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education



European
Schoolnet

DIGITAL LEARNING IN THE PANDEMIC

Cultural heritage resources
by and for educators



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TABLE OF CONTENT

ABOUT EUROPEANA.....	4
ABOUT EUROPEAN SCHOOLNET	4
ABOUT THIS HANDBOOK.....	4
ART LEARNING SCENARIOS.....	7
Culture Cure: trauma and healing across time and space.....	8
Developing a Culture for Museums in Health and Well-being: Mentalising, the inside story	20
Forms and Colors Victor Vasarely.....	29
DIVERSITY & INCLUSION LEARNING SCENARIOS.....	37
From Disability to Creativity	38
Gender Identity and the Roots of Prejudice.....	43
Home Sweet Home: a Journey of Empathy.....	50
Implementation of “Inclusion Processes through Participatory Photography and Digital Narratives”	68
Numbers in the Dark.....	75
Pink Triangle: History and Memory of LGBTQ+ in European Culture.....	80
We Give Peace a Chance.....	85
ENVIRONMENT LEARNING SCENARIOS	91
Food for Thought: sustainable learning experience	92
Wish you were here: Souvenirs from a journey around the world.....	102
HISTORY LEARNING SCENARIOS	109
From black and white to colour: The memory of our city	110
How the hardware is chasing Moore’s Law.....	117
Implementation of ‘Epidemias en Europa.....	125
Is Censorship Still Here?	129
LANGUAGE SUBJECTS LEARNING SCENARIOS.....	135
A Timeline of women’s rights in Europe	136
Education in the Middle Ages: the Birth of Modern Schooling.....	140
Health Alliance: Mens Sana in Corpore Sano.....	147
Implementation of ‘Do You Like Fruit and Vegetables?’	154
MUSIC LEARNING SCENARIOS	161
Photism: Creating Music Through Artworks	162
The Encounter of Body and Music	167
PHILOSOPHY LEARNING SCENARIOS.....	171
The World We Want	172
STEAM (STEM+ARTS) LEARNING SCENARIOS	181
Bites: when nutrition meets SDGs.....	182
Connecting Generations through Stories	192
Playing with cards in Mathematics.....	201

ABOUT EUROPEANA

[Europeana](#) is Europe's platform for digital cultural heritage, empowering cultural heritage institutions to share their collections with the world. Through the Europeana website, millions of cultural heritage items from around 4,000 institutions across Europe are available online. We work to share and promote this heritage so that it can be used and enjoyed by people across the world. Our work contributes to an open, knowledgeable and creative society. Europeana was launched by the President of the European Commission in November 2008. Its mission from 2020 onwards is to empower the cultural heritage sector in its digital transformation.

ABOUT EUROPEAN SCHOOLNET

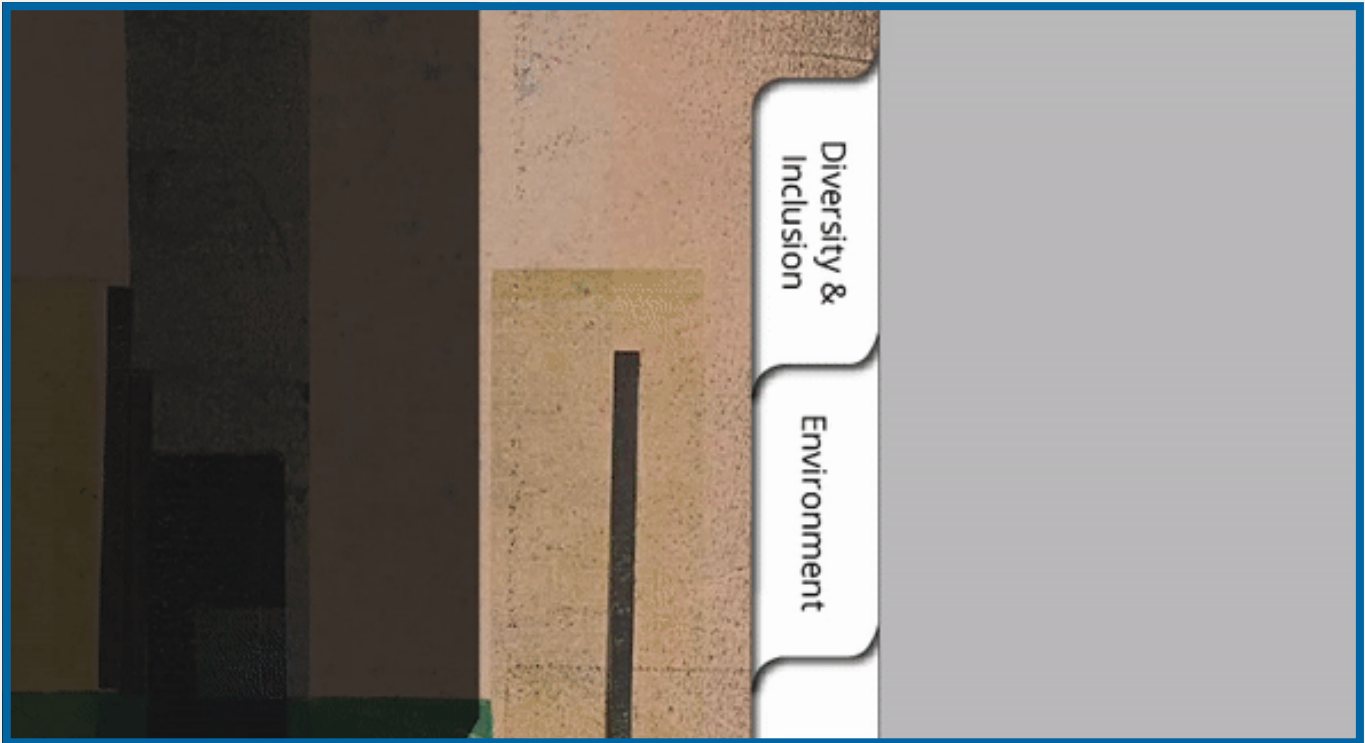
[European Schoolnet](#) (EUN) is a network of 34 Ministries of Education whose mission is to support schools, teachers and stakeholders in Europe in the transformation of education processes. Since its founding in 1997, EUN has used its links with Education Ministries to help schools become effective in the pedagogical use of technology, equipping both teachers and pupils with the necessary skills to achieve in the digital society.

ABOUT THIS HANDBOOK

During the 2020–2021 academic year, the global pandemic gave the Europeana community of educators the opportunity to become more relevant in their work of integrating digital culture in learning practices and to grow even further. Events such as the [Europeana Education Competition 2021](#) and the new MOOC [Digital Education with Cultural Heritage](#) created additional online opportunities for professional development, opening Europeana to even more educators interested in using digital technologies and new pedagogies with quality content. For this reason, we have created this handbook to showcase the best practices of the year and help colleagues all over Europe to find innovative ready-to-use educational material. We are confident that these resources will support educators during the next school period for online, offline and hybrid teaching and learning environments.

BROWSE

This handbook takes inspiration from the [Teaching with Europeana Blog](#), and just like the Blog, focuses on eight topics: Art, Diversity and Inclusion, Environment, History, Language Subjects, Music, Philosophy, STEAM (STEM + Arts). On the right hand side of each section, you will find the eight topic headings, organised in an address-book style. Click on a heading to go that section.



EXPLORE

Discover Learning Scenarios (LS) and Stories of Implementation (Sol), signaled by blue or beige headings respectively. These resources not only relate to a topic, but also introduce categories related to them; the different color dots at the top indicate and highlight the Categories found in each LS or Sol. Hover your mouse pointer over the dots below to discover all the 7 categories.

Sample Resource

We hope that you can implement this handbook both online and offline, and that it will be useful and beneficial for your teaching activities.

Art Learning Scenarios

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Culture Cure: trauma and healing across time and space

Europeana Learning Scenario

(Museum Educators)

TITLE

Culture Cure: trauma and healing across time and space

AUTHOR(S)

Eleni Vasilaki (Elena Vasilakis)

ABSTRACT

During 2020 everything was marked by the COVID-19 pandemic, with profound new realities and traumas. The students have to understand how to use critical reasoning, analyse their emotions, apprehend the consequences, overcome the obstacles and heal. Last year we saw research underlining how experiencing art and museum visits can help our health, and after the COVID-19 [Shock in Culture](#) that has seen museums close or partially open with fewer activities and staff and visitor reduction, it is necessary to boost museums' role in our lives. Especially when research focused on kids', teenagers' and adults' emotions, thoughts, and psychology during these troubled times shows the important relationship between the arts and well-being. For example, it is hard to imagine quarantine without books, films or music. Reflect also on what we miss most (socialising, our routines, walks, concerts, etc.) and how a learning scenario that could be implemented inside a museum, a classroom, or online could help keep this connection alive. In sync with Bloom's taxonomy, interlacing new technological tools with participatory and constructive pedagogy, Culture Cure is focused on: a) showing how multicultural artists or traditions have portrayed different kinds of traumas and healing through history (connectivity, cultural awareness, empathy); b) connecting online and offline artefacts in a hybrid learning activity (edutainment, gamification); c) providing new tools and skills to the students; d) helping the students connect with their emotions and thoughts while giving them tools to express them or understand them (storytelling, augmented reality, project method) in the hope of being a useful and creative way to empower both students and culture. The students learn to recognise emotions and meanings in the arts, compare and contrast information, relate to artwork and their inner emotions, reframe their understanding seek for cultural content and finally develop new art. To conclude, this learning scenario, hearing the need to keep art in our lives and to underline its healing effect, aims at culture awareness and empathy, stress relief and student empowerment.

KEYWORDS

Cultural cure, empowerment, multicultural-awareness, storytelling, edutainment

TABLE OF SUMMARY

Subject	This learning scenario is connected to specific subjects of the Greek National Curriculum of Gymnasium and Lyceum such as Art, History, Geography, Science, Literature, Biology, Sociology and Technology. Also due to its wide subject range and hybrid, open and participatory design, it could be connected to many different curriculum subjects.
Topic	Manifestation of trauma and healing in art.
Age of participants	13-18 (it could be applicable to any age group, with the appropriate modifications, as it is people-oriented).
Suitable setting for implementation	This learning scenario could be implemented in the museum's physical environment (inside or outside) or online. If it is implemented inside/outside the museum, suitable equipment is needed for its implementation, for example: to present the digital cultural heritage artefacts, augmented reality application equipment is needed, such as screens, tablets, smartphones or computers. This learning scenario could be implemented in a relaxed environment like an auditorium, yard, open space in an exhibition room, where participants could be free to walk, stand up, isolate themselves or be in smaller groups. If it is implemented online you will need computers or smartphones or tablets with camera and microphone.

