

STRATEGIES FOR INNOVATIVE EDUCATION OF THE
EUROPEAN CULTURAL HERITAGE

“LIVING HERITAGE”

INTELLECTUAL OUTPUT - 4

EDUCATIONAL RESOURCES ON EUROPEAN CULTURAL HERITAGE FOR PRIMARY AND SECONDARY

2016 - 2018



LIVING HERITAGE
Strategies for Innovative Education of the European Cultural Heritage

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STRUCTURE OF DEVELOPMENT OF THE EACH EXAMPLE

- PRESENTATION OF “GUIDING THREAD”
- ENUMERATION OF ACTIVITIES IN THE FRAMEWORK OF A WORK SHEET



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STRUCTURE OF DEVELOPMENT OF EACH MODULE

1. OBJETIVES
2. EDUCATIONAL ACTIVITIES

Part 1: Practical examples for application PLM



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INTRODUCTION

1 INTRODUCTION

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-tutors).
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

Taking into account the multitude of possibilities we have chosen to offer some of the main guidelines of a generic **TUTORIAL ACTION PLAN** that serves all the examples.

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**". This enumeration is presented adapted to the methodological scheme or a **WORK SHEET** for PLM.

Part 1: Practical examples for application PLM



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EXAMPLES OF ADAPTATION OF PEER LEARNING METHOD TO THE STUDY OF EUROPEAN CULTURAL HERITAGE.

- Example 1: Archaeological heritage.
The Roman Villa La Olmeda. SPAIN
- Example 2: Historical-artistic heritage.
The legacy of classical Greek culture. GREECE
- Example 3: Traditional architecture.
Central European wooden constructions. SLOVAKIA
- Example 4: Intangible heritage.
Cultura Seto and the oral tradition of singing. ESTONIA
- Example 5: Ethnographic heritage.
The masks and "caretos". PORTUGAL

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.

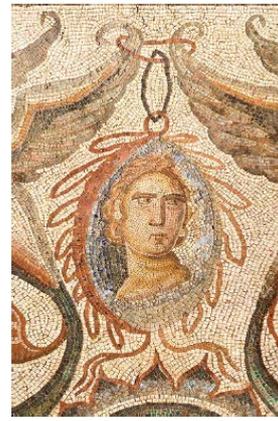
Among the many elements of work available, **TESSERA** has been chosen as the object of study from which multiple threads are started in which the tutorials can be centered. A small element that is motivating in itself.



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 student-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.
- Not 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, calciscoctori, 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 // domus romana. Blogspot // mosaicaromana.wp

Questions for reflection: Who lived in "La Olmeda"? Why or 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 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.

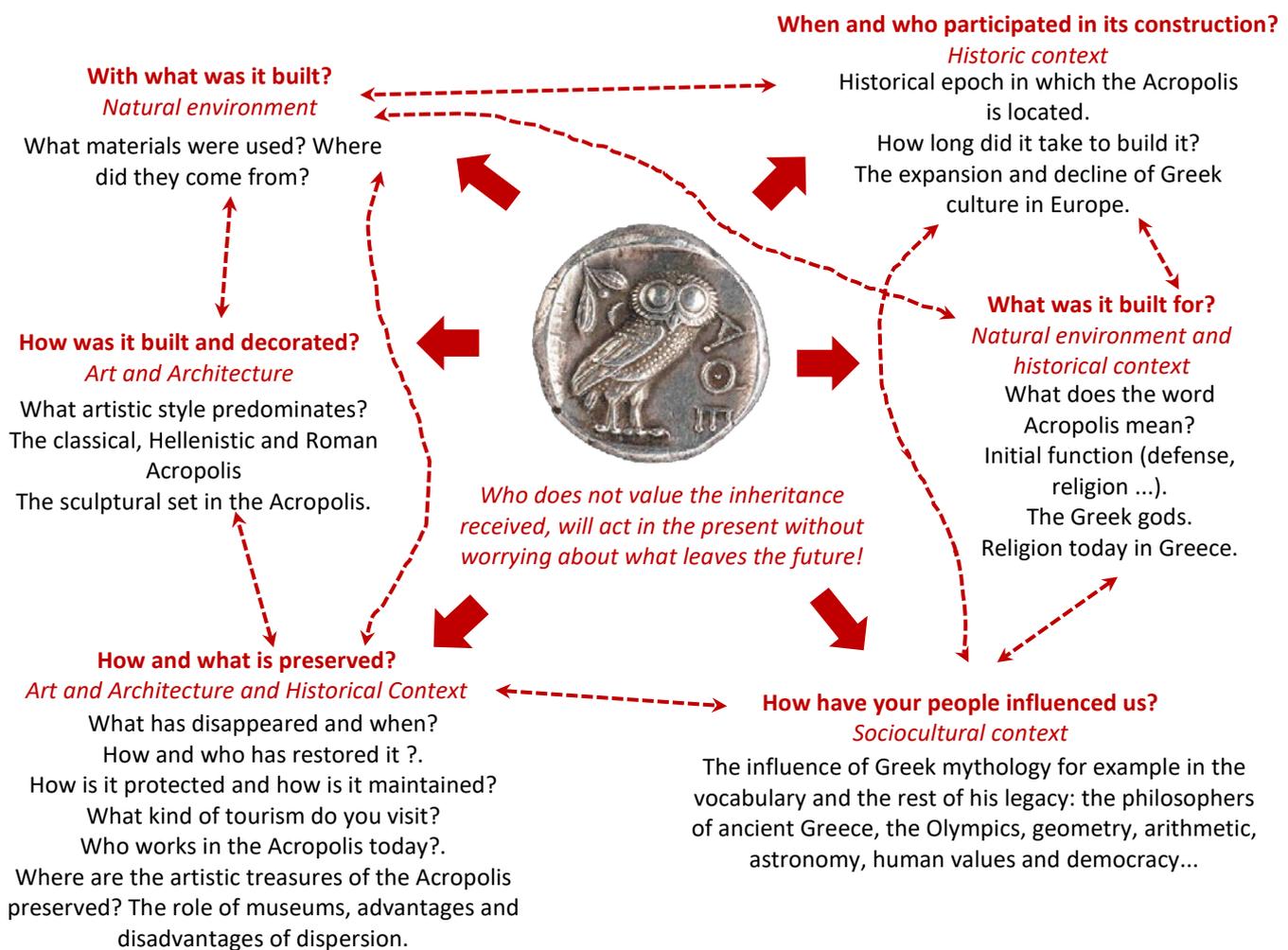
EXAMPLE 2. HISTORICAL-ARTISTIC HERITAGE.

