the following questions:

Do you know what to look for when you look at a horse? If it is a racing horse, what would you check first? If it is a ploughing horse, what would you check then?

Did Chiu-fang Kao check those things? Why did he say that he had chosen a grey mare? What did the duke want? A mare or a cormorant? Has Chiu-fang Kao guessed at least that? Does that mean that Chiu-fang Kao did not obey duke's orders?

What do you think a rich duke wants: merely a good horse, or an excellent horse?

What was Chiu-fang Kao's horse like? Is that more important than sex or color or appearance?

If Chiu-fang Kao could see the extraordinariness without noticing the appearance, what would he look for? What are personality, character and excellence, as both human and animal qualities, determined by?

---

<sup>11</sup> J. D. Salinger, *Raise High the Roof Beam*, Carpenters, 2005, pp.7-8.

Do you choose your friends based on their looks or their personality?

Does that mean that you behave wisely? Why? That means you possess wisdom, too.

Can you neglect wisdom? How? What can distract you from wisdom?

How can you develop wisdom? Would you say that wisdom comes as you grow older?

How can school and studying help you to this end?

Have you learned something today? What would that be? Do you want to be wise? Why?

Will you apply your new knowledge after this lesson, when you leave the classroom?

**Slide 8.** After the discussion Sofia keeps asking questions:

What do you think: is someone just born wise, or do we become wise? Teachers animate children to elaborate on their answers as much as possible.

What do you think about becoming wise? A screenshot from the movie "The Wizard of Oz" appears. Teachers remind children of the character from the movie and the book that had tried to become wise (Scarecrow). Did he succeed? This serves as an encouragement for children's more complex thinking about how to become wise.

Sofia's friend, Pak the Crab, appears in the slide. He thinks that Sofia is asking difficult questions again.

**Slide 9.** Pak the Crab explains what "Sofia" means (children guess the answer, Pak confirms it). Sofia's friend, Morskić the Seahorse also appears in the slide.

**Slide 10.** Pak the Crab explains more thoroughly the meaning of the word "Sofia". He shows children a personification of wisdom, i.e. a statue from the Ephesus Library.

**Slide 11.** Pak shows on the map where ancient Greeks used to live.

**Slide 12.** Pak explains that lovers of wisdom existed in ancient Greece, and those people are called "philosophers" today. Sofia interrupts him, saying that Philosophy is a theme for the next lesson.

**Slide 13.** Morskić the Seahorse appears again. He tells children of Athena the goddess. A picture of Athena appears on the slide, with the goddess holding Sofia's great-great-great-grandmother in her hand.

c. Closure

**Slide 14.** Morskić and Pak are going back to the sea. Sofia gives several riddles to the children:

Do you know any riddle? I will tell you two riddles and you will try to solve them.

Only one color, but not one size;  
Stuck at the bottom, yet easily flies;  
Present in sun, but not in rain;  
Doing no harm, and feeling no pain. (Solution: shadow)

Round like a circle,  
deep like a cup.  
Yet all the King's horses  
Could not pull it up. (Solution: draw-well, fountain,)

Sofia asks the children to say some proverbs and sayings.

**Slide 15.** Sofia now tells children:

"Please open your notebooks and answer the following questions. Make your answers short, two or three lines will be quite enough. These are your questions:

Can wisdom be 'trained'?

What characterizes wise people?

Can you become wise and how?

What is wisdom?

Children are writing the answers for several minutes.

**Slide 16.** Sofia asks both children and teachers to answer the questions together and to reach a consensus about the answers. After they answer the questions together, children write them down and compare them to their previously written answers.

**Slide 16.** Sofia says goodbye to the children.

**Slide 17.** Sofia returns after a while and gives a game of association for children to solve.

#### 4. At the end

In 2009 we implemented this program in the elementary school of *Stjepan Radić* in Bibinje, Croatia. More and more principals of elementary schools are showing interest for the *Petit philosophy* program.

In conclusion, it is worth noting that children who attend Petit philosophy classes are pleased with the experimental subject, and they really feel happy to be able to attend the class. A three-day trip to nature is planned for the 4<sup>th</sup> grade pupils as well (visiting the island of Cres and its eco-centre). Accompanied by lessons in history, nature and mythology of the island of Cres, pupils will participate daily in small intensive *Petit philosophy* workshops.

## Literature:

- Andersen, H. C. (2005), *Bajke i priče*, Zagreb: Školska knjiga.
- Andersen, H.C.(1980), *Sabrane bajke II.*, Beograd: OOUR Jugoslavija IRO prosveta, ZGP Mladinska knjiga.
- Barrie, J.M. (1997), *Petar Pan*, Zagreb: Znanje.
- Baussier, S. (2004), *Mitologije*, Zagreb: Naša djeca.
- Bowell, T. & Kemp, G. (2002), *Critical Thinking: A Concise Guide*, London, Routledge press.
- Brlić-Mažuranić, I. (1985), *Priče iz davnine*, Split: Logos.
- Brlić-Mažuranić, I. (2002), *Šuma Striborova*, Zagreb: Mozaik knjiga.
- Carroll, L. (1959), *Alica u zemlji čudesa*, Zagreb: Mladost.
- Collodi, C. (1996), *Pinokio*, Zagreb: Naša djeca.
- Ćopić, B. (2000), *Ježeva kućica*, Split: Slobodna Dalmacija.
- Crnković, M. (1990), *Dječja književnost*, Zagreb: Školska knjiga.
- De Saint-Exupery, A. (2005), *Mali princ*, Zagreb: Školska knjiga.
- Drake, E. (2004), *Zmajologija*, Zagreb: Biovega.
- Đurić, T. (2007), *Legende puka hrvatskoga*, Samobor: Merdijani.
- Ezop, (2003), *Basne*, Zagreb: Školska knjiga.
- Goucha, M. (2007), *Philosophy: A School of Freedom, Teaching philosophy and learning to philosophize, Status and prospects*, Paris: UNESCO.
- Grimm, Jacob and Wilhelm (2006), *Bajke*, Zagreb: Školska knjiga.
- Hitrec, H. (1987), *Eko-Eko*, Zagreb: Mladost.
- Lindgren, A. (1996), *Pipi Duga Čarapa*, Zagreb: Znanje.
- Lipman, M. (2003), *Thinking in education*, Cambridge: Cambridge University press.
- Lovrak, M. (1996), *Vlak u snijegu*, Zagreb: Znanje.
- Marašanić-Jovanović, R. (1995), *Tri prašćića*, Rijeka: Leo-Commerce.
- Ovidije, Nason, P. (1907), *Metarmofoze*, Zagreb: Matica hrvatska.
- Perrault, C. (1996), *Bajke*, Varaždin: Katarina Zrinski.
- Polette, Nancy. (2005), *Teaching thinking skills with fairy tales and fantasy*, London: Teacher Ideas Press.
- Salinger, J.D. (2005), *Visoko podignite krovnu gredu tesari*, Koprivnica: Šareni dućan.
- Sotillos, E. (1993), *Moja prva Biblija*, Zagreb: Školska knjiga.
- Spirin, V. (1997), *Hrvatski mitovi i legende*, Zagreb: Pegaz.
- Twain, M. (1998), *Pustolovine Toma Sawyrowa*, Zagreb: Znanje.
- Wilde, O. (1999) *Sretni kraljevići druge bajke*, Zagreb: DiVič.
- Wilde, O. (2002), *Sretni princ i druge bajke*, Zagreb: Školska knjiga.
- Zalar, D. (2003), *Vile hrvatskih pisaca*, Zagreb: Golden marketing.

Recebido em: 23.03.2009  
Aprovado em: 02.05.2009