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM (STEM+Arts)

Activity time	1 hour 15 minutes
Online educational material	<p>Online self-assessment quizzes for example use of Google Forms (example IntroP2-ex2) interactive presentation software for example Mentimeter, Kahoot Additional tools like: YouTube, Google Arts & Culture, Historiana, Cmap</p> <p>Chosen artefacts of your museum's collection that serve the purpose of this learning scenario [for example a painting, a lullaby for getting well, a healing text-spell of old tradition, personal items that express a story of trauma or/and healing, a video of an interviewer who shares his/her story (oral history), a technological object, a plant from the museum garden that has pharmaceutical use/properties, etc.] in a presentation or part of the online educational material tools (use in Mentimeter for example).</p>
Offline educational material	<p>Self-assessment printed quizzes Additional learning materials (e.g., posters, cards, books that show pictures of artefacts)</p> <p>Technology equipment: computers, tables, smartphones, screen</p> <p>Other educational materials: paper, colours, scissors, ruler, marker, whiteboard, cardboards, glue, etc.</p>
Europeana resources used	<p>Suggested Europeana resources:</p> <p>Adopted Children (1922) - American Jewish Joint Distribution Committee People await the opening of a soup kitchen- American Jewish Joint Distribution Committee Kirche St. Maria vor dem Teyn,Möbius - Walter (Herstellung) (Fotograf) Algesimeter, Germany (1875-1900) -ScienceMuseum,London Chinese watercolour: massage for shoulder pain -Wellcome Collection Treatise on relief of pain by drugs -Wellcome Collection Herakles -University of Bologna Tyche -University of Bologna Nina's Art Story of Displaced People- Europeana Foundation Feeling at home in a new home -Macrameul de acasa, Europeana Foundation Benin, Africa: a healing ceremony during which patients are swept with brooms after their illness has been driven into some chickens-Wellcome Collection</p>

LICENSES

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INTEGRATION INTO THE CURRICULUM

This learning scenario is connected to specific subjects of the Greek National Curriculum of Gymnasium and Lyceum such as Art, History, Geography, Science, Literature, Biology, Sociology and Technology.

AIM OF THE EDUCATIONAL ACTIVITY

By the end of the educational activity participants should be able to understand the importance of culture in our lives, to recognise emotions and meanings in arts, and compare and contrast cultural content. Also, the students will be able to relate to artworks and their inner emotions, reframe their understanding, seek for cultural content and finally develop new art. After completion, the students will be empowered to act through experience and to understand and create work in sync with their feelings. They will also gain new skills, will be able to use digital tools for their own projects, and understand how communities have chosen to express different aspects of trauma and healing in their manifestation through art, too.

OUTCOME OF THE EDUCATIONAL ACTIVITY

Participants will be able to make their own art which will be the final outcome implementing the correlation of new tools and their own experiences, comparison of trauma and healing through time and space (cultural awareness), experience with new tools, to evaluation of their own work and that of others.

(I suggest using Bloom's taxonomy of educational objectives while working with this learning scenario.)

21ST CENTURY SKILLS

- Critical thinking: participants are actively engaged in the whole process, they reflect on practice, and their actions form the next stages of the learning scenario.
- Creativity: participants create their own piece of art.
- Media and technology literacy: in this learning scenario, hybrid technical methods are used to advance participants' interaction with new technological tools (like software, augmented reality, video making, cognitive online maps, etc.).
- Communication: oral and written communication, also individual and group activities, aiming to increase the participants' communication.
- Collaboration: the learning scenario gives a fair share of collaborative work (oral and written).
- Productivity: even at an early stage, participants are co-creators of the content and procedure of this learning scenario, they present their work orally, they create concept maps, and their own piece of art.

Art
Diversity & Inclusion

ACTIVITIES

Name of activity	Procedure	Time
Introduction	<p>PART 1 (Perception, understanding, brainstorming, open discussion) (offline) The Museum Educator (ME) introduces the topic by writing the concepts of Trauma and Healing on the white board using a marker (central) and asks the participants to share their thoughts and talk about what they perceive. Following their answers, the ME draws a cognitive-conceptual map using their input (example: See Annex IntroP1-ex1). (online) The ME shares his/her screen, introduces the topic using Cmap and inserting the concepts of Trauma and Healing, and asks the participants to share their thoughts and talk about what they perceive. Following their answers, the ME draws a cognitive-conceptual map using their input (example: See Annex IntroP1-ex2).</p>	10'
	<p>PART 2 (Perception, understanding, self-assessment) (offline) The ME introduces the self-assessment questionnaire he/she made to address the specific project in paper format (example: See annex IntroP2-ex1) and lets the participants complete it. (online) The ME introduces the self-assessment questionnaire he/she made to address the specific project using online tools/software like the example made in Google Forms (example: See Annex IntroP2-ex2) and lets the participants fill it in.</p>	5'
Culture travels	<p>Self-assessment questionnaire has been designed simply to make students form their previous knowledge or misconceptions into cognitive shapes, so that the ME will gain a brief idea of it, and build from there, making the necessary bridges. An example of this is given. ME could use his/her museum photos or physical objects too.</p> <p>(offline) The participants are presented with a combination of chosen artefacts and/or images and/or music and/or texts and/or videos that relate to types of trauma and healing expressions coming from different cultures and/or communities. At this point the ME could use posters, TV, CDs, computer, screen and printed copies of images (cards) (example: See Annex CultureTravels-ex1).</p>	10'
	<p>(online) The participants are presented with combination of chosen artefacts and/or images and/or music and/or texts and/or videos that relate to types of trauma and healing expressions coming from different cultures and/or communities. Here the ME could use YouTube, meeting software, Europeana, Historiana, etc. (example: See Annex CultureTravels-ex2).</p> <p>Suggestion: choose different kinds of art – paintings, texts, sculptures, and up to two different cultures/communities per category (trauma-healing).</p>	

Environment
History
Language Subjects
Music
Philosophy

STEAM
(STEM+Arts)

Name of activity	Procedure	Time
Phoenix	<p>(offline) Using the method of open conversation participants are asked to express orally</p> <ol style="list-style-type: none"> 1. The need to make/portrait trauma / healing 2. If they can imagine different kinds of trauma / healing 3. If they want to express a personal story (about trauma/healing), and how they imagine portraying it. (Sharing must be volunteering. It is recommended not to make someone share, but instead to organise a safe, open environment with empathy. Access this topic by using information from Intro if needed) <p>(online) Using digital tools/software like Mentimeter participants are asked to express orally</p> <ol style="list-style-type: none"> 1. The need to make/portray trauma/healing 2. If they can imagine different kinds of trauma/healing 3. If they want to express a personal story (about trauma/healing), and how they imagine portraying it. (Sharing must be volunteering. It is recommended not to make someone share, but instead to organise a safe, open environment with empathy. Access this topic by using information from Intro if needed.) 	20'
Culture Cures?	<p>PART-1</p> <p>(offline) Participants get a printed half-filled assessment (project) that could be an individual or group assessment. The project has printed photos or/and stickers or/and QR codes (use in augmented reality application) representing different works which express trauma and healing in history. Participants have to use Europeana/Historiana/search engines and investigate their stories (if not enough time. could be homework/continuing activity). (example: See Annex CultureCures-ex1)</p> <p>(online) Participants get a half-filled assessment (project) that could be an individual or group assessment. The project has photos or/and stickers or/and QR codes (use in augmented reality application) representing different works which express trauma and healing in history. Participants have to use Europeana/Historiana/Search engines and research about their stories (if time is not enough could be homework/continuing activity, example CultureTravels-ex2)</p> <p>PART-2</p> <p>(offline) Participants have to choose one work of art from the given project. Afterwards they will make their own artwork to express either a trauma or a healing personal event. They could paint something, create a collage, synthesise music, write a poem/text, dance, etc., which they could present. They will write a small review of up to 250 words, comparing or contrasting, or mentioning how they were inspired by this specific work of art (if not enough time, could be homework/continuing activity).</p> <p>(online) Participants have to choose one work of art from the given project. Afterwards they will make their own artwork to express either a trauma or a healing personal event. They could paint something, create a collage, synthesise music, write a poem/text, dance, etc., which they could present. They will write a small review up to 250 words, comparing or contrasting, or mentioning how they were inspired by this specific work of art. Digital tools for video/presentation, etc. should be used to share the artwork (if not enough time, could be homework/continuing activity).</p>	15' + 15'

PARTICIPANTS' FEEDBACK

Add here the method with which participants will be able to give you feedback and discuss the activity, if any is foreseen.

EDUCATOR'S REMARKS

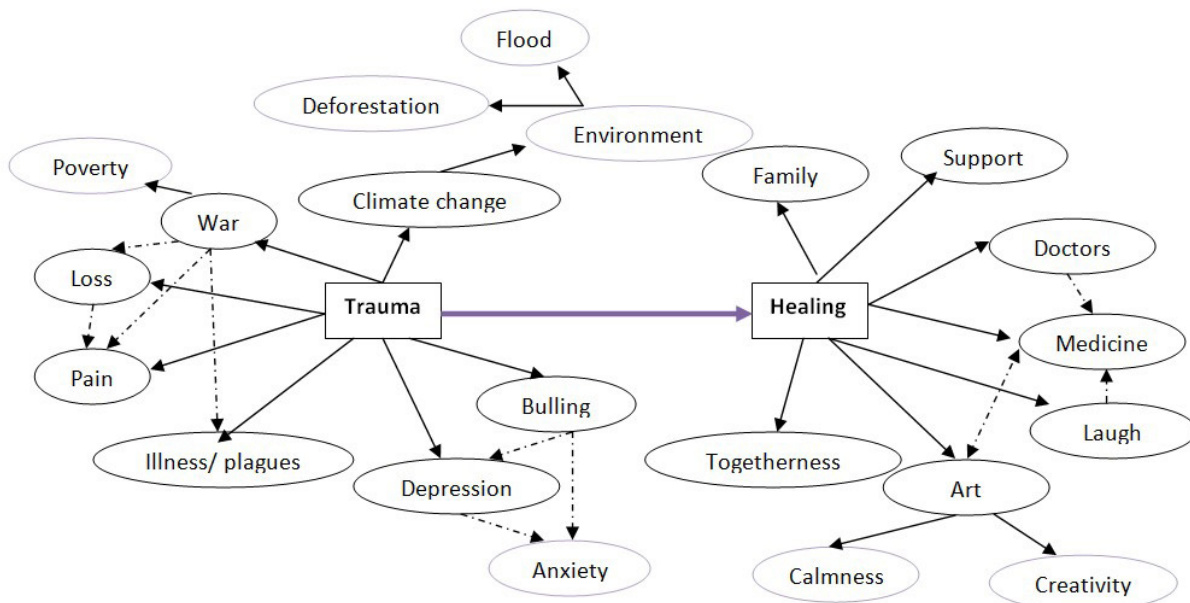
Add here your comments and evaluation AFTER the implementation of this activity. You can always use a rubric for self-assessment.

ANNEX

Introduction Part 1

This LS could be adapted. Because its theme is connected to so many different aspects, its structure is solid and flexible and it could occasionally be simpler, more complex, theme-oriented or general, according to the ME's input and vision. That is why this LS is accompanied by two different approaches (online-offline), multiple examples/materials and strongly suggests the use of different tools to promote a hybrid methodology of implementation.