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 student-tutor on activities such as:

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

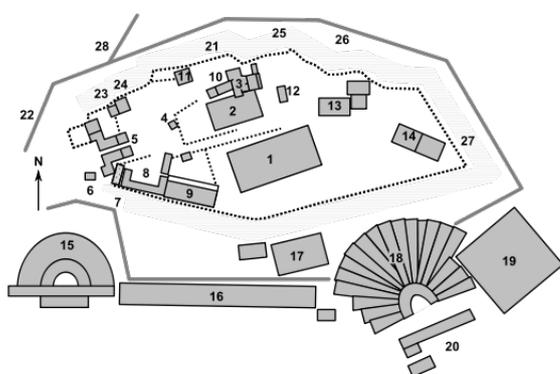
- Construct a temporary line with continuous paper from the year of construction of the Acropolis and superpose the year of construction of the most important monument or monumental group today in your region. Pay attention to the change before Christ (b.C.) and after Christ (a.C.). What heritage is 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 its symbol? What "symbol" of the EU 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?



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- 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.

Reading and recommended videos: [//https://www.youtube.com/watch?v=MzprBqIE4xQ">//https://www.youtube.com/watch?v=l6Wl4vyRqvw">//https://www.youtube.com/watch?v=3T7_oi985dg">//https://www.youtube.com/watch?v=WtYQBkyfb9A//](https://www.youtube.com/watch?v=SkjXVSCwAn4)

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)

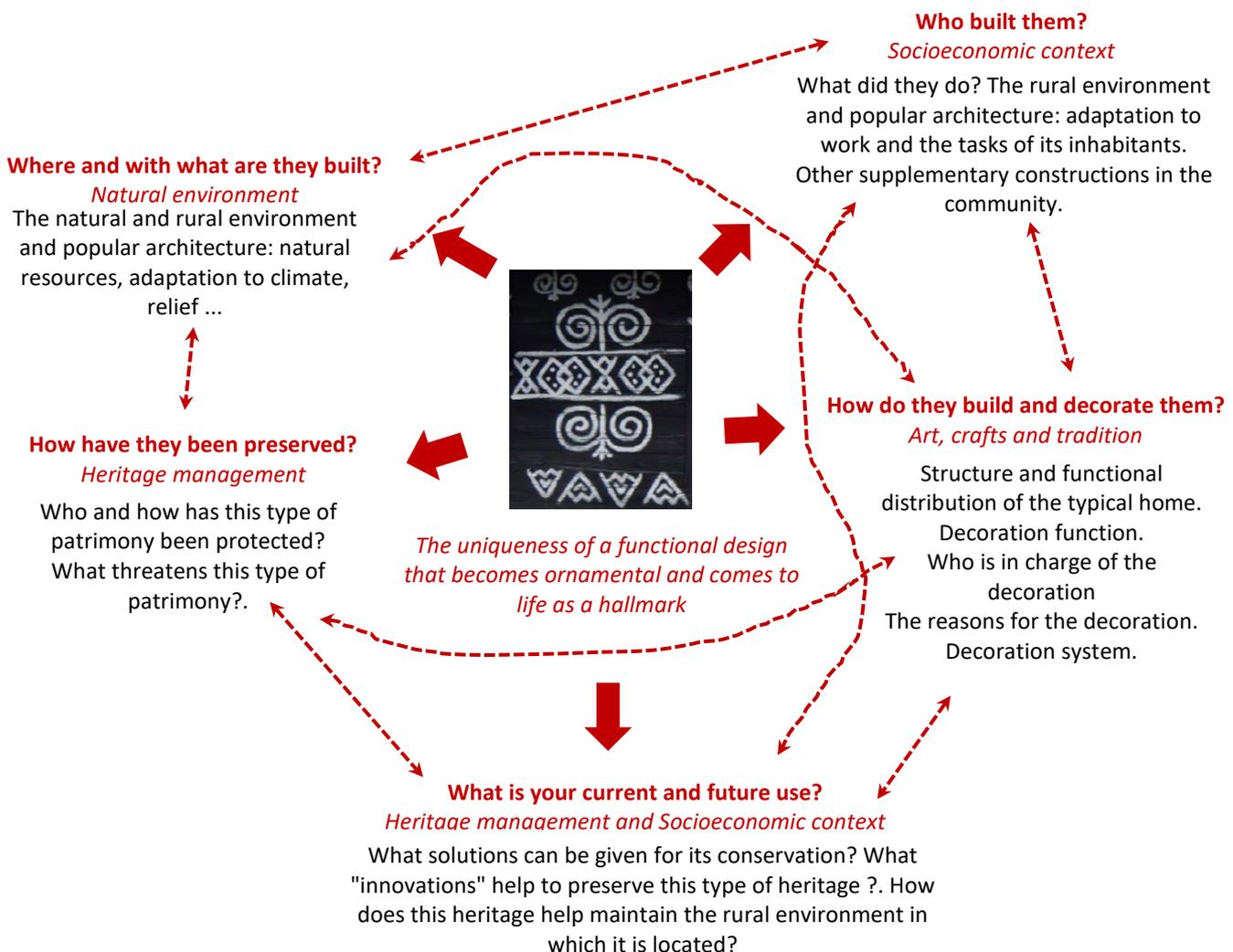
- Organize a survey at the school center. What "elements" of the historical-artistic heritage of Europe should be known by all Europeans?
- Draw a tourist route for example with google maps in the locality to know its historical-artistic heritage. Complement it with photos and videos to spread it by 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 Vlkolinec and the village of Čičmany.



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

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

- 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 Vlkolinec 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. 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 Vlkolinec?
 - * Investigate what it is, on whom it depends and what the International Council of Monuments and Settlements is doing.



Picture: sashe.sk

Recommended readings: <https://profil.kultury.sk/en/>

Questions for reflection:

What does this image suggest? What are the values that "rural tourism" sells?. What could be done to make it more sustainable? What activities better complement rural tourism and the conservation of traditional heritage?.

WE MULTIPLY IT... (globalization/action)

- Create a model of a house in Čičmany and / or the church of Vlkolinec.
- 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.

