

STRATEGIES FOR INNOVATIVE EDUCATION  
OF EUROPEAN CULTURAL HERITAGE  
“LIVING HERITAGE”  
“LIVING HERITAGE”



INTELLECTUAL OUTPUT 3  
METHODOLOGICAL GUIDE



**Autor:** Proyecto Living Heritage. Erasmus +

**Maquetación e impresión:** Imprenta Manolete S.L.

**Proyecto ERASMUS+:** 2016-1-ES01-KA201-025378

**ISBN:** 978-84-8173-228-3

**Depósito Legal:** P 336-2018

*Esta publicación refleja únicamente las opiniones de los autores, y la comisión no se hace responsable por el uso de la información contenida en ella.*

*Este manual ha sido realizado con la financiación de la Comisión Europea en el marco del Programa ERASMUS+. El contenido no refleja necesariamente la posición de la Comisión en esta materia.*

GUÍA METODOLÓGICA. PROYECTO "LIVING HERITAGE".  
ESTRATEGIAS INNOVADORAS PARA LA EDUCACIÓN SOBRE PATRIMONIO CULTURAL EUROPEO.

Proyecto ERASMUS +: 2016-1-ES01-KA201-025378

## INDEX

1. LIVING HERITAGE: AN ERASMUS PROJECT FOR INNOVATION IN SCHOOL EDUCATION	5
2. MAIN CONTRIBUTIONS OF LIVING HERITAGE	6
3. SCHOOL CURRICULUM ON EUROPEAN CULTURAL HERITAGE FOR PRIMARY AND SECONDARY	6
4. METHODOLOGICAL STRATEGIES	13
5. PEER LEARNING METHOD	14
6. PRACTICAL EDUCATIONAL RESOURCES	15

1. LIVING HERITAGE: AN ERASMUS  
PROJECT FOR INNOVATION IN SCHOOL  
EDUCATION

---

2. MAIN CONTRIBUTIONS OF LIVING  
HERITAGE

---

3. SCHOOL CURRICULUM ON  
EUROPEAN CULTURAL HERITAGE FOR  
PRIMARY AND SECONDARY

---

4. METHODOLOGICAL STRATEGIES

---

5. PEER LEARNING METHOD

---

6. PRACTICAL EDUCATIONAL  
RESOURCES

---

# 1. LIVING HERITAGE: AN ERASMUS PROJECT FOR INNOVATION IN SCHOOL EDUCATION



LIVING HERITAGE is an ERASMUS + project of cooperation for innovation in School Education, developed by a strategic partnership between 7 entities from 5 European countries (Slovakia, Spain, Estonia, Greece and Portugal), led by the Diputación de Palencia (Spain), which pursues the design of innovative strategies for education on European cultural heritage.

LIVING HERITAGE develops didactic strategies to support European policies that seek to make heritage an important factor in educating young people with respect to different cultures and the awareness of being European citizens, because European heritage should be considered the most genuine expression of common identity

## OBJECTIVES OF THE PROJECT

1

Provide innovative educational resources and methodologies for the transmission of European cultural heritage, easily usable by educators in the formal and non-formal fields.

2

Create bridges of communication between the school and different entities, both public and private, related to the management, exploitation and conservation of heritage.

3

Develop educational experiences to promote intercultural and intergenerational exchange as a way of approaching material and immaterial heritage.

4

Connect European heritage through schools using ICT tools.

5

Reinforce the profile of educators in the formal and non-formal environment and encourage their pedagogical updating.

As the main results of the project, several intellectual products have been developed, of which this Guide aims to be a synthesis and presentation. They are all open educational materials, under free access and use (OER). All the results of the project are accessible to anyone interested in the web: [www.livingheritage-erasmus.es](http://www.livingheritage-erasmus.es)

**Peer Learning Method**  
(Intellectual product 1)

**School curriculum on  
European Cultural Heritage**  
(Intellectual product 2)

**Methodological guide and  
educational resources**  
(Products 3 and 4)

## 2. MAIN CONTRIBUTIONS OF LIVING HERITAGE

### NEW VISION OF THE SCHOOL CURRICULUM ON HERITAGE

One of the main innovations provided by the LIVING HERITAGE project is a basic curriculum and common strategies for the development of educational projects that **promote the enhancement of common European cultural heritage and the promotion of collective feeling.**

It also contributes to a more **transversal treatment** that has traditionally been addressed in school education and a broader vision, which includes more traditional cultural aspects, and integrates aspects of conservation, exploitation and enjoyment of cultural heritage and its importance from the economic point of view.

### AN INNOVATIVE METHODOLOGY

An action-oriented learning is proposed in which the students put into play a broad set of knowledge, skills and personal attitudes, that is, the elements that make up the **different competences that will enable the student to have an ethical and critical intervention in the conservation, use and enjoyment of cultural heritage.**

**Peer Learning Method**, an example of collaborative didactic technique, which enables the student to become an active part of the learning process, is one of the results on which this project focuses. Therefore, different methodological resources have been created, including within the Curriculum a suggestion of activities and teaching-learning techniques and specifically developing the method of peer-to-peer tutoring (its principles, characteristics and planning form), as well as examples of practical educational resources, as strategies that can give interesting results in the area of cultural heritage.

## 3. SCHOOL CURRICULUM ON EUROPEAN CULTURAL HERITAGE FOR PRIMARY AND SECONDARY

### CURRICULAR PROPOSAL

We propose a Curriculum that facilitates a broad vision of the European cultural heritage, helps the appreciation of cultural diversity and reinforces cohesion through shared heritage, favoring intercultural dialogue through the most relevant cultural aspects of the different countries of Europe, corresponding to the legacy of the different historical stages as well as to the popular tradition. Including also contents that promote competences for action and intervention in the management and conservation of heritage

#### BLOCK I: THE EUROPEAN CULTURAL HERITAGE

Module 1: European heritage. Introduction, concept and European policies

#### BLOCK II: EUROPEAN HISTORICAL-ARTISTIC AND ARCHEOLOGICAL HERITAGE

Module 2: Prehistory

Module 3: Ancient Age

Module 4: Middle Ages

Module 5: Modern Age

Module 6: Contemporary Age

Module 7: European emblematic cities

#### BLOCK III: POPULAR AND ETHNOGRAPHIC HERITAGE (MATERIAL AND INTANGIBLE) OF EUROPE

Module 8: Traditional architecture

Module 9: Ethnographic heritage, popular knowledge, traditions and popular festivals

#### BLOCK IV: MANAGEMENT AND CONSERVATION OF THE EUROPEAN CULTURAL HERITAGE

Module 10: Conservation of heritage. Use, enjoyment and use

## BLOCK I THE EUROPEAN CULTURAL HERITAGE

## MODULE 1 EUROPEAN HERITAGE. INTRODUCTION, CONCEPT AND EUROPEAN POLICIES

### Objectives

- Understanding and appreciation of the shared European heritage, formed **by the common elements between countries and by the great cultural diversity.**
- Reinforce intercultural dialogue.
- Promote the **sense of community in Europe** and social cohesion through educational processes **focused on European heritage.**
- Understand the existence of various types of tangible and intangible heritage and the possibility of feeling part of the cultural heritage at various levels (**regional, national, European, and even global**).

*These objectives are transversal: they will also be present throughout all the modules of the Curriculum.*

### Contents

#### • Conceptual contents

- Europe is diverse and dynamic: A mosaic of cultural expressions and identities that can also be a common European identity.
- Concept of European cultural heritage: common elements and differentiators.
- Understanding of the different types and levels within the cultural heritage.
- European policies for the enhancement of European heritage.