Example 1: General approach, the conceptual map is made by the connections that participants acknowledge or suggest (here are some themes as paradigms, and the connections that hypothetically result).



(Offline made with marker on the whiteboard)

Art

Diversity & Inclusion

Environment

History

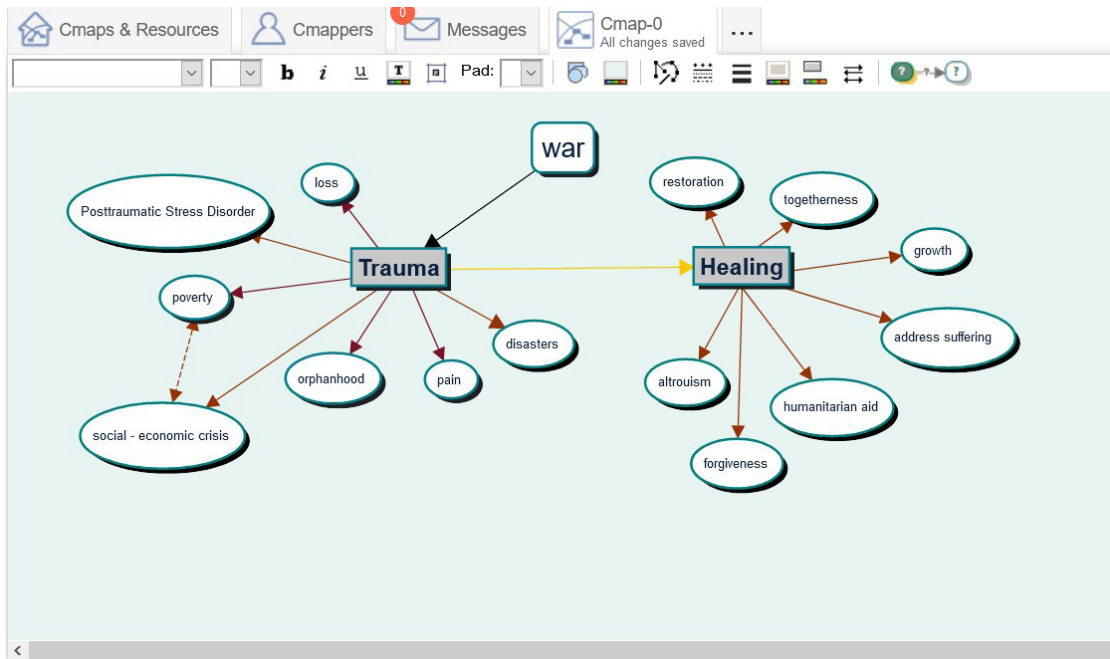
Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Example 2: The central theme is war. The conceptual map is made by the ME using Cmap tool (<https://cmapcloud.ihmc.us>) with participants' input (here are some concepts, and the connections that hypothetically result).



(Made online with [Cmap](#))

Introduction Part 2

Example 1

1) What do you think when you hear the word 'trauma' (what immediately comes to mind)? Choose from the list what is true for you.

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Pain | <input type="checkbox"/> Psychology |
| <input type="checkbox"/> Doctor | <input type="checkbox"/> Wound |
| <input type="checkbox"/> Hospital | <input type="checkbox"/> Loss |
| <input type="checkbox"/> Your family / your mother, etc. | <input type="checkbox"/> Healing |
| <input type="checkbox"/> Vaccine | <input type="checkbox"/> Loneliness |
| <input type="checkbox"/> Helpfulness | <input type="checkbox"/> Resilience |
| <input type="checkbox"/> Art | <input type="checkbox"/> Progress |
| <input type="checkbox"/> Illness | <input type="checkbox"/> War |
| <input type="checkbox"/> Environment | <input type="checkbox"/> Hug |
| <input type="checkbox"/> Adulthood | <input type="checkbox"/> Togetherness |
| <input type="checkbox"/> Other | |

2) What do you think when you hear the word 'healing' (what immediately comes to mind)? Choose from the list what is true for you.

- | | |
|---------------------------------|-------------------------------------|
| <input type="checkbox"/> Pain | <input type="checkbox"/> Psychology |
| <input type="checkbox"/> Doctor | <input type="checkbox"/> Wound |

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> Hospital | <input type="checkbox"/> Loss |
| <input type="checkbox"/> Your family / your mother, etc. | <input type="checkbox"/> Healing |
| <input type="checkbox"/> Vaccine | <input type="checkbox"/> Loneliness |
| <input type="checkbox"/> Helpfulness | <input type="checkbox"/> Resilience |
| <input type="checkbox"/> Art | <input type="checkbox"/> Progress |
| <input type="checkbox"/> Illness | <input type="checkbox"/> War |
| <input type="checkbox"/> Environment | <input type="checkbox"/> Hug |
| <input type="checkbox"/> Adulthood | <input type="checkbox"/> Togetherness |
| <input type="checkbox"/> Other | |

Art

Diversity & Inclusion

3) Are museums connected to concepts like trauma and healing?

- Yes No Maybe I don't know

Environment

Example 2

Introduction Part2

quiz example

1. What do you think when you hear the word 'trauma'? (What immediately comes to mind?) Choose from the list what is true for you.

- pain
- doctor
- your family / your mother etc
- enviroment
- vaccine
- helpfulness
- art
- illness
- environment
- adulthood
- psychology
- wound
- loss
- healing
- loneliness
- resilience
- progress
- war
- hug
- togetherness

Other _____

History

Language Subjects

Music

Philosophy

2. What do you think when you hear the word 'healing'? (What immediately comes to mind?) Choose from the list what is true for you.

- pain
- doctor
- hospital
- your family/ your mother etc.

STEAM (STEM+Arts)

- vaccine
- helpfulness
- art
- illness
- environment
- adulthood
- psychology
- wound
- loss
- trauma
- loneliness
- resilience
- progress
- war
- hug
- togetherness

Other _____

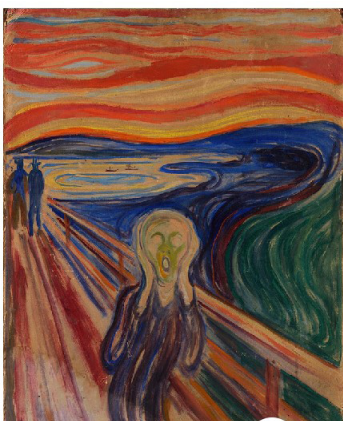
3. Are Museums connected to concepts like trauma and healing?

- yes
- no
- maybe
- i don't know

(Made using Google Forms)

Culture Travels

Example 1: Here is an example of cards that could be made by the ME, to address a specific theme and be shown to participants.



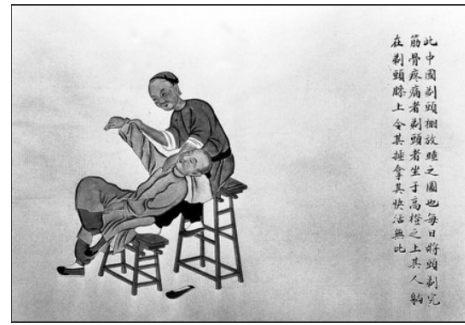
[The Scream](#) by Edvard Munch, Painting
© Munch-museet, Ellingsen Gruppen



Card 2: [Herakles](#), statue
University of Bologna



Card 3: [Massage for shoulder pain](#), Chinese watercolor
Wellcome Collection



Card 4: [Adopted children and caretakers pose outdoors for a group portrait](#), Rezhitsa, Latvia - European Collections
American Jewish Joint Distribution Committee

(Offline made with marker on the whiteboard)

Examples of themes:

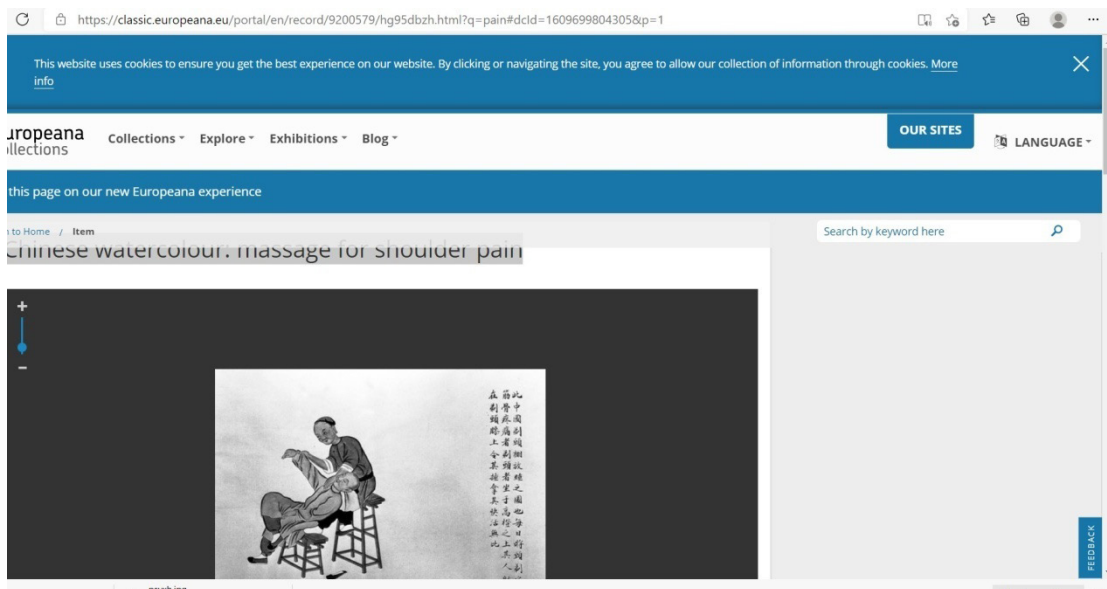
Card 1: environmental issues, the scream of nature, can we hear it? How? (ex. Climate change, endangered species etc)

Card 2: strength, risk, and struggle. How we can react to problems? Is problem solving an essential skill?

Card 3: Physical pain, healers then and now. Healing practices etc.

Card 4: war, social change, loss, orphaning, help, social inclusion, new infrastructure, family

Example 2: For the online activity, the ME uses the Internet, Europeana and Google Arts and Culture database. Via screen share, he/she shares those images.

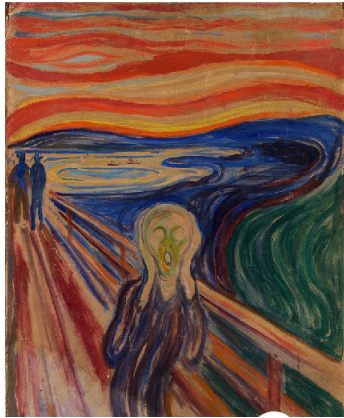


Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

CultureCures

Part 1

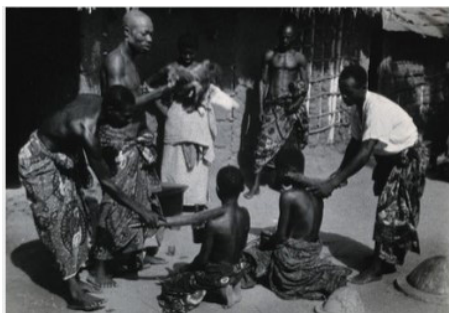
Example 1: Here is an example of cards that could be made by the ME, to address a specific theme and be shown to participants.