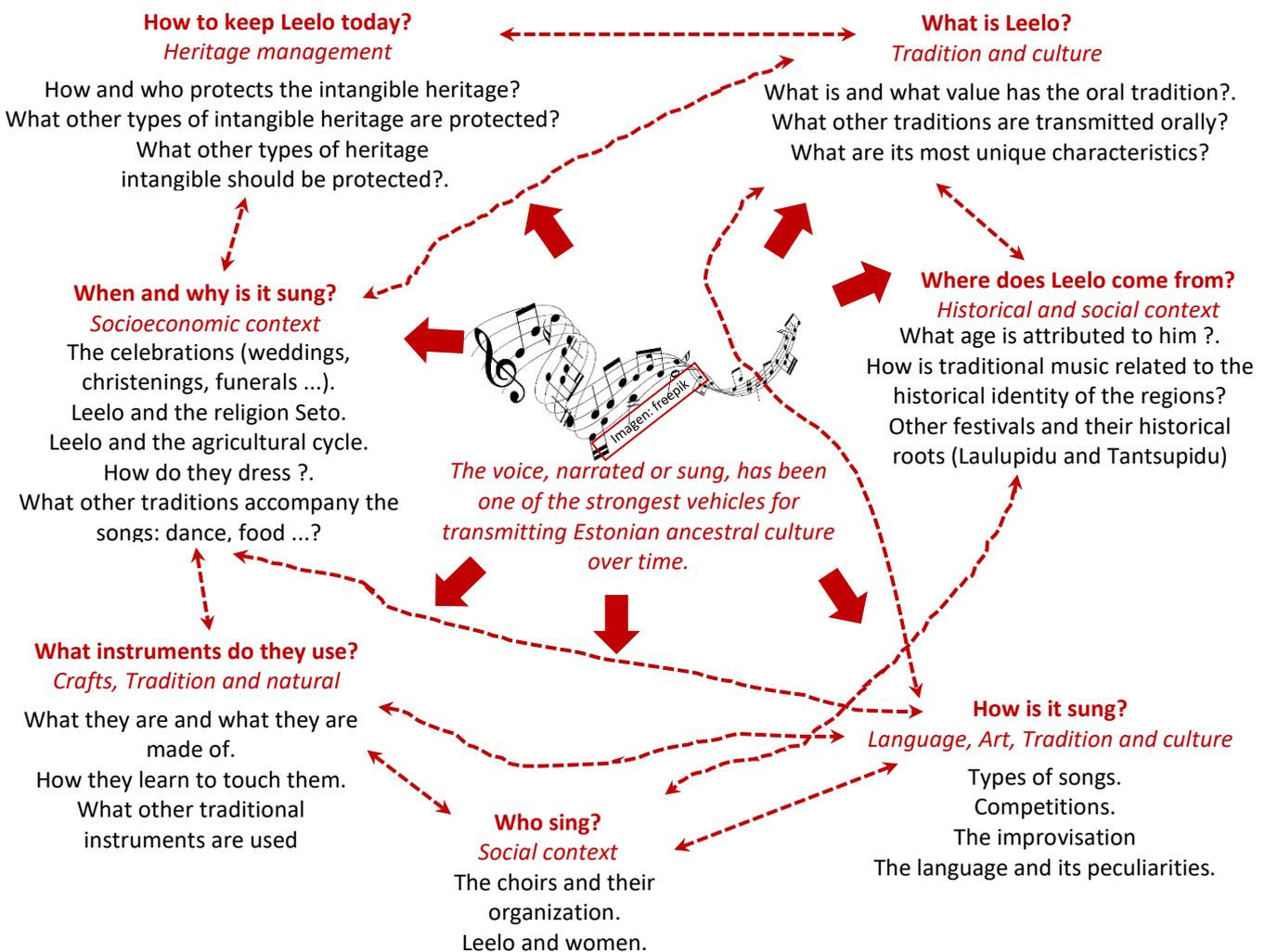
EXAMPLE 4. INMATERIAL HERITAGE.

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 weeding** in Sedomaa, could guide the student-tutor on activities such as:

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

- Let everyone say what is their most valuable material possession and 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 readings: <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..

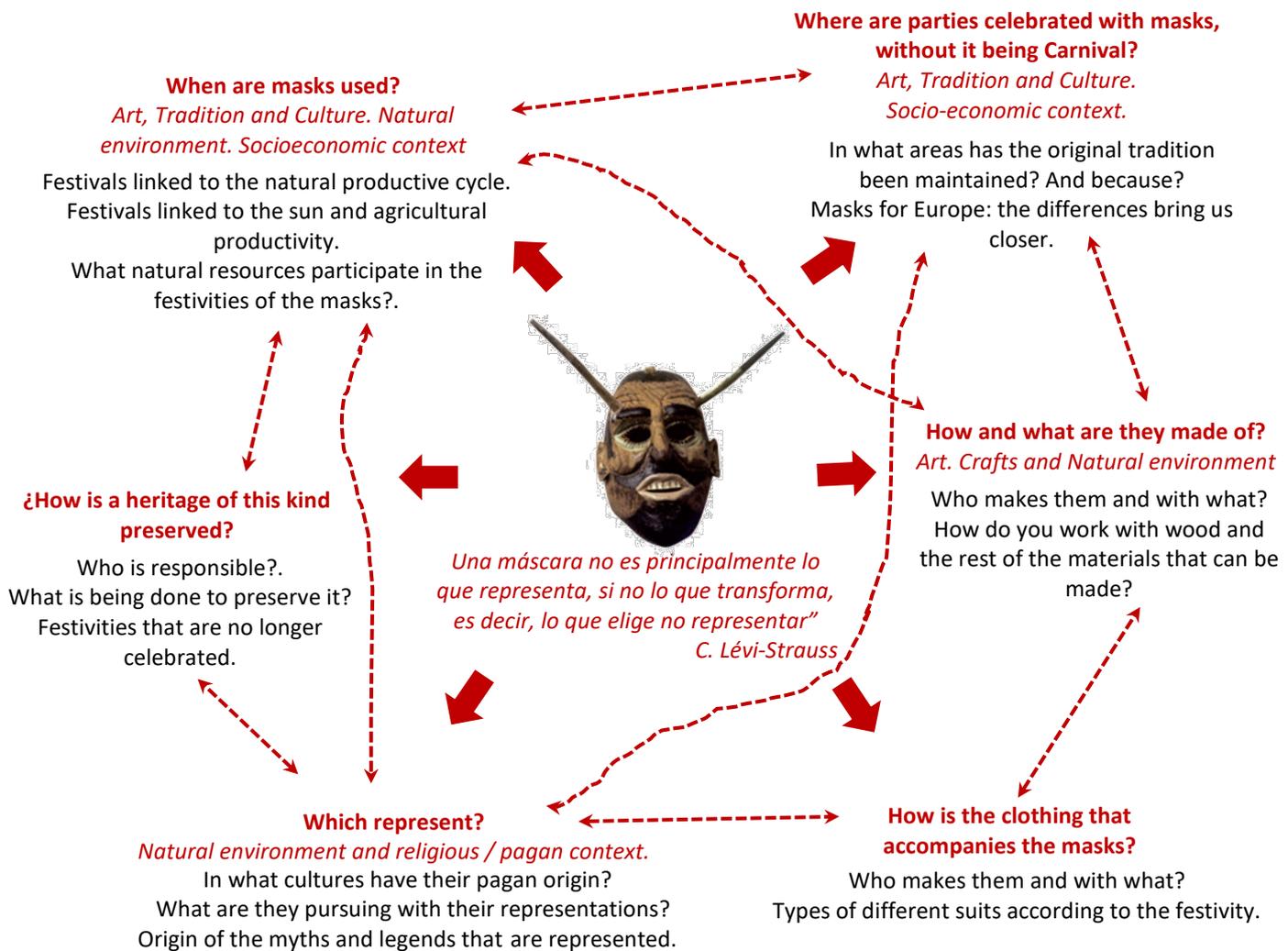


Image: Iberian museum of mask and costume

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

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

- In your house, 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 /This 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 Iberian museum of 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 its 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?

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

Questions for 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.