#### • Attitudinal contents

- Attitude of appreciation towards the European cultural heritage.
- Attitude of respect and solidarity towards the diversity of European languages and cultures.
- Curiosity to know the cultural heritage of other countries and the diversity of European cultural heritage.
- Predisposition to active participation in the European project.
- Attitude of respect and collaboration with classmates, in debates and group work.

#### • Procedural contents

- Search, analysis and exchange of information.
- Dialogue as a means of collaboration among students.
- Reflection on one's cultural identity.

#### • Emotions and feelings

- Enjoy group work and artistic expression and creativity.
- Pride of one's own feelings of identity.
- Empathy and interest in knowing and creating relationships of belonging to the European collective.
- Excitement when listening to the European anthem and knowing its meaning.



### Competences

- Understanding of the concept of European Union and European cultural heritage.
- Feeling of community and common cultural identity in Europe.
- Capacity for ethical commitment, civic, democratic values, solidarity and active participation in the European project.
- Appreciate the diversity and richness of the European cultural heritage.
- Ability to share and build knowledge through the verbal exchange of ideas by participating in oral presentations, debates and spontaneous conversations.

## BLOCK II. HISTORICAL-ARTISTIC AND ARCHAEOLOGICAL HERITAGE OF EUROPE

<b>MODULE 2</b> PREHISTORY	Prehistoric archaeological sites. Rock art. <a href="#">Caves of the north of Spain</a> and <a href="#">Paleolithic art of the Valley of the Coa and Siega Verde (Portugal- Spain)</a> . The European cultural itinerary " <a href="#">Roads of Prehistoric Rock Art</a> ". Megalithic monuments. <a href="#">Archaeological site of Poliochne (Lemnos-GRECIA)</a> . <a href="#">Stonghenghe (UK)</a> , <a href="#">Sardinia (Italy)</a> , <a href="#">Malta or Carnac (France)</a> . Other settlement remains: <a href="#">Lammasmägi Hill and Pulli (Estonia)</a> .
<b>MODULE 3</b> OLD AGE	Pre-Roman culture. Pre and Indo-European peoples ( <a href="#">Aquitanians</a> , <a href="#">Iberians</a> , <a href="#">Tartessians</a> , <a href="#">Etruscans</a> , <a href="#">Minoans</a> , <a href="#">Greeks</a> , <a href="#">Celts</a> , <a href="#">Germanic</a> , <a href="#">Baltic</a> , <a href="#">Slavic</a> , <a href="#">Italic</a> , <a href="#">Paleo-Balkan</a> , ...). Classical Greco-Roman culture: The Greek cultural legacy: <a href="#">Acropolis of Athenas and archaeological sites of Delphi, Olympia, Mycenae (Greece)</a> . The Roman legacy: <a href="#">aqueducts, theaters, bridges, causeways, ... Pompeii and Rome (Italy)</a> . <a href="#">Roman Villas (La Olmeda-Spain)</a> .
<b>MODULE 4</b> MIDDLE AGE	Medieval art and culture. <a href="#">Romanesque Art (Spain)</a> . <a href="#">Medieval cities and towns in Europe (Tallinn -Estonia, Ávila, Toledo- Spain)</a> . <a href="#">The Santiago's Road (Spain)</a> . <a href="#">Castles and fortresses. Spis Castle and Spisska Kapitula (Slovakia)</a> . <a href="#">Samo Empire and Great Moravia Heritage (Slovakia)</a> . <a href="#">Bishop Stronghold in Vastselina (Estonia)</a> . <a href="#">Monasteries. Universities Gothic cathedrals (Cathedral of León and Burgos -Spain; Notre Dame (France)</a> . <a href="#">Visigothic period heritage. (Spain and Portugal)</a> . <a href="#">San Juan de Baños Church (Spain)</a> . <a href="#">Church of San Fructuoso (Portugal)</a> . <a href="#">Al-Andalus Heritage. The Alhambra of Granada, the Mosque of Cordoba (Spain)</a> .
<b>MODULE 5</b> MODERN AGE	Renaissance. <a href="#">Florence, Italy</a> ). <a href="#">Castles of the Loire (France)</a> . Reform and counter reform. Baroque. <a href="#">Bratislava (Slovakia)</a> . <a href="#">Vienna (Austria)</a> . Illustration. Music and Literature <a href="#">The Golden Century of Spain. The Quijote (Spain)</a> . <a href="#">Shakespeare Beethoven, Mozart. Verdi Museums, sites, palaces and monuments of the Modern Age</a> .
<b>MODULE 6</b> CONTEMPORARY AGE	Artistic, historical and cultural heritage of the XIX, XX and XXI centuries. Architecture of iron. <a href="#">Eiffel Tower (France)</a> . Romanticism. Impressionism. Avant-garde of the twentieth century. Modernism. Art Nouveau, Art Deco, etc. Cultural influences and trends in contemporary art ( <a href="#">music, architecture, design, multimedia</a> ). Contemporary art museums. Historical sites. <a href="#">Cemeteries of World Wars, Auschwitz concentration camp, Berlin Wall</a> .
<b>MODULE 7</b> EUROPEAN EMBLEMATIC CITIES	European flagship cities: <a href="#">Paris (France)</a> , <a href="#">Vienna (Austria)</a> , <a href="#">Brussels (Belgium)</a> , <a href="#">Prague (Czech Republic)</a> , <a href="#">Madrid, Seville (Spain)</a> <a href="#">Lisbon, Porto (Portugal)</a> , <a href="#">London (UK)</a> , <a href="#">Bratislava (Slovakia)</a> , <a href="#">Athens ( Greece)</a> , <a href="#">Rome (Italy)</a> , <a href="#">Berlin (Germany)</a> , <a href="#">Budapest (Hungary)</a> . <a href="#">European World Heritage Cities</a> . <a href="#">Main European Museums</a> .

## Objetives

- Understand the cultural importance of the remains of each historical stage, from the first prehistoric manifestations of Europe to the most recent ones, as well as its value for the knowledge of our common past.
- Know some of the greatest exponents of European heritage corresponding to each historical era.
- Appreciate the cultural heritage on a local, national and European scale as a shared wealth that must be known, enjoyed, preserved and cared for.
- Awaken sensitivity and curiosity about culture, music, literature, architecture, painting, sculpture and any artistic or cultural manifestation.
- Awaken the interest to visit museums and art galleries learning to enjoy art.
- To know some of the European cities that best concentrate and preserve the historic-artistic heritage of Europe from different periods, have important museums or represent European multiculturalism.
- Respect and value the archaeological and historical-artistic heritage as a heritage that we must legate future generations, contributing to its conservation and improvement, as a collective responsibility.
- Acquire a series of fundamental values (solidarity, respect for other cultures, tolerance, freedom, etc.)

## Contents



### • Conceptual contents

Knowledge and contact, among others, with:

- Artistic expressions in prehistory. Rock art and megalithic monuments in Europe.
- Cultural importance of the linguistic diversity of Europe and the common historical origins that exist between them.
- Pre-Roman cultural heritage, classical Greco-Roman culture and medieval heritage in Europe (Romanesque and Gothic art, castles and fortresses, etc.) as well as its main examples.
- Main architectural ensembles of the Renaissance and Baroque in Europe, as well as examples of other arts including music and literature of the Modern period.
- The artistic and cultural heritage of the nineteenth, twentieth and twenty-first centuries and the influences and trends in contemporary art.