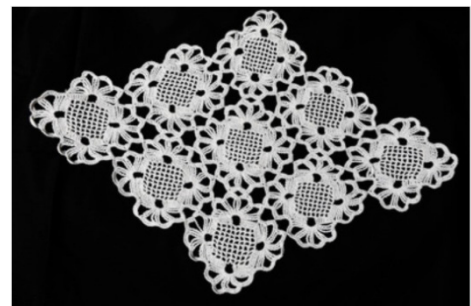
[The Scream](#) by Edvard Munch, Painting
© Munch-museet, Ellingsen Gruppen



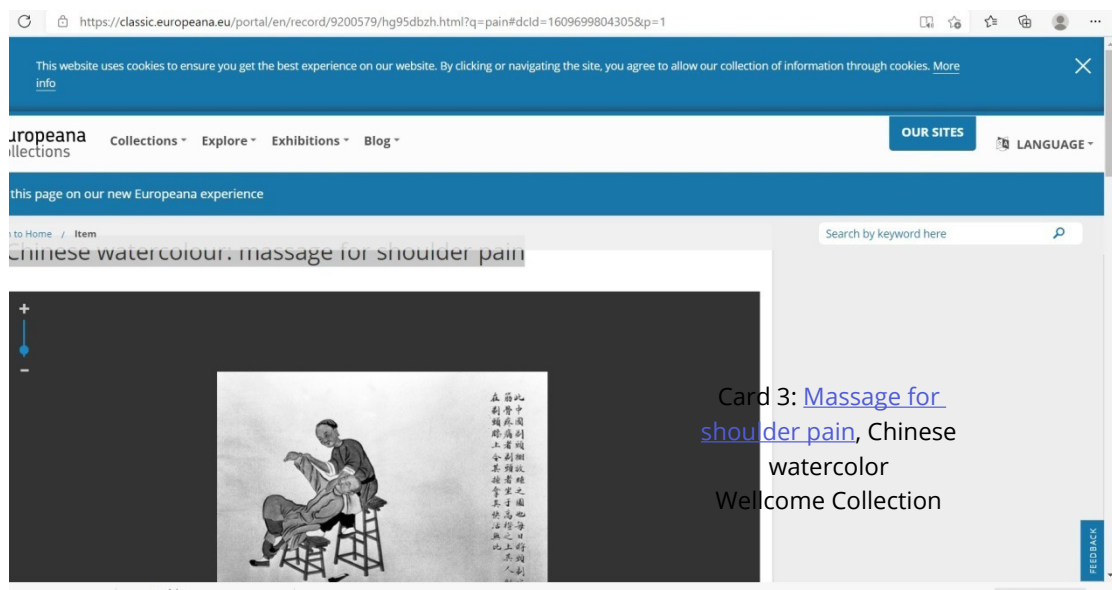
Card 2: [Herakles](#), statue
University of Bologna



Benin, Africa: [a healing ceremony](#) during which patients are swept with brooms after their illness has been driven into some chickens
Wellcome Collection



[Feeling at home in a new home](#)
Europeana Foundation



Card 3: [Massage for shoulder pain](#), Chinese watercolor
Wellcome Collection

Developing a Culture for Museums in Health and Well-being: Mentalising, the inside story

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Europeana Learning Scenario

(Museum Educators)

TITLE

Developing a Culture for Museums in Health and Well-being: Mentalising, the inside story

AUTHOR

Katerina Mavromichali

ABSTRACT

What happens when somebody's else's story becomes your experience? How do we achieve self-awareness and a better connection with our communities at a local and global level? Museums, a new field in health, function as a 'secure base' with a strong relational role and a positive emotional attachment. They enable safe exploration and expression of feelings, thoughts, experiences and behavioural patterns, and thus build resilience and create new learning. Mentalising is a life asset for understanding relational experiences. In response to the COVID-19 pandemic, museums are presented as part of the recovery, as an essential resource for social and emotional well-being, through a theory of change in cultural policies and social responsibility, and via a re-consideration of space and interaction. Interdisciplinarity, multimodality, a synergetic culture and a holistic and evidence-based approach lie at the heart of museum research and practice for the development of this learning scenario.

KEYWORDS

Empathy, mentalising, well-being, socially engaged practice, health humanities

TABLE OF SUMMARY

Subject	This learning scenario, a methodology and a way of thinking and working, inspired by the author's experience in bridging museum and art therapy research and practice, brings therapeutic activities in museums, provides virtual options for implementation, looks into the multilayered impact of human emotions and explores the museum as a mediator, a socially-engaged, active, containing setting. In today's interconnected environment, this learning scenario brings art, museums, learning, health, and wellbeing together through a creative approach. It is a project-based, cross-curricular learning scenario that has the potential to enrich a variety of subjects: English, art and design, humanities, social sciences, communication, psychology, science etc.
Topic	Mentalising and the relational role of museums: a pathway towards wellbeing
Age of participants	10 -12-year-olds
Suitable setting for implementation	This learning scenario creates cultural experiences both in the physical museum environment and in new online spaces and visual gatherings, in small groups, coordinated by a museum educator-facilitator. A co-facilitator is needed in the case of a larger group in a real museum setting. It is addressed to young people and families too. Screens, tablets or smartphones and an online video conference system will be needed for the online aspects of the programme.
Activity Time	1h 30min. x 4 sessions

Online educational material	<p>Europeana, as the online museum setting that embraces digital change and cross-pollination of ideas.</p> <p>Selected digital artworks from the museum collection of the educator's choice following the concept of the learning scenario.</p> <p>For the online implementation of the learning scenario, Padlet, and 'padlet canvas' more specifically can be used for the brainstorming activities and for making connections. It provides the possibilities of picking files, making links, drawing when there isn't the possibility for the real ArtBox, as well as of archiving which is very important for reflection in the sessions' continuum. 'Padlet grid' can organise the participants answers in nice clean rows and help build group community. 'Padlet backchannel' can be used when participants want to post anonymously. Popplet is another tool to organise information visually and to envisage relationships between ideas offering the options of drawing, writing, adding pictures, making links, adding comments, archiving etc. Mentimeter is a tool that helps check participants' understanding by collecting answers and sharing ideas, e.g., the word-cloud which puts together all the ideas of the participants. Zoom is a cloud platform for video-audio conferencing which provides the options of chat, reactions, presenting and sharing material online, showing artworks on camera as well as splitting the team into breakout rooms for collaboration purposes and returning to the initial group upon completion of the work.</p>	Art
Offline educational material	<p>A 'seminar board' or large pieces of paper and markers for group activities. Pen, pencil, paper for individual work.</p> <p>'ArtBoxes' containing a variety of drawing materials in an array of colours, e.g., pencils, colour pencils, crayons, oil pastels, felt pen, drawing paper, sketchbook. Optional materials: charcoal, found objects, natural materials, play dough, solid poster paints, as well as glue, scissors and pre-structured materials like magazine pictures, newspapers, photocopied images, torn paper, pipe-cleaners, multicolour mini craft sticks, string, papers in various types, textures and colours, soft materials as well like cotton, multicolour threads etc. for collage purposes. ArtBoxes, as well as sharing ideas and experiences on a board, foster connection and strengthen bonds between the members of group.</p> <p>Selected artworks from the museum collection of the educator's choice following the concept of the learning scenario.</p> <p>Suggested resources for educators' theoretical preparation:</p> <p>Bateman, A.W. & Fonagy, P. (2012). Handbook of Mentalising in Mental Health Practice. American Association Psychiatric Association Publishing: Arlington, VA.</p> <p>Bowlby, J. (1988). A secure base. Routledge: London & New York.</p> <p>Chatterjee, H. & Noble, G. (2013). Museums, Health and Wellbeing. Routledge: Oxon & New York.</p> <p>Coles, A. & Jury, H. (eds.) (2020). Art Therapy in Museums and Galleries. Reframing Practice. Jessica Kingsley Publishers: London & Philadelphia.</p> <p>Fancourt, D. & Finn, S. (2019). What is the evidence on the role of the arts in improving health and wellbeing? A scoping review, World Health Organization, Geneva.</p> <p>Hall, L., Hume, C. & Tazzyman, S. (2016) 'Five degrees of happiness: Effective smiley face likert scales for evaluating with children'. In Proceedings of the 15th International Conference on Interaction Design and Children, University of Sunderland, UK, 311-321.</p> <p>Fonagy, P. & Allison, E. (2011). What is mentalisation? The concept and its foundations in developmental research and social-cognitive neuroscience.</p> <p>Kahn, P. and Kellert, S. (eds.) (2002). Children and Nature: psychological, sociocultural and evolutionary investigations, The MIT Press.</p> <p>King, St. & Camic, P.M. (eds.) (2016). Oxford Textbook of Creative Arts, Health and Wellbeing: International Perspectives on practice, policy and research. Oxford University Press.</p> <p>Mavromichali, K. (2020). Museums, Health and Wellbeing: The Therapeutic Dimension in Humanities & the Development of Third Space, NEMO EU Presidency online Conference: Museums and Social Responsibility: Values Revisited, 17-18 September 2020.</p> <p>Sounds likes Kandinsky, Play a Kandinsky, Google Arts and Culture in collaboration with Centre Pompidou, Paris.</p> <p>Springham, N., 'Through the eyes of the law: what is it about art that can harm people?', International Journal of Art Therapy, 13, 2008, 65-73.</p> <p>Thomson, L.J. & Chatterjee, H.J. UCL Wellbeing Measures Toolkit.</p> <p>Yalom, I.D. (2005). The theory and practice of group psychotherapy. Basic Books: New York.</p>	Diversity & Inclusion
		Environment
		History
		Language Subjects
		Music
		Philosophy

Europeana resources used

Session 1

[Family matters](#) -Europeana XX. A Century of Change
[Family Life](#) -Victoria & Albert Museum. CC BY
[Reflecting](#) -Victoria & Albert Museum. CC BY
[That!](#)-Victoria & Albert Museum. CC BY
[Playing with Daddy's nose](#) -Victoria & Albert Museum. CC BY
[Development of brain power](#) - Wellcome Collection, CC BY

Session 2

Exploration of Europeana Collections using the Key Words: [Zoo](#) , [Animals](#) , [Nature](#)
 Exploration of Europeana Galleries, such as indicatively: [Horses in art](#), [Oxen](#), [Ohara Koson](#),
[Cats](#), [Rats](#), [Animals](#), [Parrots](#), [Mediaeval Birds](#), [Mediaeval Beasts](#).