Image: Iberian museum of mask and costume



Picture: Ambigés

Part 2: Educational activities



Block I

EUROPEAN CULTURAL HERITAGE

Module 1: Introduction to European Cultural Heritage.

BLOQUE I EUROPEAN CULTURAL HERITAGE

MÓDULO 1 INTRODUCTION TO EUROPEAN CULTURAL HERITAGE



1.1. OBJETIVES

- Understanding and appreciation of the **shared European heritage**, formed by the **common elements** among countries and by the **great cultural diversity**.
- Reinforce intercultural dialogue.
- Promote the **feeling of community in Europe** and social cohesion through educational process 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**).

1.2. EDUCATIONAL ACTIVITIES

PRIMARY:

- **"Our anthem"**. Sensitization activity supported by Beethoven's Ninth Symphony. Make a brief introduction about the anthem of the European Union, created from the symphony (which will be heard by the students) and the values that it tries to represent. Later the students will reflect on the meaning of those values and express their feelings listening to the hymn and knowing its meaning.
- **Creative or plastic activity** on the map and/or the flag of the European Union.

- **Brainstorm** about examples of cultural heritage that students know at the **local-regional, national and European levels**.
- **Research in groups** to gather information on **different European heritage elements** (especially emblematic examples, which have emerged in the previous activity, are considered interesting because they have been mentioned by the students in the brainstorming or because the teachers consider that it is important to know them).
- **Expression activity**: make some type of presentation on computer support, on paper (murals) or in the format chosen by each group about the patrimonial element on which they have investigated.
- **"Heritage networks"**. Activity to contact through email with schools of other European countries proposing them a survey for students of the same level about the elements of the heritage of our country that they know and examples of their own heritage from their countries that they consider it would be interesting for us to know. These schools can seek others from different countries to which they propose the same initiative, creating in this way a heritage network, as wide as possible.

SECONDARY:

- **"Do we have an anthem?"** Find out what is the anthem of the European Union, what famous symphony is based and the values it represents to later listen to it together and discuss about what it represents, empowering students to express opinions and feelings.
- **"The European Union"**. Research on the origin and formation of the European Union.
- **"Debate: Europe united in diversity"**. Reflection on why the motto of the European Union is *"United in diversity"* and debate on the opinion for or against this motto.
- **Brainstorming** on the elements of European cultural heritage that students know, **classifying them later according to the different types of heritage** (material-movable or immovable-, immaterial).
- **"Heritage networks"**. Activity to contact through email with schools of other European countries proposing them a survey for students of the same level about the elements of the heritage of our country that they know and examples of their own heritage from their countries that they consider it would be interesting for us to know. These schools can seek others from different countries to which they propose the same initiative, creating in this way a heritage network, as wide as possible.
- **Working in groups** to gather information about different European heritage elements and exposure to other colleagues from other groups.
- **"Poster contest"**. Design of posters by groups **to promote the European cultural heritage**, with subsequent voting by the students (a voting system can be devised to choose the poster which could be the most colourful, the most effective in the message, the one that has been most worked, etc ... so that the positive aspects of each of them are valued).

Part 2: Educational activities



Block II

HISTORICAL CULTURAL HERITAGE OF EUROPE (Historic-Artistic and Archaeological)

Module 2: Prehistory.

Module 3: Antiquity

Module 4: Middle ages

Module 5: Modern age

Module 6: Contemporary age

Module 7: European emblematic cities

BLOCK II HISTORICAL CULTURAL HERITAGE OF EUROPE (Historic-Artistic and Archaeological)

2.1. 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 bequeath to 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.)

2.2. EDUCATIONAL ACTIVITIES

MODULE 2 PREHISTORY



PRIMARY:

- **“Let’s be prehistoric artists”**. Artistic or plastic activity to make reproductions of rock art (for example cave paintings such as Altamira, Tito Bustillo, etc.), using simple tools, similar to those used in Prehistory. It is an activity of approaching these cultural expressions and some of the most emblematic remains of Europe. It will seek to enhance information and reflection on the meaning of these artistic expressions.
- **Visit to a local or regional Archaeological Museum** (although it includes remains of different periods including the prehistoric one) or to a specific site, museum or interpretation centre of Prehistory. It will try to make known the tools, utensils and other archaeological remains of this prehistoric stage. It will be promoted in some way (through a support card for example) the reflection on the purpose of them and on the way in which these people lived, establishing comparisons with our current life and culture.
- **Debate**. As globalizing activity, a debate will be proposed on the value of the artistic manifestations and the prehistoric remains and the use and conservation of the sites. You can start by asking each participant to write on a card a sentence that includes an idea about some issues to guide the debate, such as: *Do they have historical-artistic value? What feelings awaken in me? Should they be open to the public? Would it be better to make reproductions to make them known? How to improve the conservation of the remains? Etc.* Later the students will be able to express opinions around the own annotations and those of the classmates.

SECONDARY:

- **Collage "Prehistoric treasures in Europe"**. Elaboration of a montage that includes a map of Europe in which the main archaeological sites and remains of Prehistory are located with the typology and dating of the periods to which they correspond.

- **"Upload it to social networks!"** Share through social networks any of the previous works (through photos, videos, comments,... on the results of the activities). It can be done in English to share it in an international context, with people from the rest of Europe.
- **Visit to an archaeological site, prehistoric remain** or specific interpretation centre on prehistoric artistic manifestations (cave paintings or other remains of Paleolithic art). If it is not possible you can do some research or virtual visit on the internet.
- **"Ideas contest"** on how to improve the conservation of the site, museum or centre that the students have visited.

MODULE 3 ANTIQUITY



PRIMARY:

- **"Olympic Games"** Organize a day of Olympic games in the school setting and organizing different games as a form of contact with Greek culture.
- **"A day at the Theatre"**. Activity to introduce the importance of this genre created by the Greeks, for which attending the theatre was one of the great events (there were only ten days of theatre per year and each performance was represented only once). It is proposed to try several short theatre plays, inspired by Greek comedies and also create masks and typical comic characterization to create a fun atmosphere. A theatre day at the school can be organized to represent the works for the rest of the students of the centre remembering what it meant in the ancient Greek (people went to the theatre at sunrise and spent all day there, witnessing three tragedies or three comedy followed by a farce).
- **Artistic or plastic activity** to make known some important artistic manifestations of classical culture. For example: Acropolis of Athens, Oracle of Delphi, Olympia, Mycenae, etc. of Greek culture or other examples of the Roman culture.
- **"Are there Roman legacy in my environment?"** Brainstorming to see what legacy of the Roman era is close to you (in your town, region, country or Europe) to organize a work of making murals on the different types of legacy, buildings or engineering works inherited from Roman age that are distributed by an important part of the European territory.
- **Visit a Roman rest or site** of this epoch (thermal baths, villas, causeways, aqueducts, theatres, cities...) that is nearby, in the city or in the region if possible. If you can't do it, it could be interesting replace it with some research or virtual visit on the internet. The comparison with our current life and culture will be fostered in some way (through a support worksheet, for example).