### • Attitudinal contents

- Recognition, respect and enjoyment of the archaeological and historical-artistic heritage of any epoch of history.
- Assessment of the importance of the European heritage heritage.
- Positive attitude towards the conservation and dissemination of Europe's historical heritage.
- Curiosity around the artistic and cultural expressions of other eras.
- Interest in our ancestors, their way of life and their beliefs through their archaeological remains.
- Capacity for collaboration and interaction among students through group work and dialogue.
- Creative attitude, reflective, critical, enterprising, etc.
- Maintain an attitude of respect with colleagues and guides during visits and outings.
- Respect, interest and consideration towards the opinions of others.

### • Procedural contents

- Search, collection, analysis and exchange of information. Relation, synthesis and criticism.
- Use of new technologies.
- Work in groups and peer methodology.
- Creative expressions and artistic representations.
- Interviews and oral presentations.
- Dissemination and intervention campaigns.

### • Emotions and feelings

- Enjoy artistic and creative activities.
- Sensibility and emotion towards art and heritage.
- Satisfaction for the achievements of teamwork.
- Sensitivity for intergenerational exchange.
- Satisfaction in supporting and transmitting knowledge to other colleagues.

## Competences

- Understanding the importance of the archaeological and historical remains of Europe as a collective memory of a common history.
- Creative ability and sensitivity towards the diverse artistic manifestations.
- Attitude of respect towards the legacy of each historical epoch, located in situ or in museums.
- Sensibility towards the cultural value of the languages of Europe, the common historical origins between them and the importance of their preservation.
- Understanding the changes that have occurred in Europe throughout history and curiosity to know the ways of life in the past through the rich heritage.
- Recognition of Europe's cultural diversity and equal opportunities.
- Ability to work and cultural exchange in the European international context.
- Linguistic, musical and other basic competences.

**BLOCK III****POPULAR AND ETHNOGRAPHIC HERITAGE (MATERIAL AND INTANGIBLE) of EUROPA**

<b>MODULE 8</b> <b>TRADITIONAL</b> <b>ARCHITECTURE</b>	<p>Constructions and traditional houses. Typical areas  Villages, cellars, pigeon houses, farms, stables, mills, warehouses, etc.  Traditional stone architecture. Mud architecture (Tierra de Campos-Spain and other countries).  Thatched roofs (France, United Kingdom, Spain and other European countries). Wood  constructions from Central and Northern Europe. Mediterranean architecture (Spain, Greece,  Italy, ...)</p>
<b>MODULE 9</b> <b>ETHNOGRAPHIC</b> <b>HERITAGE, POPULAR</b> <b>KNOWLEDGE,</b> <b>TRADITIONS AND</b> <b>POPULAR PARTIES</b>	<p>Craft and folk objects (implements, utensils, clothing, musical instruments, etc.). Ethnographic  museums. <i>House of the Tallinn guilds (Estonia)</i>. Traditional craft techniques.  Knowledge and uses related to nature and the universe.  <i>The Mediterranean diet (Greece, Spain, Italy, etc.)</i>  Traditions Customs and social uses. <i>Tradition "Smoke Sauna" (Estonia)</i>. <i>The Filandón (León-  Spain)</i>. Rituals and festive acts. <i>Mascaradas and Carnavales (Portugal, Spain, Romania,  Sardinia, ... and many more)</i>. <i>Romerías</i>. <i>Holy Week (Spain)</i> Dances and traditional music.  <i>Dances of Paloteo (Spain, Portugal and other European countries)</i>.  Music with traditional instruments (bagpipes, tambourines, castanets, etc.). Singing traditions  (<i>Kinhnu (Estonia)</i>, <i>Seto Leelo - Polyphonic singing tradition</i>).  Popular games.  Oral expressions and languages.  Legends, stories, myths, stories, etc.</p>

**Objetives**

- Approach and knowledge of popular architecture as a reflection of popular knowledge, lifestyle and traditional management of the environment.
- Value the material and immaterial ethnographic heritage as a fundamental part of our cultural heritage.
- Understand the importance of its recovery and conservation, especially intangible heritage due to its greater vulnerability.
- Recognize and appreciate belonging to social and cultural groups with their own characteristics, valuing the traditional heritage as one of the hallmarks of identity.
- Promote intergenerational communication in the environment closest to students (family, neighborhood community, ...) as well as cultural exchange with other regions and countries.
- Reflection on the identity and understanding of the possibility of belonging to different levels of identity (regional, national, European).
- Value differences with other groups, maintaining attitudes of respect towards other cultures and peoples.



## Contens

### • Conceptual contents

- Know and value the traditional architecture of different regions and their common elements and differentiators.
- Approach to the ethnographic heritage and the enormous popular heritage, both material and immaterial, related to: customs, rituals, festivals, games and traditional music, craft techniques, gastronomy, uses, tools, clothes, etc.

### • Attitudinal contents

- Attitude of appreciation towards the traditional cultural heritage.
- Curiosity to know the popular knowledge, traditions, customs and traditional festivals of the region itself as well as other regions of Europe.
- Respect for traditional popular architecture and curiosity to know other forms of traditional construction different from those of the region or country.
- Solidarity towards the diversity of traditional languages and cultural expressions in Europe.
- Predisposition to active participation in the conservation and recovery of this material and immaterial heritage.
- Attitude of respect and collaboration with colleagues and with other people, especially those belonging to other generations and other countries from which they can learn a lot.

### • Procedural contents

- Collection, analysis and exchange of information. Interviews.
- Dialogue as a way of collaboration among students and intercultural and intergenerational exchange.
- Use of new technologies and social networks for the transmission of popular culture.
- Work in groups and peer methodology.
- Playful activities (dances, games, ..).
- Artistic expressions. Representations and exhibitions.

### • Emotions and feelings

- Own pride and sense of identity.
- Empathy and interest in creating relationships of collective belonging (regional, national, European).
- Enjoy traditional folklore. Excitement when discovering and knowing the traditional cultural manifestations.
- Enjoy intercultural exchange.
- Enjoy artistic and creative activities.
- Sensitivity for intergenerational exchange.
- Satisfaction in supporting and transmitting knowledge to other colleagues.

---

## Competences

- Ability to appreciate the richness of the traditional ethnographic cultural heritage and the popular architecture of the different regions and countries of Europe, as part of the European cultural heritage.
- Sensitivity to any traditional folkloric or cultural manifestation.
- Ability to assess the importance of preserving constructions, tools and traditional objects as well as knowledge and techniques associated with popular knowledge as intangible heritage.
- Interest in getting involved in the transmission, recovery and conservation of heritage and traditional knowledge.
- Recognition of traditional culture as an element of identity.
- Ability for interpersonal relationships and to build knowledge through the verbal exchange of ideas by participating in oral presentations, interviews and spontaneous conversations, especially the exchange with people from other European countries and the intergenerational exchange with elderly people.
- Ability to express their own ideas and feelings from respect to other opinions, ideas or cultures.
- Capacity for ethical commitment.
- Basic competences: linguistic competence, learning to learn, investigate, relate, debate and others.

## BLOCK IV MANAGEMENT AND CONSERVATION OF THE EUROPEAN HERITAGE

## MODULE 10 CONSERVATION OF THE HERITAGE. USE, ENJOYEMENT AND EXPLOITATION

### Objetives

- Understanding the European cultural heritage as a shared resource and a common good on which we also have the collective responsibility of care and conservation.
- Know the concept of participated governance.
- Encourage the interest and involvement of students in the decision-making processes related to heritage.
- Know the management and conservation of heritage policies and their different levels of governance (local, regional, national and European), reinforcing the links between them.
- Understand the social, cultural, symbolic, identity and economic value of European cultural heritage
- Value the importance of cultural heritage as a resource for cultural, sustainable and quality tourism, which can contribute to the development of both urban and rural areas of Europe.
- To favor the necessary competences so that the student can carry out an ethical and critical intervention in the conservation, use and enjoyment of the cultural patrimony.
- Reinforce communication, participation and European identity through heritage.
- Analyze some manifestations of human intervention in the environment, assessing them critically from sustainability parameters.