Session 3

[Umsomehr \(Even More\)](#) -The Israel Museum, Jerusalem. In copyright-Educational Use Permitted
[Tanzkurven. Zu den Tänzen der Palucca](#) -Deutsche Fotothek. In copyright-Educational Use Permitted

[Tanzkurven. Zu den Tänzen der Palucca](#) -Deutsche Fotothek. In copyright-Educational Use Permitted

[Man on the street \(Analysis of volumes\)](#) -Thyssen-Bornemisza Museum. CC BY-NC-ND

Session 4

Exploration of Europeana Galleries, such as indicatively:
[Cherry blossoms](#), [Fruits from China](#), [Sunny Weather](#), [Spring Flowers](#), [Green](#), [Maria Sibylla Merian](#),
[Autumn in art](#)

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INTEGRATION INTO THE CURRICULUM

Either in relation to arts, cultural and creative curricula etc. or free of any specific framework, this project-based, cross-curricular learning scenario outlines the value of mentalising and highlights working in an empathetic multisensory setting and its key role towards people-powered approaches.

AIMS OF THE EDUCATIONAL ACTIVITY

- To become familiar with Europeana, to move beyond the museum's walls and to develop hybrid forms of engagement.
- To bring out the relational role of museums and to develop experiential learning enriched with therapeutic principles, for example the group as a social microcosm, interpersonal learning, group cohesiveness, connection and disconnection.
- To develop an understanding of dialogue and mentalising experiences within the caring and secure museum setting, that can act as an agent of cultural understanding, social change and well-being.
- To increase confidence and encourage individual and group creative approaches.

OUTCOMES OF THE EDUCATIONAL ACTIVITY

By the end of the educational activity, participants will get familiar with the mentalizing stance and will be able to describe what is an effective mentalizing attitude and explain why it is important in building relationships. They will examine, identify, and name feelings, emotions and will assess and interpret behavioural patterns. They will get familiar with a multi-perspective approach and with ways of evaluating communication, media, and culture. They will develop creative habits of mind and will actively demonstrate ways of thinking that contribute to wellbeing and will apply them to team- and self-directed work. They will contribute to the creation of shared experiences in interpretation, relationship, and connection. They will manage activities that engage mind and body, and will move between physical and online space, from the somatosensory level to feelings, language, and creative expression.

21ST CENTURY SKILLS

The project allows the development of both disciplinary (e.g., art history, history etc.) and transferable skills such as communication, and critical thinking etc.

Communication and social skills: participants fully-engage, synthesise, and implement many aspects of communication in a balanced and flexible way. They get familiar with the mentalizing process and make sense of the relational world around them.

Collaboration: participants make sense of thoughts, feelings, and behavioural patterns, build relationships and reciprocity, and learn to create an environment of trust.

Creativity: participants engage in mind-body activities that facilitate expression. Movements, gestures, sounds, emotional processing, meaning-making, mindfulness, art, and poem making, all have a relational role that enhances the creative process.

Critical thinking: participants get familiar with the procedure of analyzing facts and of the interconnections between emotions, feelings, and thoughts through an all-round approach.

Media & technological literacy: participants use simple technological tools to surpass conventional boundaries of time and space and engage in a social media activity which broadens access, advances communication, learning and creation, and enriches available resources.

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM (STEM+Arts)

ACTIVITIES

Name of activity	Procedure	Time
Session 1	<p>In this learning scenario, a multidimensional path is created for the museum educator-facilitator and the participants to follow. All parameters are set in a moulding process, for example museum learning through a selected use of essential tools and techniques, collecting, ways of curating and of looking at, exhibiting, interpreting, audience development, self-awareness, the different perspectives on the use of self, the creative factor, and the therapeutic framework.</p>	
	<p>Look at the picture!</p> <p>Split the team and work in smaller units. Each group will work with one of the four selected photographs of J. Heywood: 1) Family Life, Black and white photograph mounted on card, 1984. Gelatine silver print, mounted on thick card, Victoria & Albert Museum. CC BY, 2) Reflecting, Black and white photograph mounted on card, 1984. Gelatine silver print, mounted on thick card. Victoria and Albert Museum. CC BY, 3) That! Black and white photograph mounted on card, 1990s. Gelatine silver print, mounted on thick card. Victoria and Albert Museum. CC BY, 4) Playing with Daddy's nose, Black and white photograph mounted on card, 1999. Gelatine silver print, mounted on thick card. Victoria and Albert Museum. CC BY.</p> <p>The educator can get more information from the Europeana Exhibition Family matters -Europeana XX. A Century of Change.</p> <p>Get ready and listen carefully to the participants' responses and narratives.</p> <p>Development of a set of questions: What do you see? What do you think is going on here? How do you feel when you look at it? Do you like it or not? Why? Perhaps it reminds you of something. What do you imagine they are doing/talking about? Would you like to ask them any questions? How are they feeling at this moment? What are their intentions? Are they interested in what the other is saying? What part of the world do you think it is set in? What sounds would you be hearing? What smells would you be smelling? What textures would you be feeling? What is it about this image that really attracts you: colours, shapes, activity? What title would you give to it?</p>	30min.
	<p>What are we doing through this set of questions? We are trying to imagine what is going on in the minds of the people in the photographs. We are mentalising.</p> <p>In the field of offline educational material, suggested resources are given for the educator's theoretical preparation within a lifelong learning approach, such as Bateman & Fonagy 2012; Fonagy & Allison 2011, etc.</p> <p>A little piece of psychoeducation regarding mentalising is provided below for the educator to share accordingly, in a timely and appropriate manner, with the members of the group, to support trust, learning and collaboration. Within this context, the educator could use for brainstorming and as a background for the discussion an artwork from the Europeana Collections, such as the Development of brain power, Illustration depicting the development of brain power as a child grows, by Bill McConkey. Wellcome Collection, UK. CC BY.</p>	20min.

Name of activity	Procedure	Time
	<p>The capacity to mentalise begins with the bond that develops between the carer and the infant through interaction, joint attention, eye contact, touch, tone of voice, unconscious imitation of gesture and speech patterns, or attitudes. It is intrinsically connected with the development of self and brain. Effective mentalising looks through many lenses and takes account of a range of parameters: cultural and social context, gender, age. It is a way to explore the mind through the development of self-awareness and by putting oneself into someone else's shoes. Mentalising is fragile. In schools, in families and wherever we find multiple minds under the same roof, connection, communication, empathy may easily be lost, as in the example of bullying. That's why it is important to practise this skill, this attitude. It is a life asset, a life stance associated with resilience. Thus, it is critical for mental health. In addition, it involves attunement, hence slowing down and listening rather than quickly responding, awareness of the impact of affect on self and on others, curiosity, capacity to trust, playfulness, humour, flexibility, narrative coherence, and taking into consideration multiple perspectives.</p> <p>Quotes from researchers in the field: 'A universal human need to form close affectional bonds', J. Bowlby. 'The baby looks at his mother's face and finds himself there', D.W. Winnicott. 'Having a Mind in Mind', A.W. Bateman & P. Fonagy. 'My mother thinks I think, therefore I am', P. Fonagy after Descartes.</p> <p>Reflection You can ask the participants: How do you think that was helpful? How would you describe mentalising to a friend? What example from your everyday life would you use to help understanding?</p> <p>The Hidden Story What Happens Next? Creative expression Artmaking activity-ArtBox You can ask the participants and begin an exploration in their imagination as they make sense of the unfamiliar. Draw a picture or write what else you believe is happening in the image. Share your picture and/or text and retell the story. This will bring new insight. At the end, the educator can share the art-historical information, e.g., name of artist, title, date of work, media, and any other additional information. Does this change the participants' perspective? It would be an interesting question to explore.</p> <p>Clear up Evaluate</p>	<p>10min.</p> <p>20min.</p> <p>10min.</p>
Session 2	<p>Beginning with reflection on previous session Participants are asked to think and share examples from their everyday life on mentalising, on understanding misunderstandings, on putting themselves in somebody else's shoes, if they have observed anything new on this basis since the last session.</p> <p>Setting the rules of the game Within this framework, participants are asked to set the rules of the group for the next sessions till the completion of the project, to support trust and collaboration among them. Each participant will contribute and all together will create and seal their 'agreement'. Sample rules: never correct or be rude to any member of the group, what is said in the group remains in the group, integrate everyone in the discussion, do not monopolise the conversation, be humble, respect one another, listen, pause, observe, reflect. What else? Participants can discuss and make the essential additions to seal the agreement.</p> <p>MatchMaking: Working with feelings & emotions First, split the team to work more flexibly in smaller units. Each group will choose two fields from the Exploration of Europeana Collections using the Key Words: Zoo, Animals, Nature and/or from the Exploration of Europeana special Galleries, such as: Horses in art, Oxen, Ohara Koson, Cats, Rats, Animals, Parrots, Mediaeval Birds, Mediaeval Beasts. Then, each group will select 3-4 feelings out of for example hopeful, relaxed, safe, excited, confident, tired, loved, bored, energetic, confused, surprised, free, proud, happy, what else? Participants may discover other feelings too, through their exploration e.g., jealous, lonely, hurt, lost, disappointed, trapped, etc. New entries in the list can be made.</p>	<p>10min.</p> <p>20min.</p>