- **"Let's be managers"**. Activity on the management and conservation of the space or site they have visited. They will be asked to find out who it depends on and how it is carried out, what people work in care and conservation, asking students to propose ideas to improve that use and conservation.
- **"Express yourselves!"**. It will be proposed to carry out, by groups, one or several activities of expression of the knowledge through the previous activities, being able to be free expression or through certain forms proposed (murals, models, presentations, magazines, catalogues, theatrical performances ...).

SECONDARY:

- **"Who lived in my region?"** Research work on the different peoples that inhabited the region during the period of the Antiquity or Ancient Age. Where did they come from? Did they live in any other area of Europe outside of my country? It can be complemented with a visit to a local or regional Archaeological Museum that collects remains from different eras to know the legacy corresponding to this stage, with the help of the teacher or the museum guide. Reflection on the multicultural heritage that we have inherited throughout history.
- **"The origin of my language"**. With the current media, mainly thanks to the internet, it is easy to propose an investigation about the origin of our language and of other languages of the European continent trying to answer questions like: *Is there any other language in my country? (Official or not and majority or minority) Do they have the same origin? Is there any other language that has been lost or is being lost? Have you heard about the Indo-European languages? What other European languages have a common origin with yours?*
- **"Great classic buildings on a small scale"** Making a 3D model for groups of the following legacy of classical culture as they were in Antiquity. For example: Acropolis of Athens (universal symbol of ancient Greece and one of the main testimonies of Western civilization), Oracle of Delphi, Olympia, etc.

There will be an exhibition of the resulting works with the students available to explain the different parts, the meaning of these sets and any details or curiosity that the students can ask them.

- **Map of Roman roads** that crossed the region and the country and some of the most important that crossed the rest of the Roman Empire in Europe.
- **"Roman cities" Research on the main Roman cities** of your country and of Europe. If it is possible to organize a visit to any of the nearest ones or if not some Roman remains or sites of this era that are nearby (Roman villas, thermal baths, gold mines, etc.).
- **"Sharing the Roman legacy"**. Activity to contact through Internet with educational centres of other countries to make known to students of approximately the same level the most important Roman remains of the country on which they have worked (through a brief presentation in English) and inviting them to do something similar to share equally. You can choose several countries and cities with an important heritage of Roman origin to try to contact through email with some of their schools.

- **"Role-play"**. Propose a role-play of a debate to decide about a motorway project whose route runs very close to a Roman archaeological site or another town of the Ancient Age (which the teacher determines to be more interesting in the area). Students will be assigned different roles of representatives of groups that may be for or against the project, for example: cultural administration, promoter administration, environmental management, construction companies, heritage defence associations, representatives of neighbours, the people, nearby cities, archaeologists, art experts, etc. It is about seeing the different points of view of a possible problem, assessing advantages and disadvantages in order to reach a joint decision.

MODULE 4 MIDDLE AGES

PRIMARY:

- **"My ideal castle"**. Each participant draws and paints his castle because the castles are usually relatively well-known constructions for being a frequent setting in children's games, books, etc. It will serve as an exhibition of the drawings made as an introduction to the cultural heritage of the Middle Ages in Europe.
- **"Assault on the castle"**. Organize a guided visit to a medieval castle that exists near the town to know in greater detail its structure and the most characteristic parts as well as data of the time and reasons why it was built.
- **"Who lives in the castle"** After the visit students will invent a story centred on a medieval character that describes what a day in the life of the people who lived in the castle at the time would be like.
- **"Uniting Europe through its castles"**. In what other countries of Europe do castles exist? Find out what other important castles of medieval times exist in Europe, contacting schools in those countries to share with them the work on the castles of their own country and invite them to do the same.
- **"Interview with a pilgrim"**. Do you know anyone who has made the Santiago's way? Prepare an interview to make that person about the experience lived, the cultural values known during the tour, the reasons for doing so, etc. Find out the original reasons for making the pilgrimage in the Middle Ages.



- **"Romanesque and Gothic"**. Activity to investigate, extract and express in a schematic way the main differences between the two most representative artistic styles of the Middle Ages in Europe.
- **"Is there a town or city with medieval remains in my environment?"** Brainstorm to see what medieval remains are known (in your locality, region, country or Europe) to organize a group work on any of them.
- **"Role play: The future of the medieval wall"**. The plenary session of the City Council decides on the future of the medieval walled enclosure of a city that limits the expectations of expansion of the city. It is about seeing the different points of view, assessing advantages and disadvantages in order to reach a joint decision.

SECONDARY:

- **"A medieval movie"**. Watch a film set in the Middle Ages, for example about any important character of the time, as a way of introducing and approaching this historical stage in Europe with a final debate on inherited heritage.
- **Research work on the main medieval towns and cities** of your country and of Europe. If it is possible to make an exit to visit any of the nearest ones.
- **Activity about Romanesque iconography** and what it was trying to represent with certain images. Projection or viewing through Internet of images of Romanesque churches so that students express what the image suggests (characters, concept, message...) while asking other questions such as: *what were these representations of the capitals of Romanesque churches used for? Who were the stonemasons?, etc.*
- **"Upload it to social media!"** Share any of the previous works through social networks (through photos, videos, comments,... on the results of the activities). It can be done in English to share it with people from the rest of Europe.
- **"Nominations to the list of World Cultural Heritage"**. Invite the class to choose one or more nominations for sites with a significant medieval heritage value to be part of the list of UNESCO World Heritage Sites, whose main objectives are the identification and protection of heritage sites of value exceptional (for representing a creative masterpiece, exhibiting an important exchange of human values, during a period or within a cultural area of the world or an exceptional testimony of this historical epoch of European civilization.) A script can be provided with the aspects to develop (description of the site, justification of the nomination, conservation, comparison with other similar places, etc.).

It can be complemented by proposing that same activity to be carried out in other European countries, nominating heritage of their countries and finally sharing results.

- Design an **informative campaign** of the proposals. It is interesting to disseminate the proposals through brochures, posters, etc. that can even be sent to the administrations responsible for heritage.

MODULE 5 MODERN AGE

PRIMARY:

- **"Interpret the painting"**. The observation and interpretation of paintings allows us to better understand the past and provides valuable information about the way of life and other aspects that characterized the era. For that reason some painting of the time will be proposed to them and they will be asked: Identify your general information: name of the painting, author, time, origin, etc. Describe the elements that make up the scene: landscapes, structures, decorations, characters. Analyse the intention that the painter had when painting that scene. Express personal conclusions about the work.
- **"Planning a trip"**. Choose European cities with important heritage of the Modern Era (for example Florence, Rome, Paris, Madrid, the Loire Valley, Bratislava and Vienna). By groups, these tourist destinations are distributed, on which each group will plan a one-week trip with the most interesting visits to their historic-artistic heritage.
- **"Don Quixote: a masterpiece"**. Reading a passage of "Don Quixote", one of the literary works translated into more languages. Or some Shakespeare play. Subsequent debate on the heritage value of these universally known literary works.
- **"Great European composers"**. Musical activity to know the most emblematic works of the great European composers of history (Beethoven, Mozart, Verdi, Bach, Vivaldi, ...).
- **"A new life to the heritage"**. Find out if there is an old palace or another type of building that is in disuse or even in a state of neglect (preferably in your town, region or region). If it is possible to organize an excursion to know it in situ and if not through the information that can be gathered after the investigation. Then work on improvement proposals and new uses for their recovery and conservation.
- **Sharing experiences**. Design informative materials to publicize the proposals raised in the previous activity in the region or outside (it can be done in English to make it known to schools in other countries of EU and encourage them to carry out a similar activity in their countries).