*These objectives are transversal: they will be present throughout all the modules of the Curriculum.*

### Contents

#### • Conceptual contents

Know and understand the following ideas and concepts:

- Cultural heritage: a shared resource and a common good.
- Open and participatory governance of cultural heritage.
- Heritage conservation policies. Restoration. Protection figures.
- Heritage as an economic resource. Sustainable tourism.
- Relationship between cultural assets and people: knowledge, care, enjoyment, property, identity.

#### • Attitudinal contents

- Attitude of appreciation towards European cultural heritage.
- Interest in the knowledge and enjoyment of the cultural heritage of the country and other European countries.
- Predisposition to the active participation in the conservation of the patrimony, even in the taking of decisions.
- Ethical commitment and attitude of respect and collaboration.

#### • Procedural contents

- Investigate, relate, explore and compare.
- Use of new technologies, as a new way of creating and using cultural heritage and participation in its management.
- Preparation of proposals and simple reports.
- Dialogue as a means of exchange of positions and ideas in debates, collaboration between students and intercultural exchange.

#### • Feelings and emotions

- Enjoy the heritage and the European cultural heritage.
- Enjoy group work and intervention in heritage care.
- Pride and feelings of identity around heritage.

### Competences

- Appreciate and enjoy the diverse European cultural heritage.
- Interest in the management of cultural heritage and skills for a critical intervention in decision making.
- Entrepreneurship, initiative and leadership skills and other basic skills.
- Capacity for ethical commitment and respect attitude towards the cultural heritage as a common asset to preserve.
- Feeling of community and common cultural identity in Europe.

## 4. METHODOLOGICAL STRATEGIES

### GENERAL METHODOLOGICAL PRINCIPLES

The methodology that tries to stimulate this project is based on a series of general principles:

- Development of an **active and participative** teaching based on experiences.
- **Direct contact** with the environment, as main educational resource. Exits and visits become a fundamental resource.



- To favor the **protagonism of the students and the interaction and collaboration** between them through different techniques. The **peer-to-peer tutoring methodology** responds clearly to this principle.

- Stimulate the interest and habit of **oral expression and communication**, as a basis for intercultural and intergenerational exchange.
- Encourage **reflection and critical thinking** not only about the topics but also about the learning process itself.
- Stimulate **creativity, entrepreneurship** and effort as common elements.
- Develop habits of **observation, analysis, interpretation, research, creative ability, understanding, expression, critical sense and ability to solve problems and apply the knowledge acquired** in different contexts, inside and outside the classroom.
- Stimulate awareness by introducing resources that promote pleasant sensations and emotions that help empathize with shared heritage, all of which contribute to **creating feelings of common identity**.
- Incorporate the use of **new media and technologies**, which is also especially **interesting to promote knowledge and exchange on cultural heritage between different European countries**.
- Introduce the **ludic component and resources of the heritage interpretation**.

To do this, in the LIVING HERITAGE project, through the proposed examples, we suggest a sequence of activities, ideas and resources, although the teachers will have to mobilize a variety of media, both inside and outside the classroom.

### SEQUENCING OF ACTIVITIES

We suggest a logical order for students to progressively delve into the content treated, facilitating the acquisition of skills and the effectiveness of learning, with activities corresponding to three phases:

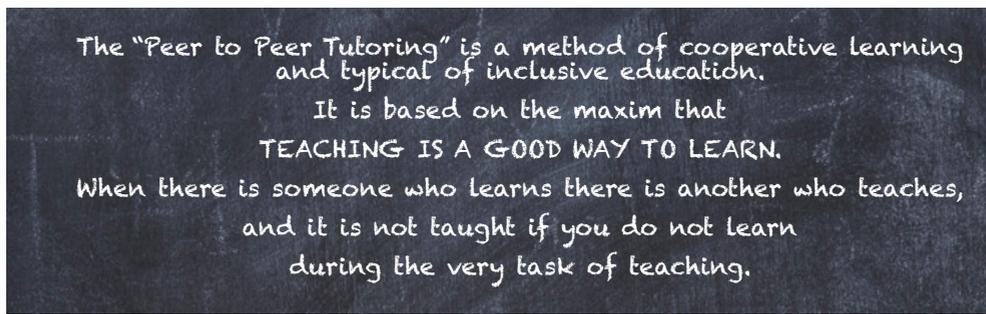
- 1) **APPROACH: Motivation – Sensitization**
- 2) **KNOWLEDGE: Research - Analysis - Reflection and Criticism**
- 3) **GLOBALIZATION: Communication / Dissemination - Commitment - Action / Intervention**

## 5. PEER LEARNING METHOD

### PEER TO PEER TUTORING IN THE CONTEXT OF THE PROJECT LH

The innovation that defines the Living Heritage project around peer-to-peer tutoring lies in two main issues:

- A // The application of the method to the teaching-learning of cultural heritage.
- B // The interrelation through the method of the two school levels to which this project is destined, primary and secondary compulsory.



In the teaching-learning process between peers, hierarchies are not created, everyone's role is crucial at all times and three important profiles are defined: teacher-tutor, student-tutor (s-tutor) and student-tutor (s-tutored) ).

Several authors emphasize as an indispensable requirement that the tutoring is a programmed and systematized action throughout the school year. Therefore, prior to the development of the tutorship, the work of the teacher-tutor focuses on the preparation of a **TUTORIAL ACTION PLAN (TAP)**, both in the formal and non-formal and informal.

Living Heritage collects and summarizes information on the methodology until we offer the guidelines of this Plan applied in our case to the study of European Cultural Heritage. See [www.livingheritage-erasmus.es](http://www.livingheritage-erasmus.es). We highlight the choice of the following criteria:

- The choice of the cross-age tutoring modality. In it the students do not share a course. The Living Heritage project launches the proposal to organize tutoring among students of primary (s-tutored) and secondary (s-tutors).
- Training in the use of group techniques of different types and purposes: presentation, concentration, approach and awareness, research and reflection and globalization, often used in other areas of study, such as the environmental.
- The preparation by the teacher-tutor of a **WORK SHEET** on the basis of which the s-tutor develops his **WORK SHEETS** for tutorials with s-tutored.

## 6. PRACTICAL EDUCATIONAL RESOURCES

EXAMPLES OF ADAPTATION of the methodology among peers to the study of European Cultural Heritage.

In the approach of the Living Heritage project, the concept of “Cultural Heritage” has been understood from the beginning in its broadest sense, beyond the strictly traditional historical-artistic approach.

For this reason, several thematic blocks have been considered and an example of adaptation for each of them is provided. A patrimonial element of each country has been chosen as the guiding thread for an example of the development of activities within the wide range of possibilities that can be proposed.

As a rule, it has been sought that the activities respond to two premises:

- 1 // That the activities can be carried out with students of the last cycle of primary (s-tutored) and the first cycle of secondary (s-tutor).
- 2 // That the activities make possible the extrapolation, the exchange of information and the interaction between working groups of different countries.