Name of activity	Procedure	Time	Art Diversity & Inclusion Environment History Language Subjects Music Philosophy STEAM (STEM+Arts)
Session 3	<p>The participants will select and collect images from Europeana resources to match them appropriately with the selected feelings from the list. The aim is for each group to create their “Feelings Gallery”, their Museum.</p> <p>A piece of psychoeducation for the educator: a tip for arts-based risk to be taken into consideration overall in activities dealing with emotions-feelings, in the absence of an art therapist. The parameter of safety and safeguarding is always of crucial importance. For instance, mentalise, imagine the case of not being able to contain, in a timely and appropriate manner, the negatively nuanced emotions of the participants, such as anger, frustration, embarrassment, shame, sadness, fear, etc. What could possibly happen next in this scenario, from the standpoint of both the educator and the participants? Within this framework, it is advisable to design and implement your project having this factor always in mind and set boundaries accordingly. This is the reason why the activities and the set of questions that have been developed for this learning scenario encourage creative cultural and social engagement and do not address psychological issues. The aim is to develop a ‘secure base’. Suggested readings: Bowlby, 1988; Springham, 2008: ‘a case study representing an important milestone in the current arts and health debate, particularly regarding the implementation of health and well-being programmes and the protection of the public’; Yalom 2005.</p>	30min.	Diversity & Inclusion Environment
	<p>Ask each group to share their images with the rest of the team, to describe, explain, give, and receive feedback, to reflect!</p> <p>A group mural with the matchmaking of feelings and images can be created and exhibited accordingly.</p> <p>The discussion gets tuned between personal and collective interpretations and participants begin to connect to one another and to the works and the experiences involved. This encourages the group to interact and gain new insight.</p> <p>Clear up Evaluate</p> <p>Emotions at play!</p>	10min	History
Session 3	<p>Creative expression and Mindfulness Artmaking activity-ArtBox</p> <p>First, the educator begins with a mindfulness exercise and calls the participants to close their eyes and breathe deeply: Breathe in. Breathe out. Sit back and feel your breath, feel your body. Take a few deep breaths, become aware of how you are in this moment. Relax and remember the feelings that you explored in the previous session. Take notice of your feelings, your thoughts, the sensations, any images, or sounds. Be open and allow them to just be there and be observed.</p> <p>Then, open your eyes and continue with the artmaking activity. Pick up a felt pen / crayon / oil pastel or a colour pencil. What do you feel? Is there a feeling that prevails? Draw an emotion of this very moment. Open your eyes, observe your creation, and finish the drawing.</p>	20min	Language Subjects
	<p>Share your picture and reflect with a set of questions for exploration and identification of emotions: What was the experience like? Which senses were most significant in the procedure? What emotion did you draw? What kind of impact does it have? How did you use colour in your image to express emotion? Does your emotion have a voice, a sound? What do colours, shapes and lines represent? Do your emotions change during the day? When is your mood at the most positive level?</p> <p>Enact your emotion in the physical and/or online space: sing it, show it with gestures, dance it! Interact!</p>	30min	Music
Session 3	<p>Enact the body position.</p> <p>The educator at this point, in order to enhance multisensory experience, can form small groups and work on the artworks of Kandinsky and Rozanova, works that mirror this procedure; the transformation, the embodied narrative using senses, play, improvisation and storytelling: Umsomehr (Even More), Tanzkurven. Zu den Tänzen der Palucca, Tanzkurven. Zu den Tänzen der Palucca, Man on the street (Analysis of volumes).</p> <p>The educator can put a set of questions to the group: If you could enter this image, where would you go? What would you do? Why do you think the artist chose these colours, lines, gestures? What did the artist choose not to represent? What is the story in between the lines? How would you bring colours into life through sound? (You can for example find inspiration in Project Kandinsky).</p>	30min.	Philosophy
	<p>At the end, the educator of the group can share the art-historical information, title of works, creators, media, materials used, date, etc. Does new data change perspective? It would be an interesting question to explore.</p> <p>Clear up Evaluate</p>	10min.	STEAM (STEM+Arts)

Name of activity	Procedure	Time
Session 4	A session that brings participants in tune with self and others while the journey in nature unfolds.	
	<p>Going Outdoors! Senses at play!</p> <p>Participants are asked to bring an object collected from outdoors into the session. It could be from a walk in the gardens of a museum, at the seaside, the park of the neighbourhood, an exploration of the balcony plants, etc. The 'found' natural object can be anything, a leaf, a pebble, a piece of fruit, a seashell, a little stick, a flower, etc. Show the objects to your peers and share the story.</p> <p>A great activity for online implementation. If taking a walk in nature is not feasible, participants can conveniently search in the Europeana Exhibitions as a source of inspiration and select something that they can connect with and that can support a personal narrative. They can split as usual into smaller groups and each group can choose one or two Europeana Galleries to explore, for example: Cherry blossoms, Fruits from China, Sunny Weather, Spring Flowers, Green, Maria Sibylla Merian, Autumn in art, etc.</p>	20min.
	<p>Hidden stories in nature</p> <p>First, begin with a mindfulness exercise: Close your eyes. Breathe deeply. Breathe in. Breathe out. Sit back and feel your breath, feel your body. Take a few deep breaths, become aware of how you are in this very moment. Relax and imagine your walk, your sensory experience in nature, you... picking up the object that you brought with you for the session.</p>	5min.
	<p>Then, open your eyes. You will need a pen/pencil or a felt pen of any colour you like, as well as the natural object that you selected to bring in the session. Write a short text, a paragraph, what you see, what you feel in your hands. Explore and write about colour, texture, light, shadow, the smells, the juices, all the senses, the nuances and qualities of the object.</p>	15min.
	<p>At the next level, add into the text your imagination, your feelings in relation to the object and its qualities. The educator may proceed to a set of questions: Why did you pick it up? Did it remind you of something? What feelings, symbolic or imaginative associations does it bring out? The educator directs the participants at each level. Read it to yourself. You can use the ArtBox and colour in your text as you like.</p>	20min.
	<p>Read it out loud to the group.</p> <p>All participants share their creations.</p> <p>A collective collage of the participants' writings, a poetic mural, can be created and exhibited accordingly.</p>	20min.
Clear up Evaluate		10min.

PARTICIPANTS' FEEDBACK

At the end of each of the four sessions of this museum education learning experience, educators are recommended to ask the participants to evaluate the experience by using the [UCL Museum Wellbeing Measures Toolkit](#), for example using the following set of questions: "If you were to use any one word to describe today's session what would it be?", "What went well for you?", "What do you feel you achieved?", "What could have gone better?". The Well-being Umbrella or the Well-being Questionnaire can also be used. Otherwise, a simple mood assessment scale (smiley face assessment scale, e.g., [Five degrees of happiness](#)) can capture the moment. Educators can use any assessment tool they prefer. Consistency though, is important. Keep in mind to use the same assessment tool from the first to the fourth session. Educators can use the suggested online tools for the implementation of the scenario accordingly, to collect the participants' answers.

EDUCATOR'S REMARKS

At the end of each of the four sessions of this museum education learning experience, educators are recommended to evaluate their experience by using the [UCL Museum Wellbeing Measures Toolkit](#). They can answer the questions: "If you were to use any one word to describe today's session, what would it be?", "What went well for you?", "What do you feel you achieved?", "What could have gone better?", "Any other thoughts, comments, observations?". In addition, they can use the Well-being Umbrella or the Well-being Questionnaire. Educators' feedback is valuable. You are welcome to share the documentation of the sessions and your experience with the author of the Learning Scenario on the European Schoolnet blog.

Why is it important that the project be evidence-based and evaluated by participants? First, to build up evidence for future planning, in a relationship of trust with service user groups. Secondly, the development of empathy/mentalisation in middle childhood is an area that researchers know far less compared with other periods of development. It is a period marked by significant changes and this is a door of opportunity to collect information and contribute to filling in some of the gaps in this area of research and practice.

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Forms and Colors Victor Vasarely

Europeana Learning Scenario

(Museum Educators)

Art

TITLE

Forms and Colors – Victor Vasarely

AUTHOR(S)

Giacomel Mirela

Diversity & Inclusion

ABSTRACT

This learning scenario aims to specify the basic geometrical forms depicted by modern and contemporary artists. Furthermore, an attempt is made to organize an artwork's composition. Notions linked to color theory are taught in a playful way.

Victor Vasarely was a modern artist who worked mainly using geometrical colored forms.

Environment

KEYWORDS

Forms, Geometry, Color, Victor Vasarely, Op Art

TABLE OF SUMMARYCV

Subject	Art, Geometry, Drawing, Painting
Topic	Victor Vasarely
Age of participants	3 – 10 years
Suitable setting for implementation	This LS can be implemented in a museum or in a classroom if pictures of the works are shown to the participants. If the LS is implemented in a museum, the museum collection should have Vasarely's works on display. Moreover, a workshop space is needed for the practical part. In the classroom, images of Vasarely's works shown or presented to participants are sufficient. For the workshop, a room with tables, chairs and painting materials are needed.
Activity time	1 hour/1 hour and a half If working with kindergarten participants, games or playful activities linked to the subject must be organized.
Online educational material	Victor Vasarely https://en.wikipedia.org/wiki/Victor_Vasarely https://www.youtube.com/watch?v=35MdxYbJCPg https://www.fondationvasarely.org http://cead.space/Detail/people/52 https://vasarely.hu/eng https://www.tate.org.uk/art/artists/victor-vasarely-2095 https://www.youtube.com/watch?v=UrfYC_ieI3k Pedagogical File Victor Vasarely – Fondation Vasarely https://www.yumpu.com/en/document/read/7395921/victor-vasarely-fondation-vasarely

History

Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Offline educational material



For each participant: sheets of paper, paint brushes, paint, painting trays, stencils with geometrical shapes

For the discussion part: projector/computer/tablet or prints of the Vasarely works or Vasarely's real works
Puzzle games:



pebbles, sheets of paper with drawn outlines of forms of the pebbles

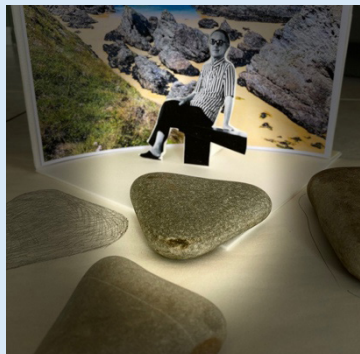


geometrical shapes made of linoleum: triangle, square, disc, half of a disc

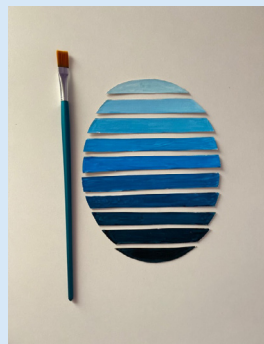


sheets of paper with outlined shapes to place several squares

Vasarely creative process story: pebbles, scale model with Vasarely's portrait and two backgrounds (one image of the Belle Isle beach and one image of Vasarely Foundation Museum)



Colors and shades games: color shade chart, colors, paint brush, paint, paper



Europeana resources used

[Victor Vasarely alkotásai képeslapokon.](#) (Csorba Győző Könyvtár - Pécs)
[Nives.](#)(The Israel Museum, Jerusalem)
[Victor Vasarely \(1908.\) "Tlinko", 1955-61](#)
(Csorba Győző Könyvtár - Pécs)
[Print \(Colour Lithograph\) "Mírgulay"](#) (Nottingham City Museums and Galleries)

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INTEGRATION INTO THE CURRICULUM

This scenario fits in the kindergarten and primary school curricula as it deals with basic geometrical forms and initiation to the theory of colors. It also stimulates creativity, artistic reflection and development, and color matching. The participants have to associate forms and colors. They will draw geometrical shapes using the stencil forms and they will paint the drawn shapes.

AIM OF THE EDUCATIONAL ACTIVITY

Participants are introduced to the theory of colors: how primary, secondary colors and shades are obtained. They also learn about the creative process of Vasarely and his sources of inspiration. Moreover, they learn about geometrical shapes and how to use them in an artistic composition.

OUTCOME OF THE EDUCATIONAL ACTIVITY

The result of the activity is practical and theoretical: the participants acquire notions on how colors change, how geometrical compositions are arranged and how Op art painting is made.

Participants paint together on wood or paper panels/sheets a composition with three or more different geometrical figures and they color each figure with different colors primary, secondary or other shades.

Collaborative work: groups of two participants will draw with a stencil three or more different geometrical figures and then they will paint them on different surfaces with different colors primary, secondary or other shades.

Individual creations: each participant will draw with a stencil three or more different geometrical figures and then they will paint them on different surfaces with different colors: primary, secondary or other shades

Games: to understand better the creative process of Vasarely several games will be played: puzzles associating pebbles to geometrical forms, creative forms puzzle, demonstrative games showing color mix.