SECONDARY:

- **"Cinema"**. Watching a film set in Florence, as a way to introduce the rich heritage of the emblematic city of the Renaissance. Some possible titles are: *A Room with a View*, James Ivory, 1985; *The Portrait of a Lady*, Jane Campion, 1996; *Tea with Mussolini*, 1999; *Up at the Villa*, Philip Haas, 2000; Another option is the documentary *Firenze e gli Uffizi* (Luca Viotto, 2015), dedicated to the most representative museum in Florence that houses works by Giotto, Michelangelo, Da Vinci, Raphael, Titian, Caravaggio.
- Debate on the **"Importance of patronage"** with a previous time of research on the patrons in the Renaissance period and at other periods, to be able to form an opinion.
- **Visit to a gallery or an important museum** that gathers outstanding works. Previously study some of the important paintings or sculptures that can be seen in the museum (through previous research by groups). Finding out which correspond to artists from other European countries and reflecting on the exchange of artists and paintings across Europe and the artistic influences of some regions in others.
- **"My holidays and art"**. Do a review of family holiday albums, school trips or study trips and select some trips that have allowed them to enjoy a monument or museum corresponding to the Modern Age. Make posters with photos and comments to make him known to his school colleagues organizing a collective exhibition with the works.
- **"Travel Guide"**. Choose a city in your country with important heritage of the Modern Era (Renaissance, Baroque, etc.) to make a travel guide with information, images, maps, etc. of the most interesting visits to make to know its historical-artistic heritage. It is interesting to share this activity and its results with secondary schools from other European countries through the internet or social media, encouraging in this way to know the heritage of other countries, to disseminate that of their own country, to look for similarities and differences, in brief, to feel part of the European collective heritage and identity.
- **"A new life to the heritage"**. Find out if there is an old palace or another type of building that is in disuse or even in a state of neglect (preferably in your town or region). If it is possible to organize an outing to know it in situ and if not through the information that can be gathered after the investigation. Then work on improvement proposals and new uses for their recovery and conservation.
- **Sharing experiences**. Design informative materials to publicize the proposals raised in the previous activity in the region or outside (it can be done in English to make it known to schools in other countries of EU and encourage them to carry out a similar activity in their countries).

MODULE 6 CONTEMPORARY AGE



PRIMARY

- **"From my window, from my neighbourhood"**. Description of the landscape that each student sees from his window and on his way to the School looking for a building or monument highlighted by its historical-artistic value, its function, etc. Later, in class, the students will determinate the period, style, architect, etc. to which these monuments belong.
- **"The sculptures of my city"**. Go out to the streets of towns and cities to inventory the sculptures in different neighbourhoods, trying to interpret what they represent and then to find out the author, the title and the meaning of the work.
- **"Visit to a contemporary art Museum of exhibition"**. The observation and interpretation of sculptures, paintings and other artistic expressions of our time will allow to students to analyse the intention of the artist and express personal conclusions, emotions and feelings about the work, as well as discover new artistic media.
- **"Let's express ourselves"**. It will be proposed to carry out, by groups, one or several activities of expression of the acquired knowledge in the previous activities, through free expressions or through certain forms proposed (collages, murals, models, presentations, magazines, catalogues, performances of theatre ...).
- **Research work on the origin and formation of the European Union** and the historical context.
- **"Creating networks"**. Contact schools in other European countries to propose them to do the previous activities and share results, even if they look for other schools to establish a network as wide as possible.
- **"Anne Frank's diary"**. Reading of the book *"Anne Frank's Diary"* or watching the film *"The boy with the striped pyjamas"*, to help to know through the figures of the children, the events of the Second World War in Europe. Proposal of subsequent activities to reflect on values such as peace, tolerance, equality, identity, among many others involved in these works.

SECONDARY

- **"Journalists for a day"**. Make reports by groups about buildings or monuments of the town, the nearest city or the capital of the country, to make known its main characteristics. Within each group the functions can be distributed: researchers, editors, photojournalists, ... Each group will choose the name of their chosen journal or media and the title of their report as well as the edition format of the report for its subsequent dissemination.
- **"Inventory of murals and graffiti"** Go out to the streets of towns and cities to look for interesting murals or graffiti as artistic expressions of our time, making an inventory of existing ones (with photographs, drawings and an interpretation of what each of them is trying to represent).
- **Visit to an exhibition or Museum of contemporary art.** The observation and interpretation of sculptures, paintings and other artistic expressions of our time will allow to students to analyse the intention of the artist and express personal conclusions, emotions and feelings about the work, as well as discover new artistic media.
- **"Let's express ourselves"**. It will be proposed to carry out, by groups, one or several activities of expression of the acquired knowledge, through free expressions or through certain forms proposed (collages, murals, models, presentations, magazines, catalogues, performances of theatre ...).
- **"Creating networks"**. Contact schools in other European countries to propose them to do the previous activities and share results, even to propose them to look for other schools to do the same and to establish a network as wide as possible.
- **"A sad part of our history"**. Research activity on some historic sites in Europe related to Second World War, such as the Auschwitz concentration camp, the Holocaust memorial or the Berlin Wall, reflecting on what they mean and their importance as historical heritage and mainly as the memory of a past from which we have to learn.

MODULE 7 EMBLEMATIC EUROPEAN CITIES

PRIMARY

- **"Knowing Europe"**. Start by placing the countries of the European Union on the map and knowing their capitals. Then work in groups of 2-3 students to find out the main elements and heritage characteristics of several of the capitals by listing a list of 10 of its most notable elements related to its heritage, culture, most important museums, etc.
- **"Play time"**. Create a simple game to guess the European capital from the 10 characteristics of each city gathered in the previous activity (each one would be a clue to the guessing game). The game can consist of competing in two teams in which the class is divided, raffling which of the two teams will begin to try to guess. After the teacher will read the clues one by one giving the team the opportunity to guess the capital. If they guess with the first clue the total points would be added (10 if there are 10 clues) and from there they will get less points as more clues are used. If a team do not guess, it lose its turn and change the participating team. It can be a fun way to get to know the main European cities better.
- **"World Heritage Cities"**. Research by groups on cities declared World Heritage by UNESCO. Each group will investigate two cities, one from their own country and another from another European country. There will be a poster or other type of expression activity with the most important information to make them known.
- **"Traveling in Europe"**. Make a virtual visit to some of the capitals of Europe or World Heritage cities using the Google Earth tool.