In short, the following educational resources are contributed to work different aspects of the European Cultural Heritage:

- 1 // Archaeological heritage The Roman Villa La Olmeda. SPAIN

---

- 2 // Historical-artistic heritage. The legacy of classical Greek culture. GREECE

---

- 3 // Traditional architecture Central European wooden constructions. SLOVAKIA

---

- 4 // Intangible heritage. Culture Seto and the oral tradition of singing. ESTONIA

---

- 5 // Ethnographic heritage. The masks and “caretos”. PORTUGAL

Main guidelines of a generic TUTORIAL ACTION PLAN are offered that serves all the examples. See [www.livingheritage-erasmus.es](http://www.livingheritage-erasmus.es)

In each example, one of the multiple possibilities of work and an enumeration of activities that will facilitate the adaptation of the plan to the methodology of the project has been chosen as “GUIDING THREAD”.

## EXAMPLE 1.

### ARCHAEOLOGICAL HERITAGE.

#### *Busy with the tiles. The Roman villa "La Olmeda" (Spain)*

In the wide range of study subjects offered by the European archaeological heritage, the archaeological remains of a Roman villa have been chosen. Among many other aspects, it allows us to address how the influence of Romanization in the part of the European Union where it arrived and, on the contrary, its absence where it did not arrive, is one of the factors that has marked the cultural diversity that we enjoy today in Europe.

The Roman villa "La Olmeda" in Pedrosa de la Vega, Palencia, is the archaeological site with the largest area of Roman mosaics preserved in its original place in Spain.

Among the many elements of work available, TESSERA has been chosen as the object of study from which multiple threads are started in which the tutorials can be centered. A small element that is motivating in itself.



The teacher-tutor to elaborate the WORK SHEET of a tutorship, for example, about the traditional trades involved in the creation of a mosaic, could guide the s-tutor on activities such as:

**WE KNOW THAT...** (approach - awareness).

- Draw the faces of the "owners" of your own house (father and / or mother or grandfather ...) and color it with the technique of pointing.
- Draw the plan of your own house and indicate the different materials that are on the floor and walls in each room.
- No without mine!: organize a team game to build a puzzle collaboratively.
- Set the appointment of "master craftsman" for s-tutored to perform the "challenges" that are proposed in the tutoring. Use a symbol as a reward, recreating the "CONTORNIATO" of Theodosius I.

**DEEPENING IN...** (research)

- Solve a soup of letters looking for the following words in it: pictor, structor, calciscocctori, tessellario, musivario.
- Sort the cards with the descriptions of each one of those artisan crafts in the order in which they intervened in the construction of the mosaic. After reasoning and finding the right order, recreate the process with a white frame and cork.
- "Every job, its denarius." Depending on the description given of each job, deduce the order from most to least income. Recreating as an ancient document the edict of Diocletian I (a.C. 301) by which the salaries of the artisans of a Roman mosaic workshop are known.
  - Investigate about denarii. What currency was it? What others were there? How long was it used? What replaced it? Where was it used? ... Could you calculate the equivalence with the euro?
  - With the information of the edict ... How much did it cost to make a mosaic per day?
- Organize a guessing game with the description of different tools used in the construction of a mosaic so that they have to be associated with their images: martelina, taglio, polishing stone, spatulas ...
- Find out what materials the tiles of La Olmeda are made of. Did they bring materials from outside? How was it possible?
- Find out what is a Solomon knot, a geometric motif and a floral motif. Then draw the Solomon knot on paper and cover it with "tesserae" of paper.
- Organize a trip to the villa to:
  - Investigate why they used so many different types of tiles and if they used them in all parts of the house equally.
  - Investigate if those materials are still in the vicinity of the villa. Locate "materials" of different colors that can replace the paper used in Solomon's knot.
  - Investigate if what is represented in the mosaics indicates the origin of the artisans.
  - Discovered in teams to find the location of details previously chosen guiding the map of the villa.
- Place on a map of the town where the mosaics are and what is represented in them according to the area.
- Contact a school near a Roman villa in Spain and another one outside of Spain to share, compare and expand information. Compare the degree of conservation and protection of the villas in the different countries. Find out who is responsible for conservation in each country.



**Recommended readings:** [www.villaromanalaolmeda.com](http://www.villaromanalaolmeda.com) // [domus romana. Blogspot](http://domusromana.blogspot.com) // [mosaicaromana.wp](http://mosaicaromana.wp)

**Questions for reflection:** Who lived in the Olmeda? Why did he put that type of decoration on the floor of his house? What stories did they like? What time was it built? How and what did they live? Why do these remains appear in Palencia? In what other places do similar archaeological remains appear in Spain and in Europe? What relationship do they have between them? What happened in the rest of Europe while Villa de la Olmeda was busy?



**WE MULTIPLY IT...** (globalization / action)

- Organize a workshop to make a mosaic of the emblem or logo of the school
- Make a map of the most outstanding Roman villas in Europe for their mosaics.
- Organize some joint activity of the other centers contacted (exchange photos of the mosaics, promote some joint action to enhance the value of the respective villages)
- Propose to the authorities that manage the villa ideas of improvement for its conservation, disclosure ... taking advantage of the experience of other countries or for the other countries.

## EXAMPLE 2.

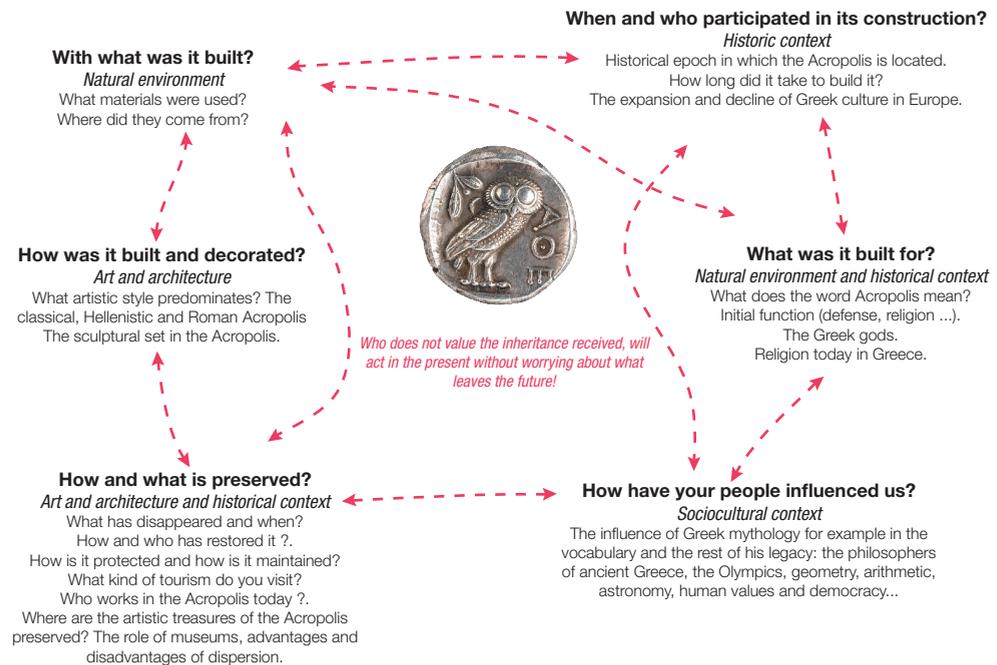
### HISTORICAL-ARTISTIC HERITAGE.

#### *Birth place of democracy. The legacy of classical Greek culture (Greece)*

Beyond the political and economic union nowadays in Europe we want to be proud and unite around certain values: democracy and fundamental rights and freedoms. The Acropolis of Athens and its monuments are the universal symbol of civilization, cradle of the first democracy and the classical spirit, and form the most extraordinary architectural and artistic ensemble left by ancient Greece to the whole world.