21ST CENTURY SKILLS

- Critical thinking
- Creativity
- Collaboration
- Communication
- Information literacy
- Media literacy
- Productivity

Art

Diversity & Inclusion

Environment

History



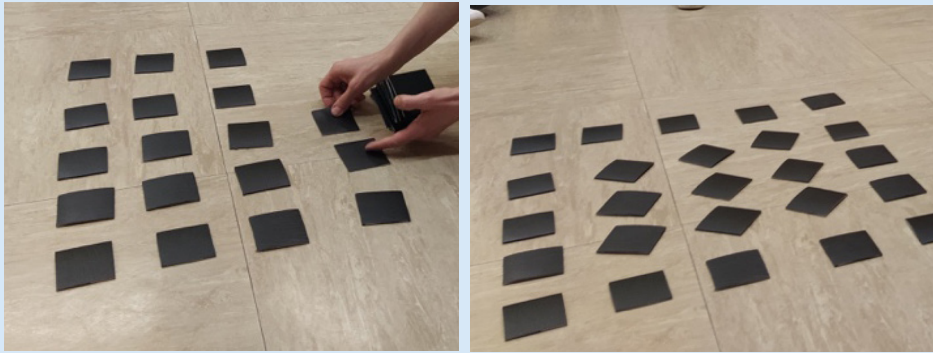
Language Subjects

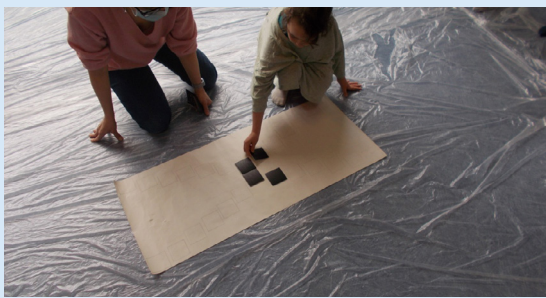


Music

Philosophy

STEAM
(STEM+Arts)

ACTIVITIES

Name of activity	Procedure	Time
Introduction to basic geometrical figures	<p>The museum educator will begin to talk with the participants and to list the geometrical shapes used in the works of Vasarely. As the participants are mentioning the geometrical shapes seen in the works of art, the museum educator shows a similar geometrical shape made of linoleum.</p>	5'
Introduction to Vasarely creative process	 <p>The museum educator uses a scale model to tell the story of how Vasarely realized that pebbles on the beach have shapes similar to geometrical figures. He/ She also speaks about the Vasarely Foundation changing the background of the scale model with the image of the Vasarely Foundation.</p>	5'
Discussing and observing/analysing the works of Vasarely	<p>The museum educator asks the participants to name the geometrical shapes seen in Vasarely's works and the colors the artist used. A focus is made on the way the artist placed the shapes.</p>	10'
Composition and organizing the shapes' games	<p>Puzzle geometrical shapes and pebbles: the participants are asked to observe the drawn outlines of forms of the pebbles on the paper. Then they name the geometrical shapes of the pebbles (triangle, disk, square and half of the disk) and place them on the right drawing on the paper.</p>  <p>Puzzle placing and organizing the geometrical shapes: The museum educator places vertically several square shapes forming a big square. To show how Vasarely organized his forms in order to create a movement, the museum educator turns the square shapes inside the big square. An image of from the Europeana collections is shown: https://www.europeana.eu/fr/item/2048128/577974</p> 	15'

Name of activity	Procedure	Time
<p>Understanding color and its changings</p>	<p>Face to face discussion, in front of the works of Vasarely in the museum or in the classroom</p>  <p>Puzzle with squares: each participant has a linoleum square shape and he/she has to place it on the paper, on the good outline, respecting a certain order.</p> <p>The participants, observing the works of Vasarely, have to recognize and name the colors used by the artist: black, white and blue.</p> <p>Colors and shades games: color shade chart, colors, paint brush, paint and paper are needed. The museum educator asks how dark blue can be obtained. He/she squishes some drops of black paint and nearby, on the painting tray, some drops of blue paint. Afterwards, lifting the painting tray, the museum educator mixes the two colors with a painting brush. The participants are asked if the new color obtained is pale or dark. He/ She does the same thing in order to obtain pale blue.</p> <p>Paintings of other artists who used blue are shown to the participants: https://www.europeana.eu/fr/item/2064107/Museu_ProvidedCHO_Nottingham_City_Museums_and_Galleries_BLDIDFA004245</p>	<p>5'</p>
<p>Shades of blue chart</p>	  <p>Demonstration of how blue becomes more darker with the help of the shades of blue chart and paint. On a tray, blue and white are put and then mixed with a paint brush. By adding more white paint blue becomes paler. The participants are asked to guess the order of the pieces of the shades of blue chart.</p>	<p>10'</p>
<p>Painting</p>	<p>Each participant will receive a sheet of paper, pencil and stencils with geometrical forms. They will have to draw geometrical forms with the help of the stencils. When drawing is finished, they will start painting the forms. They will receive on their painting tray separately blue paint and white paint. With their painting brush they have to mix until they obtain a pale blue. With this color one form on the paper is painted. Then on their painting tray they will have blue and black and by mixing them they should obtain dark blue. With dark blue another form is covered. And one more form should be covered with simple blue.</p> <p>For virtual implementation, the museum should prepare an educational box for the classroom, whose teacher and students are going to implement this learning scenario. This box should contain the material for the games, the scale model, the stencils, an educational file/learning scenario, printed images of the works of Vasarely belonging to the museum collection. The discussion part can be either held virtually by the museum educator or the teacher can work alone as he/she has all the information in the educational file/learning scenario.</p>	<p>30/40'</p>

PARTICIPANTS' FEEDBACK

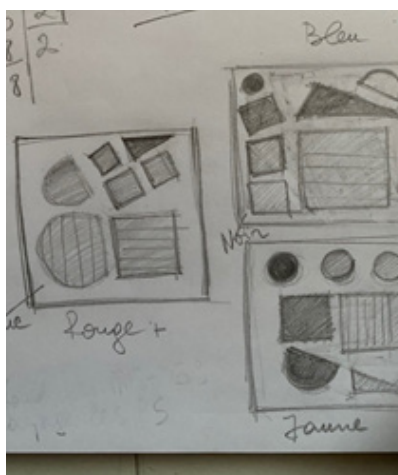
At the end of the workshop the participants are asked to present their creations. Generally, the participants are proud to present their paintings. The positive feedback is observed in their attitude: if they are excited to present their works, then the educational activity was good, if they are not excited to present their paintings means the workshop was not interesting.

EDUCATOR'S REMARKS

If there are a lot of participants in the class games to be done in groups should be imagined like: creating stencils with geometrical forms, drawing geometrical forms without the help of a stencil. The participants were very attentive to demonstrations like obtaining pale blue, so even more demonstrating games can be created. Participants were receptive to media resources.

ANNEX

Stencils: if working with kindergarten participants, stencil made out of malleable, flexible material should be made. The forms of the stencils should match the shapes that Vasarely used in his paintings: triangles, disc, square and half of disc. Another option is to prepare big stencils that include all of these shapes.



Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Diversity & Inclusion Learning Scenarios

& Stories of Implementation

From Disability to Creativity

Europeana Learning Scenario

TITLE

From Disability to Creativity

AUTHOR(S)

Anita Matić, Osnovna škola Jurja Šižgorića, Šibenik, Croatia

ABSTRACT

This cross-curricular project seeks to introduce students to different communication scenarios, to give them an insight into the everyday situations of blind and visually-impaired people, to strengthen their empathy and social skills. Students will be motivated by Louis Braille's life story and his struggle and perseverance which resulted in the Braille alphabet. Students will understand how every life difficulty can be a motivation for innovation and improvement of the world.

KEYWORDS

Empathy, social skills, design thinking, communication, citizenship.

TABLE OF SUMMARY

Table of summary

Subject	First Language, Citizenship, Science, Mathematics
Topic	Developing empathy and creativity by finding solutions for all life situations.
Age of students	9-11
Preparation time	45 min
Teaching time	4 lessons of 45 min
Online teaching material	Rebus Braille Alphabet Design Thinking video
Offline teaching material	Paper, crayons, wooden puzzles, food to taste , school supplies, eye-covers, cards with words in Braille.
Europeana resources used	Resource 1 Resource 2 Resource 3

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INTEGRATION INTO THE CURRICULUM

This cross-curricular project is fully integrated into the national curriculum of the 4th grade of primary school. First of all, in the subject of First Language (mother tongue) we learn different types of communication, as well as encoding and decoding in general; in Science, we learn the human body and our senses through which we explore the world, while the Citizenship subject aims to strengthen empathy and develops social skills. This project is also integrated into the eTwinning school project entitled Design Thinking in which students develop creative self-confidence.

AIM OF THE LESSON

Being taught about the life story of Louis Braille, students will understand that from various obstacles in life we can draw inspiration to improve the world, that we can be the best version of ourselves. This LS will help them become more aware of the disability of visual impairment and more sensitive towards others, and it will have a long-lasting positive effect on students' future lives.

OUTCOME OF THE LESSON

Tangible end products are:

- students develop posters on the theme Five things you didn't know about Louis Braille,
- cards with written words in Braille,
- drawings with prototypes of things that can help blind and visually impaired people in everyday life situations.

Intangible products:

- creative self-confidence,
- improved team skills,
- developed logical thinking during decoding,
- strengthened social skills,
- developed empathy for creativity in everyday life situations.

TRENDS

Project-Based Learning: after getting to know some of the life situations of blind and visually impaired people, students will work in groups on solutions that can facilitate these everyday situations.

Collaborative Learning: during all activities, students are divided into groups.

Game-Based Learning and Gamification: students will play Treasure Hunt using cards written in Braille.

Creativity: students will be able to invent things/services that can help impaired/blind people to ease their everyday situations, implementing the Design Thinking Method.

21ST-CENTURY SKILLS

- Learning skills: Critical thinking, Creativity, Communication, Collaboration.
- Life skills: Social skills, Initiative and Self-Direction, Information and Media.