SECONDARY

- **"Documentary on a World Heritage City"**. Start by watching a documentary video about a European city declared a World Heritage Site by the country itself or of any other, as a contact with what UNESCO has valued for such a declaration.
- **Research in groups** on the cities declared World Heritage by UNESCO in their own country. Each group will make a poster which gathers the most important information to make known their research.
- **"Cities networks"**. Activity to contact through internet with schools in several countries of the European Union, proposing to carry out the same activities in their countries and share the results. It can even be proposed that they seek other schools from different countries to which they can propose the same initiative, thus creating networks of European World Heritage cities.
- **"I was there"**. Each student will choose a European Capital or World Heritage City that has ever visited to make an exhibition or presentation to their classmates of their experience supported by the materials that each student chooses (preferably photos of their trip if possible).
- **"The great museums and theatres"**. Make a virtual visit to some of the capitals or World Heritage cities using the Google Earth tool locating the main museums, theatres, auditoriums, operas, etc. of each capital.

Part 2: Educational activities



Block III

EUROPEAN ETHNOGRAPHIC CULTURAL HERITAGE (Material and Immaterial)

Module 8: Traditional architecture.

Module 9: Ethnographic heritage, traditional knowledge and popular customs.

BLOCK III EUROPEAN ETHNOGRAPHIC CULTURAL HERITAGE (Material and immaterial)

4.1. 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.

4.2. EDUCATIONAL ACTIVITIES

MODULE 8 TRADITIONAL ARCHITECTURE



PRIMARY

- **"My house and that of my grandparents"**. Make a descriptive drawing of your own house and that of your grandparents, after asking how the houses in which they grew were, looking for similarities and differences between the two (rooms that made it up, size, materials used, spaces around them, etc.).

- **"Building pens, mills, pigeon houses,... and many more."** Elaborate models or reproductions in clay or the material that comes from buildings and traditional auxiliary constructions, different to the houses for what they should do a previous investigation about their uses, materials and forms of construction, locations, etc.
- **"Forgotten heritage"**. Make an inventory (in the neighbourhood or in the town) of popular constructions that they consider would need recovery and restoration (with photographs, brief description and location on the map). Some suggestion of new uses or restoration measures can be associated to stop its progressive deterioration.
- **"Old occupations and trades"**. Again, dialogue with grandparents or any other older person can be used to compile traditional trades that have disappeared or are about to become extinct. Then the trades will be divided into groups to make each of them an investigation into one of them (buildings and constructions associated with each trade, how they carried out their work, the utensils and implements they used, the existing vocabulary around each trade, etc.).
- **"Making him know"**. Propose the preparation of a magazine, a documentary or the form of expression they decide to capture the main information resulting from the entire educational program on popular architecture, including interviews, recordings to their elders ... to teach it.
- **"Collective identity"**. The comparison with other countries in different parts of Europe can be disseminated and promoted, inviting them to carry out a similar program to exchange results, which will allow discovering similarities and differences, enriching their popular cultural heritage and creating feelings of collective identity.

SECONDARY

- **"Popular architecture in old photos"**. Each student will select several photographs of the family albums of their grandparents and great grandparents in which buildings or popular constructions appear, trying to find out to which places correspond the photos and what type of constructions are in order to make a brief review of each one. A collective exhibition can be organized. In class we will work on the changes in popular architecture, the materials and techniques used, etc.
- **"Interviewing wise people"**. Prepare a list of questions to ask your grandparents or any other older person about traditional architecture.
- **"A material, a climate ... a result"**. Research on the traditional architecture of your locality or region, asking about the main construction elements, how the houses were designed, if they were adapted to the climate of the place and reflecting on the reasons for all. If it is possible to organize an excursion to get to know some constructions of the environment on the spot.
- **"Let's give them a new life"**. For some of the buildings located in the previous activity that are in disuse students can think of ideas about new uses for which they could be used, facilitating their conservation.
- **"Expanding horizons"**. Complete the research looking for other construction styles in other regions of the country to create a multimedia mural that includes a map of the country with images of some of these typical constructions.

- **"Building Europe"**. Propose to educational centres in other countries that carry out the previous activity by drawing on the map of their country the main traditional popular constructions, and in turn contact with other new countries to propose the same activity, coordinating to try to compose a complete map of Europe with all the most representative traditional architecture. The final result will allow us to discover similarities and differences, reflect on the reasons for them to enrich their popular cultural heritage and create feelings of collective identity.

MODULE 9 ETHNOGRAPHIC HERITAGE, TRADITIONAL KNOWLEDGE AND POPULAR CUSTOMS



PRIMARY:

- **"Popular saying"**. Collect traditional sayings known in their families. Analyse their meaning in the classroom by grouping them by topic. Many of them refer to traditional uses and trades, to the seasons and meteorology, traditional festivals, etc. so they can give rise to reflection on the changes in lifestyles and on the importance of preserving popular knowledge and customs.
- **"My own story"**. Narrating his family autobiography by previously investigating his family origins (where his maternal and paternal families come from, what his grandparents used to do, how they lived, what were the typical foods, entertainments, parties, sayings used in family, etc.). Create a story by choosing a technique to tell it trying to integrate some of the questions found. Share and exchange these stories with children from other regions or European countries.
- **"Festival of traditional song"**. Sing traditional songs from the region that grandparents or great-grandparents can teach them and even help them rehearse. Prepare a small repertoire to show in a residence for the elderly taking advantage of talking to them and families about the songs (when they sang, what memories they brought to them, how they learned them, etc.)
- **"Time to play"**. Each territory has some traditional games and sports often unknown by young people. It is proposed to hold a workshop to find out the rules and materials necessary for some of them (again old people will have much to contribute), even to elaborate them when possible, to finally practice them in physical education classes, recreational moments, etc.

- **"Our festival, our culture"**. Make a list of festivals and popular fairs in the region by doing a research group on some of them. You can recreate some representative object of these celebrations, associated with music, dances, clothing, typical food, etc.
- **"Handmade"**. Meeting with a craftsman who manufactures or makes one of those objects represented in the previous activity to see the process of elaboration and know all the knowledge associated with this craft process that is normally transmitted from generation to generation.
- **"Popular Culture Days"**. Organize in the school a traditional cultural days or festivals in which to expose many of the works resulting from the activities and organize performances, exhibitions and games with popular knowledge worked on the program.