Therefore, in the vast universe of the historical-artistic legacy that we have in Europe, the selected example is the Acropolis, also because they are a clear example of a monument, an architectural ensemble, a painting, a sculpture ... it is also a “banner” , a reminder of what a time, a person, a culture has influenced us and continues to influence us in the present by making us what we are.

This historical-artistic heritage, like the rest of European heritage, we must feel as our own, part of our history and our own legacy is closer or distant.



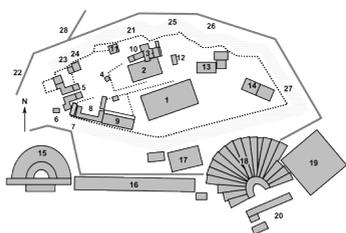
The teacher-tutor to elaborate the WORK SHEET of a tutorship, for example, about the Greek gods in the Acropolis of Athens, could guide the s-tutor on activities such as:

**WE KNOW THAT...** (approach - sensitization).

- Construct a temporary line with continuous paper from the year of construction of the Acropolis and superpose the year of construction of the most important monument or monumental group today in your region. Pay attention to the change before Christ (b.C.) and after Christ (a.C.). What heritage is preserved in your own region of that time ?.
- Share with colleagues what monument, painting or sculpture, etc. that you have seen you liked more.
- Choose statues or famous paintings and adopt the pose of the central character, record a "mannequin challenge".
- With the same choice of characters organize a game of "who is who", based on questions and answers yes / no.
- To whom or to what would you make a monument? Make a portrait of a partner and with clay also recreate your bust.

**DEEPENING IN...** (research)

- Watch a video about Athens, the capital of Greece today.
  - Investigate who owes the name, who was inside the Olympus of the gods, what they built in his honor.
  - Find out how high the statue was placed in his honor and what it was made of.
  - What was it symbol? What "symbol" of the UE is present today?
  - Draw on a continuous paper its length and mark the height of each partner on the same paper. How did they manage to raise tall statues and columns at that time? Watch a video about the construction of the Parthenon.
  - Find out who were Pericles and Phidias, Callicrates, Ictino, Mnesicles.
  - What is an acropolis, what other words have today its origin in Greek culture.
  - Find out what other legacies the classical Greek culture has left us. Choose an example of each of these topics: medicine, philosophy, geometry, arithmetic, astronomy, sports ... Create a Webquest.
  - Organize a game of pairing: on the one hand famous quotes of great characters of classical Greece and on the other a description of their lives and their occupation.
  - Organize a debate on Is the idea of "democracy" one of the greatest values that Greece has contributed to Europe today? The idea has evolved What was the ekklesia? What are the differences between Greek "democracy" and the current one?



- Watch a video (mute or without sound) about the changes in the acropolis throughout history and build the narration.
- Find out the names of the main buildings of the acropolis and complete a schematic plan. Fly over the acropolis with google earth and identify the main buildings of the plane. It can be complemented with a walk with the tourists between the ruins with the photos of google street view.
- Where are some of the works and riches of the acropolis now?
  - organize a debate on the role of museums in the conservation of historical-artistic heritage.
- Investigate the role tourism plays in the economy of present-day Greece.
- Learn how ICT can be used for tourism (real / virtual).

**Readings and recommended videos:** <https://www.youtube.com/watch?v=SkJXVSCwAn4> <https://www.youtube.com/watch?v=MzprBqIE4xQ> // <https://www.youtube.com/watch?v=l6Wl4vyRqww> // [https://www.youtube.com/watch?v=3T7\\_oI9B5dg](https://www.youtube.com/watch?v=3T7_oI9B5dg) // <https://www.youtube.com/watch?v=WtYQBkyfb9A> //

**Questions for reflection:** Why are so many monuments and artistic works with the initials b.C. / a.C. What does it mean that something is the heritage of humanity? Why is Athens declared a World Heritage Site in 1987?

**WE MULTIPLY IT...** (globalization / action)

- Organize a survey at the school center. What "elements" of the historical-artistic heritage of Europe should be known by all Europeans?
- Draw a tourist route for example with google maps in the locality to know its historical-artistic heritage. Complement it with photos and videos to spread it by Google Street View and share it with other educational centers with the same project. Organize a role play as a Citizens' Assembly to decide the layout, decide what is included and what should not be included because your visit would harm its conservation. Visit a public authority to:
  - Know how you have come to occupy the position, how decisions are made in your institution.
  - raise the problems associated with the conservation of the "heritage" of the locality that are most threatened.

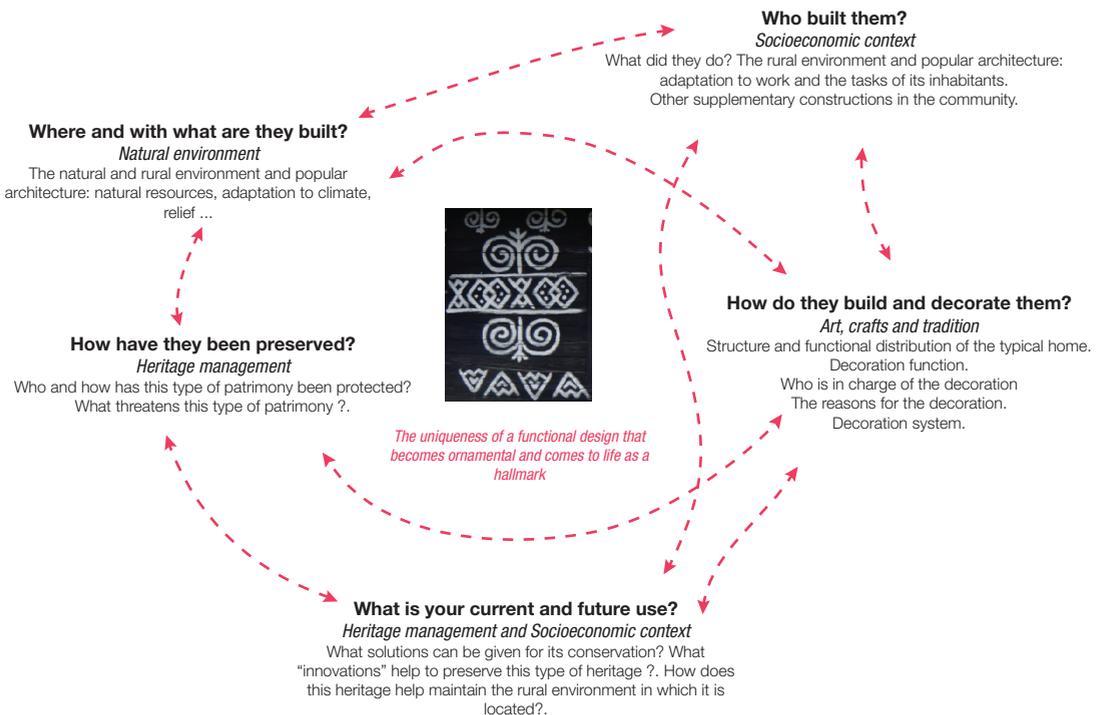
### EXAMPLE 3. TRADITIONAL ARCHITECTURE.

#### *A particular heritage. Central European wooden constructions. (Slovakia)*

In the world of globalization, where you can get and do things the same as anywhere else, in a different and distant place, popular architecture becomes relevant. Even the most avant-garde architects see in it the reflection of a popular wisdom capable of taking advantage of the resources of the environment, responding to its impositions in such a logical and simple way that it becomes a source of inspiration and teaching.

Hand in hand with its anonymous builders, today is recognized in these buildings, a unique heritage with its particular features in each region spread across Europe, in many cases without the slightest recognition and under threat of disappearance, in others on the other hand recognition has led to its protection. A case of success are the Central European wooden constructions of Slovakia, as in the community of Vlkolínec and the village of Čičmany.

The uniqueness of a functional design that becomes ornamental and comes to life as a hallmark.



The teacher-tutor to elaborate the WORK SHEET of a tutorship, for example, about the decoration of wooden houses in Slovakia, could guide the s-tutor on activities such as:

**WE KNOW THAT...** (approach - sensitization).

- In your house What things or spaces have to do with the work of your parents?
- Are there differences between the house where you live and the house where your grandparents grew up? How was their?
- What kind of house do you like the most to live in, modern or traditional? And to go on vacation?
- Make a photographic report about the most beautiful and / or oldest houses in your own locality and compare your tastes with those of your classmates.

**DEEPENING IN...** (research)

- Organize a debate on How would you build a house outside of the city? The advantages and disadvantages of the use of local and imported resources: singularity, adaptation to the site, energy consumption, local and external overexploitation ...
- Place the town of Čičmany and the community of Vlkolínec on a map of Europe. Find out which of the two has a higher level of protection of their traditional buildings. Investigate what they have in common the constructions of the two places and what details make them different.
  - Investigate how is the natural environment of both places influences. Does something influence in the similarities? And in the differences?
- Organize a visit to both places:
  - Make a discovery in each one, interviewing the locals in groups to gather information following a previously prepared script: how many people live permanently in the village? What they do? Do they work in the area in the same way as before? Who built the house in which he lives? With what they have decorated them? How they maintain them? When the last house of this type was built? How many houses there were in the village? Which is what he likes the most about his village...
    - Tour the town and draw a plan of the distribution of the houses. Locate the most important buildings in the complex. Which are?
    - Draw on a grid sheet some of the geometric designs of Čičmany ornaments.
- Find out which other types of traditional constructions stand out in Slovakia. Are they also made of wood? Are there in Europe more examples of protected popular architecture such as Vlkolínec?
  - Investigate what it is, on whom it depends and what the International Council of Monuments and Settlements is doing.



Picture: Sashe.sk

**WE MULTIPLY IT...** (globalization / action)

- Create a model of a house in Čičmany and / or the church of Vlkolínec.
- Organize a role play in the context of a meeting of neighbors in which the decision about an urban project that would modernize the town and create a new tourist complex, has to be made.
- Create a bank of online images of traditional constructions from your own region and share it with other schools in Europe.

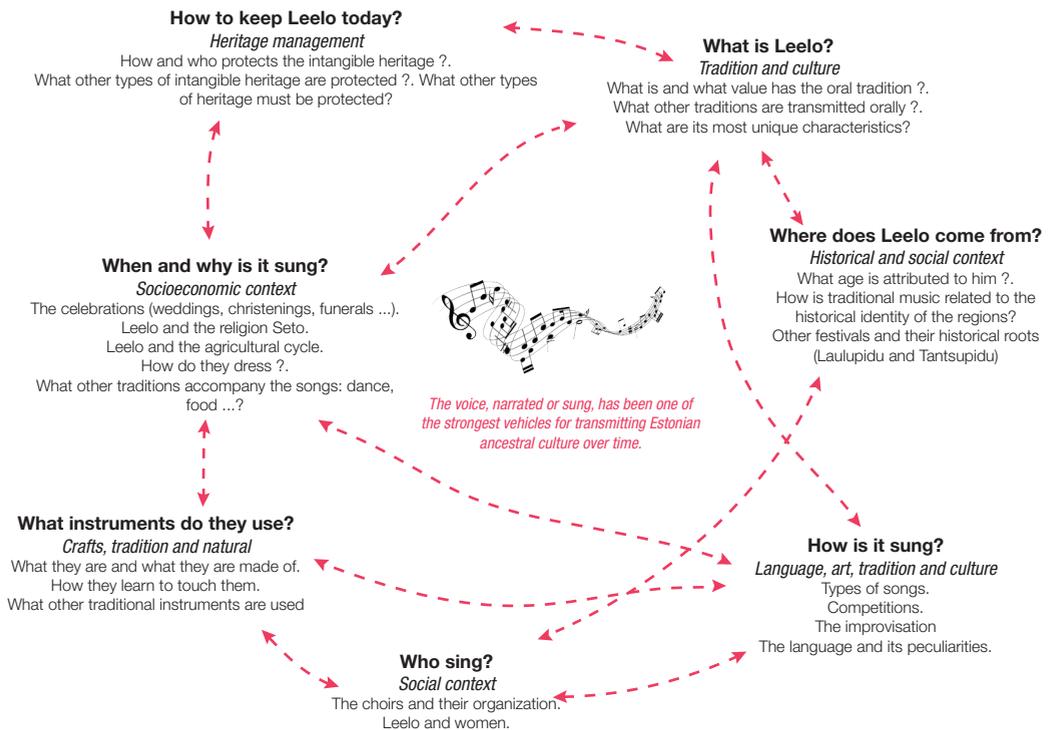
## EXAMPLE 4. INMATERIAL HERITAGE.

### *Songs of freedom. Culture Seto and the oral tradition of singing (Estonia)*

Music is a universal language that makes possible the expression of deep emotions.

Europe has brought some of the greatest composers of classical music in history (Monteverdi, Schubert, Händel, Wagner, Chopin, Vivaldi, Bach, Mozart, Beethoven ...) that every European, and beyond, should know.

Europe also treasures an enormous diversity in traditional and popular music. If in all countries this is a rich heritage, rooted in the most personal customs and linked to the festivals and traditions of each region, in Estonia it can be said that even more. There are many examples and the Seto culture and its traditional singing style, a singular case, is one of them.



The teacher-tutor to elaborate the WORK SHEET of a tutorship, for example, about the songs in a wedding in Sedomaa, could guide the s-tutor on activities such as:

**WE KNOW THAT...** (approach - sensitization).

- Let everyone say what is their most valuable material possession and what is their most valuable intangible possession.
- At home, what is the greatest and best memory of each of their family? Are memories bound to some material object? The value that these objects have in your home Is it greater than or equal to its real cost?
- Ask at home about the traditional songs they know and make a list among all. Get the lyrics of some of the songs and if possible, sing it to two voices.
- Watch a video of a wedding and take note of the times the music sounds. Recreate the ceremony without music or singing.
- Watch a movie or documentary in which music is the protagonist of the overcoming and achievements of the characters.

**DEEPENING IN ...** (research)

- Organize a debate on "What is more difficult to recover when lost, the tangible or intangible heritage?" It can be an open or rotating debate (two groups alternate arguing in favor of a position and the opposite).
- Find out what is unique and genuine Seto culture. Place it on a map of Europe. Who they are, where they live, what they do, what creed they profess, what their houses are like, what their traditional games are ... Especially find out as much as possible about the song "Leelo" and about how they celebrate their traditional weddings. Contact the Seto Institute.
- What elements of the information are part of its material and intangible heritage ?.
- Investigate how they are organized and what they do to disseminate and promote the conservation of their cultural particularities.
- Investigate what other types of intangible heritage are protected in Europe. What other types of intangible heritage should be protected?
- Is there any cultural manifestation that marks the way of life of its people in such a global way in your country?
  - What is the most deeply rooted tradition in your area? Does it have any kind of music and musical instrument associated?
  - Investigate the lyrics of the traditional songs of your region and make a list about the topics they deal with.
- Find out if there were songs and special music for traditional weddings in your region. Have the clothes, food, music, songs, games ... changed? Compare it with the information collected about holding a Seto wedding.
- Investigate if there has been a moment in the history of Europe and / or its member states in which music has played an especially relevant role.
- What are the most important singing festivals in Europe? Find out what it is and what it means Laulupidu and Tantsupidu
  - How is a choir organized and operated? Organize a debate: it is easier or harder to sing in a choir or solo.