SECONDARY:

- **"As my grandmother used to say"**. Collect vocabulary, legends, stories, sayings, proverbs, riddles and songs from the region through the oral or written testimonies of the elderly of each family or community.
- **"Interview with your grandparents"**. Prepare a questionnaire about old trades, customs and traditions that have stopped being practiced in order to subsequently raise the elders of the family or the community.
- **"The old family album"**. Each student will select several photos of the family albums of their grandparents and great grandparents, as historical and cultural records. In class we will work on the changes detected in lifestyles, utensils, crafts, clothes, etc. A title will be given and a brief explanatory legend will be written about each one of the photos and a collective exhibition will be organized with the photographs that will be complemented with some posters with messages about the importance of the collective memory and the conservation of the traditional culture.
- **"A delicious visit"**. Organize an outing to a traditional food fair in the region and/or visit a place where they are made.
- **"Traditional recipe book"**. The previous activity can be complemented with the preparation of a recipe book of traditional cuisine, again with the help of their families and elderly people, who can provide information on dishes that were common in the traditional cuisine of their region. It can be interesting to share and compare these recipes with those of other regions or countries in Europe and analyze similarities and differences.
- **"Mask workshop"**. Activity to make known the masquerades and other winter celebrations related to the carnival, popular festivals very widespread in different countries of Europe.
- **"Debate: The good life"**. Compare the traditional lifestyle (based on self-sufficiency, neighbourly relations and more community customs) with the current lifestyle. Work first in small groups to organize a joint debate that will allow us to reflect on how the climate and environmental conditions influence in general on the people character, on the ways of using the environment and on popular customs.
- **Nomination of a tradition or popular knowledge to the list of World Cultural Heritage**. Invite the class to choose one or more nominations to be part of the UNESCO World Heritage List as a unique or exceptional testimony of a cultural tradition, a culture or a civilization.
- **"Upload it to social networks"**. Take photos, short videos or even a complete documentary of the previous activities for the students to broadcast them through social networks.

Part 2: Educational activities



Block IV

MANAGEMENT AND CONSERVATION OF EUROPEAN CULTURAL HERITAGE

Module 10: Heritage preservation.
Use and enjoyment.

BLOCK IV MANAGEMENT AND CONSERVATION OF EUROPEAN CULTURAL HERITAGE

MODULE 10 HERITAGE PRESERVATION. USE AND ENJOYMENT

10.1. 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
- Favour 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.
- Reforzar la comunicación, la participación y la identidad europea a través del patrimonio

10.1. OBJETIVOS

PRIMARY:

- **"My definition"** Each participant writes on a piece of cardboard what the concept of heritage means by giving a definition in his own words. Afterwards, some dynamics will be made, for example, by exchanging the cards, in order to comment on the different ideas included in the set of definitions. We will try to draw a joint definition.

- **"Whose heritage is it? Who cares for it?"** Debate about who has the responsibility of taking care of the heritage by reflecting on the fact that it is a common good and a collective responsibility.
- **Photo contest "Know your cultural heritage"**. Organize a photo contest at the School about the cultural heritage of the students, establishing a basis and making it clear that the themes of the photographs can correspond to any type of heritage, material and immaterial. It will be valued not only the quality of the photographs, but also the title and the message they have, as well as the additional information that they collect in a file corresponding to the elements collected in the images (if they have some kind of official protection, which organism grant, who is the responsible for the management, etc.)
- **"Connecting the heritage"**. Activity to contact through Internet with schools of other countries of the European Union, proposing to the students of the same level to carry out the Photography Contest in their school and exchange results (all photographs with their cards if not at least those that are preselected in a first phase or the winners ones) as a way to broadcast the European heritage and its management. You can choose several different countries to try to contact by email with some schools. Even encouraging that these schools do the same trying to establish in this way networks as extensive as possible.
- **Visit to a monument, museum, archaeological site, etc.**, in some way encouraging the students to be interested during the visit about the management and conservation of that sites, which entity it depends on, how it is financed, number of visitors who receives, where are they from, etc. You can consider designing a questionnaire on these issues beforehand, which will include all the curiosities you have about these aspects.
- **"Suggestions mailbox"**. There will be a sharing of the suggestions that students have in order to improve the management of the cultural place visited to agree on what are the most interesting global final ideas to contribute by trying to send them via e-mail to those responsible for the conservation of the space.
- **Essay "Cultural heritage and sustainable tourism"** Based on the data from the previous activities, write an essay in which each student reflects and gives his opinion on the economic value of heritage as a tourist attraction and on what kind of measures should be taken to make this activity sustainable .
- **Brainstorm** about examples of cultural heritage elements that students know at the local-regional, national and European levels.

SECONDARY:

- **"My definition"**. Each participant writes on a piece of cardboard what for him the concept of heritage means by giving a definition in his own words. Afterwards, some dynamics will be made, for example, by exchanging the cards, in order to comment on the different ideas included in the set of definitions. We will try to draw a joint definition.
- **"The heritage in my life"**. Try to find special personal memories linked to heritage (related to vacations, popular parties, family celebrations, neighbourhood or town-city festivals, trips, etc). Draw a picture or provide a photo if there is one and describe why it is a special memory.

- **Research activity** on different examples of cultural assets or patrimonial elements: public and private, managed by different entities and with different protection figures at local, regional, state, European or world level ... that the teacher or the students themselves can select. In this way they can get to know the different protection figures and levels of management that exist.
- **Brainstorming** on the elements of the European cultural heritage that the students know, classifying them later in terms of the types of heritage and the categories of protection.
- **"Heritage networks"**. Activity to contact through Internet with schools of other countries of the European Union proposing a survey to the students of the same level on the elements of the patrimony of our country that they know and the examples of their own patrimony that they consider it would be interesting that we knew. You can choose several countries to try to contact by email with some of their schools.
- **"Nominations to the list of World Cultural Heritage"**. The group choose one or more nominations of historic-artistic, archaeological, or ethnographic elements with an importance enough to be part of the list of World Heritage of UNESCO equity, whose main objectives are the identification and protection of heritage sites of exceptional value. A script can be provided with the aspects that must be developed (description of the site, justification of the nomination, conservation, comparative analysis with other similar places,...).

It can be complemented by proposing that same activity to be carried out in other European countries, nominating heritage of their countries and finally sharing results.

- **"The game of the Auction"**. As an excuse to get to reflect on the value of heritage you can start with a simulation of an auction of several known cultural heritage. It will be previously assigned to each student who participates in the auction a huge amount of fictitious money so that they can go trying to buy goods throughout the auction. At the end of this simulation there will be a debate for the students to argue the reasons why they offered more or less money in their bids for the goods, their opinion about whether in reality they could buy and sell these cultural assets, about their real property, other types of values that have besides the economic, etc.
- **"Forgotten heritage"**. Make an inventory in the neighbourhood, in the town or in the city of examples of buildings, monuments or any patrimonial element that they consider would need restoration.
- **"Contest of recovery projects"**. The group will choose one of the buildings inventoried in the previous activity to focus on a project contest for its recovery, including ideas about new uses for the space.
- **Campaign of communication** of the project that is chosen as the best one to make diffusion through brochures, posters, etc. that can even be sent to the administrations responsible for heritage conservation.
- **"Community work"**. If it is possible, it will be very interesting to organize the participation of the group of students in some real work of restoration, recovery, improvement or putting into use of some asset of their immediate environment in which they can collaborate.