Pictures: seto instituut

**Recommended reading** <http://setoinstituut.ee>

**Questions for reflection:** Is music a universal language? What does music contribute to the human being? Does music help to define the identity of the regions? Can a revolution be promoted with music and singing? What other peaceful revolutions have there been in history?

**WE MULTIPLY IT...** (globalization / action)

- Contact through ICT with schools in other EU countries to collect and compare the information collected about traditional music in each site and the celebration of weddings.
- Share an online bank of traditional wedding photographs from different countries and organize an exhibition.
- Share an online sound bank with the recording of traditional songs sung by the students.
- Promote the organization of a meeting (virtual / face-to-face) of traditional local music with a traditional atmosphere and share the videos.

## EXAMPLE 5.

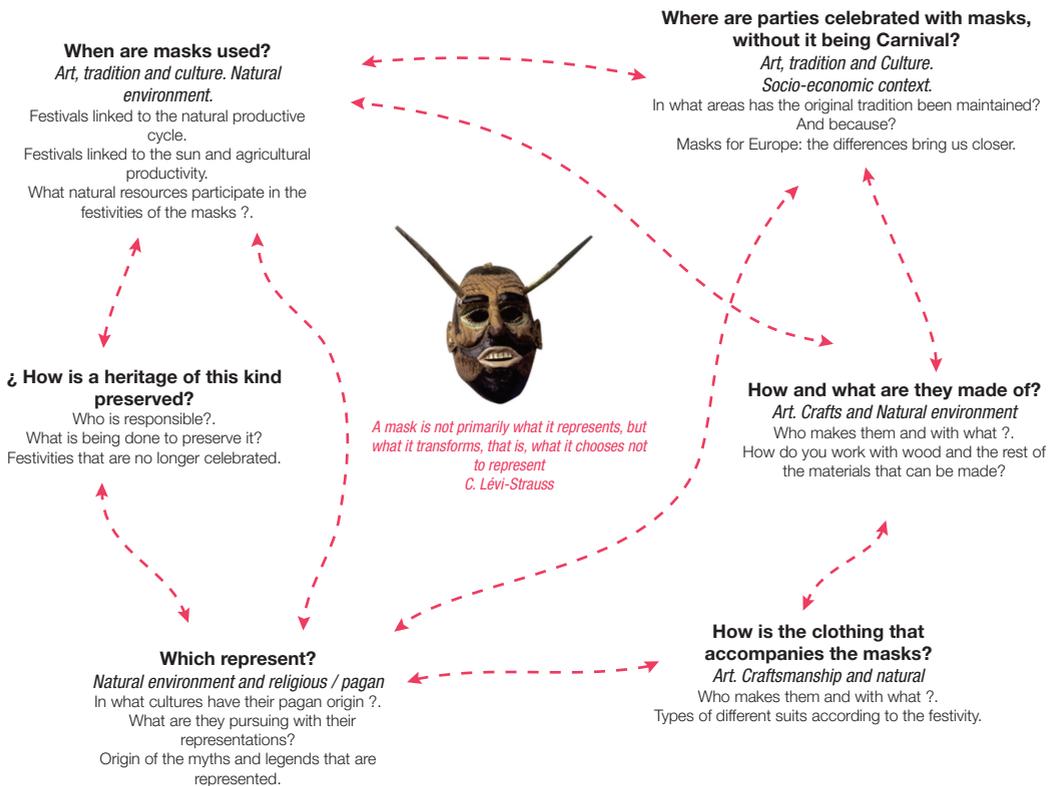
### ETHNOGRAPHIC HERITAGE.

#### *Much more than carnival. The masks and “caretos”. (Portugal)*

Every cultural manifestation in which “the protagonist is interpreted by the people” is part of the cultural tradition of the most genuine human being.

In Europe there are rich folk traditions in which dances, crafts, games, costumes, religiosity and pagan allegories are intermingled forming a cultural heritage sometimes little known outside the local area. Paradoxically, folklores that are very far away and in principle without apparent connection introduce common elements such as masks. In some places like Portugal, these are the main protagonists.

Where they remain in the tradition or have recovered, it has become a tourist attraction of the first order and with it an economic revulsive for the rural areas where they tend to be protagonists.



The teacher-tutor to elaborate the WORK SHEET of a tutorship, for example, about the devil's masks, could guide the s-tutor on activities such as:

**WE KNOW THAT...** (approach - awareness).

- In your home, do you have any family tradition? What does it consist of? Do you disguise for any party?
- What if they do not recognize me? - What if I do not recognize you?: With a collection of simple masks all the same, only one student remains without a mask for a while during the activity, and then only one puts on the mask. Comment how they have felt in both cases, how they have behaved with that person the rest of partners.
- This Yes / No: Choose each one only two things that you would like to make a mask and only two things that you would never want to wear a mask.
- Make a game of finding couples with pictures of different devil masks.

**DEEPENING IN...** (research)

- Investigate the difference between mask and “careto”.
- Find out in which cities and towns the most well-known masquerade parties are organized in Portugal, on what dates and what they commemorate.
  - Place them on a map. Observe its distribution.
  - In how many does the devil appear? What different names do you get? Why does it appear and what does it do?
  - Investigate where other places in Europe are famous for wearing masks at traditional festivals, not just carnival. In what they are similar, in what they are different.
- Create a calendar of parties with masks in Portugal and overlap it with the agricultural calendar and with the calendar of religious festivals. Do the same with the traditional festivals of your own area and see if there are the same coincidences.
- Make a guessing game: on the one hand photos of masks and on the other cards with their function: purifying, mortuary, warrior, cult to the fertility of the field, to the fecundity of the cattle ...
- Find out what is an ethnographic museum and what kind of things we can find in it (instruments, tools and implements, games, furniture, costumes and jewelry, costumes, religious articles and related parties ...).
- Investigate which is the closest ethnographic museum and where is the museum of Iberian masks.
  - Organize a discovery in the museum to collect information about all the traditional festivities of the place and the masks: trace the masks of the parties that you had inventoried on the map and add the ones that are missing.
  - What are the masks made of? Is there in the museum tools with which masks were made?. What are they and how are they used?
  - Find out as much as possible about the costumes and accessories that accompany the masks: its name and / or function.
- Find out how these materials are worked and where they are taken from. Organize the visit to the studio of a mask maker.
- Interview the elders: how were the parties where they lived when they were young, how they dressed, how they had fun, what they ate, have ever used masks ...
- What do they miss more than those parties that are no longer done? Why are they missing?.



Image: Iberian mask museum



Image: Ambiges

**Recommended reading:** <https://museudamascara.cm-braganca.pt/>

**Questions of reflection:** Why has the human being used masks in different parts of Europe and the world since the first civilizations? Why are similar characters represented?

**WE MULTIPLY IT...** (globalization / action)

- Make a video report about a traditional local festival.
- Contact other schools in the country and Europe to share the recordings, know the traditions and comment on the similarities and peculiarities.
- Organize a traditional party in the school center, offering traditional food, organizing a gymkhana with traditional games, songs and traditional dances, and inviting the elders of the students to the party.
- Organize a mask workshop and organize an exhibition during the party.

ISBN 978-84-8173-228-3



9 788481 732283