ACTIVITIES

Name of activity	Procedure	Time
Lesson 1	As an introduction to a series of lessons, students will be divided into groups, solve puzzles of four words: assistance, dog, white, cane, printed on the paper .	
Motivation	After solving the puzzles, they will be asked to find a common connection among these four words and explain this connection.	5 min
Brain-storming	What does the word "blind" mean? The students will brainstorm everything that they can think of when they hear the words: blind and visually-impaired people.	5 min
Class discussion	What obstacles do blind people face? Do you know something that makes their lives easier?	5 min
Exploring	Students in groups - each group has a tablet or computer, explores Europeana and Louis Braille .	10 min
Active learning	Each group will design a poster on the topic 'five things you didn't know about Louis Braille'. The groups will then present their posters and each member of the group will evaluate their work, as well as the work of their team members using this printed evaluation form .	20 min

Name of activity	Procedure	Time
Lesson 2		
Introduction to Braille Alphabet	Divided into groups, the students will explore Europeana photos of books written in Braille. They will conclude what the Braille Alphabet looks like and what it consists of.	5 min
Decoding of Braille Alphabet	Each group will receive a series of cards with words in Latin and Braille alphabet. The cards must cover all the letters of the alphabet. The task is to make an alphabet in Braille so that they decipher each letter in the words on the cards.	15 min
Braille Word Workshop	Each group will be given a list of words - from 5 to 10 in total, which they will translate in Braille alphabet using a 6-point form on a paper . Each group will be given a different list of words, all of them naming things from the classroom.	10 min
Braille Treasure Hunt	The groups will exchange a list of words written in Braille and will go on a hunt for things in the classroom by trying to decipher the written words. The group that collects the most items from the list is the winner.	15 min
Lesson 3		
Active Learning	<p>During this activity, the students are divided into groups. There are several different scenarios set up in the classroom – one for each group of students. The students will go through their group scenario with their group partner first with one student blindfolded and then the other. Scenarios are part of a child's everyday life:</p> <p>a) playroom: students will play a board game trying to put together wooden puzzles of different shapes;</p> <p>b) school: students will try to take their books out of their school bag, notebooks and school supplies that their partner gives them for the task, and try to distinguish a textbook from a workbook, as well as a pencil from a crayon or felt-tip pen and, also they will try to write something on a piece of paper;</p> <p>c) eating: students will taste different food/drink and try to guess which food/drink they are tasting, they will also try to make their own sandwich;</p> <p>d) shop: by touching various products they will try to guess the objects;</p> <p>e) movement: under the supervision of the teacher, the students will try to go from the school entrance to their classroom blindfolded.</p>	45 min
Lesson 4		
Reflections/Discussion	Students will be given a worksheet to write down their reflections and describe how they felt during the scenarios they went through with a blindfold. All of them will read their reflections and we will discuss difficult situations that blind/visually impaired people face and our possibilities of helping others.	10 min
Design Thinking Workshop	<p>Divided into groups, students will be introduced to the Design Thinking Method which aims to find a solution to everyday problems. Design Thinking is a working method that faces and solves the challenges and problems that arise in companies based on creativity, multidisciplinary and teamwork. During this method participants define user needs by focusing on the person and not the product, using observation and empathy. Students will watch a video about the new method, and since they have already experienced some of the scenarios of blind/visually impaired people and seen different problems they encounter, now they will work on the Ideate phase in which they will suggest solutions to help blind/visually impaired people in already experienced situations. Ideate phase of the Design Thinking Method is the step in which the students brainstorm all sorts of ideas – solutions, looking for alternative ways to view the problem and identifying innovative solutions to the problem situations from the 1st phase of the Design Thinking Method.</p> <p>Each group will be given a different scenario for the task: school, playroom, shop, movement, eating, and they will design devices for their scenario that will help the blind person in these situations.</p>	<p>35 min</p> <p>30 min</p>

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

Name of activity	Procedure	Time
Group presentation and assessment	All of the groups will present their inventions, explain their drawings and how they work. During this presentation, each group will be assessed by other groups – peer assessment, according to a printed rubric .	

ASSESSMENT

The assessment method is described during the activity procedure, and there are links to the rubrics and assessment forms.

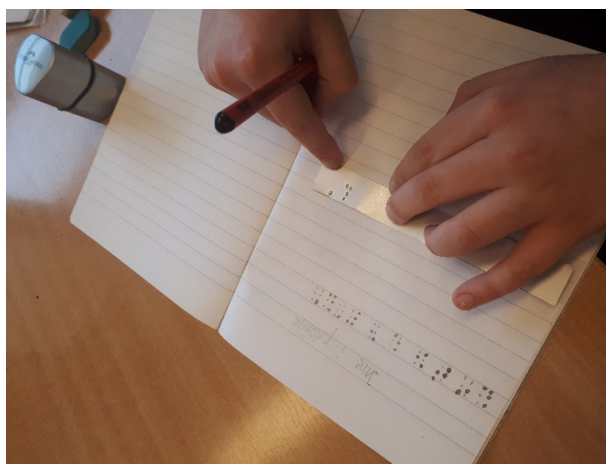
STUDENT FEEDBACK

During the activities and class discussions, students expressed their feelings and filled out a worksheet about their reflections.

TEACHER'S REMARKS

The students were very surprised and inspired by Louise Braille's life story. They were shaken by his fate but also motivated by their inventions. Their favourite activities were experiencing various life situations of blind/impaired people, but also the Scavenger Hunt on words written in the Braille alphabet.

ANNEX



Gender Identity and the Roots of Prejudice

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Europeana Learning Scenario

TIT LE

Gender Identity and the Roots of Prejudice

AUTHOR(S)

Busiello Rosanna

ABSTRACT

The last few years have redrawn the panorama of our society in which all of us adults, parents and teachers, have grown up. More and more young people refuse to obey the stigmatisation, prejudice and the often obligatory way of building a “facade” life. Yet, alongside a society that is changing, that is rearranging its equilibrium and that is opening up – albeit slowly – to the affirmation of new models, institutions are struggling. That step backwards remains, which leaves students doubtful and hesitant about how to face the challenges of today.

One of these problems is undoubtedly humanity’s understandings of gender and its stereotypes, whose roots often lie in the heritage given to us by society. As a society, we speak more often of racial discrimination and minorities, of religions and integration. However, much discussion is being held on the prejudice stemming from homophobic behaviour or prejudice over gender identity. Gender education identity is in fact, currently facing a huge challenge. On the one side, it is trying to break free from several malicious accusations produced by a suspicious context against the term “gender” and on the other, it is trying to make every form of education a “gender” education, in the sense of a respectful educative action for the several forms of expressions of flexible and dynamic identity and therefore far from any form of prejudice. Such prejudice can be witnessed in official speeches, chatting with friends at school or the gym, during movies, while cracking jokes, etc. There are children and young people who have to bear the burden of growing while being labelled as “different”. But different from whom?

None of us is born homophobic or: we become homophobic through a wrong education (in its broader sense), marked by fear of the other and closed within the rigid patterns learned as a child in various institutional settings. These may include the family, schooling or religious belief. Through various activities and using Europeana resources, students will be invited to a place where the expression of one’s personality and identity in training is confronted with the prevailing models in society and the small classroom environment. Overcoming stereotypes and prejudice begins at school. During the three lessons, students will discover and reaffirm the values of hospitality and respect for differences, while emphasising the fundamental role of young people in the promotion of rights and the fight against all forms of discrimination.

KEYWORDS

Gender, homosexual, LGBTI, phobia, stereotype, prejudice.

TABLE OF SUMMARY

Subject	Civics Education, Communication theory
Topic	Human Rights
Age of students	14-18
Preparation time	20 hours
Teaching time	7 hours
Online teaching material	https://padlet.com Molecule of Identity

Offline teaching material
Europeana resources used

Paper, markers, pens

[Resource 1](#)
"Leksak" Sjöberg, Axel (1865-1936), Malmo Museum, Sweden

[Resource 2](#)
"Magic pad" – Delta Toys, 1981, Deventer Musea, Netherlands

[Resource 3](#)
"Mascotte naaien"- Delta Toys, 1981, Deventer Musea, Netherlands

[Resource 4](#)
"Generals 1985" - John Heywood, 1985, Victoria and Albert Museum, United Kingdom

[Resource 5](#)
"Fashion Shoot" - Armet Francis, 1973, Victoria and Albert Museum, United Kingdom

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INTEGRATION INTO THE CURRICULUM

In our country, as in most European countries, we use inclusive education strategies to teach students to respect diverse forms of expression. In this LS, the approach is based on the construction of non-discriminatory relationships among young people and on the prevention of conflicts, valorisation of differences, overcoming stereotypes, promoting respect for cultural and sexual identity. That is why this LS will fit effectively into the national curriculum.

AIM OF THE LESSON

This LS informs the students that there must be no labels and it aims to give an engaging fact-finding mission to learn more about the world through the lens of gender equality. A final assessment will be carried out where the students explain the procedure they have carried out for the whole LS and evaluate what has been done in the school in terms of inclusion, participation and safety.

Brainstorming; summary/direct observation; Human Rights Friendly Target (assessment – a method of visual tool assessment)

OUTCOME OF THE LESSON

After working on a topic, ask the students to explain the content to a lay audience in their own words through a conference in their own school. The presentation will be performed through a short video.

TRENDS

- Collaborative Learning: a strong focus on group work.
- Student-centred Learning: students and their needs are at the centre of the learning process.
- Social media are changing the way people interact, present ideas and information, and communicate.

21ST-CENTURY SKILLS

- Critical thinking: students will have to express their opinion regarding the contents of the texts, images and videos presented to them, asking questions, raising doubts and highlighting strengths and weaknesses. In addition, they will have to raise any problems with the results in their experimental work.
- Communication: students will have to mobilise knowledge of the various disciplines to present a proposal or a strategic idea to solve the problem.
- Collaboration: students will work collaboratively, forming groups and producing documents on shared platforms.
- Creativity: students will be free to express themselves on the proposed solutions.

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

ACTIVITIES

Name of activity	Procedure	Time
<p>Lesson 1 Brainstorming and discussion</p>	<p>Start by showing the students several images showing several toys. The goal of this activity is to help students reflect on how prejudice starts from an early age with toys set for either boys or girls.</p> <p>Resource 1 "Leksak" Sjöberg, Axel (1865-1936), Malmo Museum, Sweden</p> <p>Resource 2 "Magic pad" – Delta Toys, 1981, Deventer Musea, Netherlands</p> <p>Resource 3 "Mascotte naaien"- Delta Toys, 1981, Deventer Musea, Netherlands</p> <p>Resource 4 "Generals 1985" - John Heywood, 1985, Victoria and Albert Museum, United Kingdom</p> <p>Resource 5 "Fashion Shoot" - Armet Francis, 1973, Victoria and Albert Museum, United Kingdom</p> <p>Introduce the concept that games activate numerous functions: exploration, expression, communication, movement, construction and reasoning. There are no functions that are more suitable for females or males because there is no "biological predestination".</p> <p>But if we had to choose toys for children, proposing them only for males or only for females, wouldn't this be impinging on their identity?</p> <p>After the discussion, the students answer this question on a Padlet (all answers must be anonymous).</p> <p>When we expose children only to particular gender-stereotyped toys, are we influencing their choices?</p>	<p>2h</p>
<p>Lesson 2 Identity and diversity</p>	<p>For this activity, you will need the Molecule of Identity.</p> <p>This activity promotes self-awareness, encourages sharing and establishes a broader definition of diversity in a seemingly homogeneous group.</p> <p>Introduce the activity by explaining to the students that they will be asked to reflect on the concepts of identity and discrimination. Ask the students to reflect on various descriptors/aspects of social and cultural identity.</p> <p>Give each student a copy of The Molecule of Identity and ask them to write their name in the central circle. Then ask them to write five descriptors/aspects of their identity in the other circles. The students are to identify themselves using five social descriptors (e.g. ethnicity, gender, sexual orientation, etc.). If you are going to present an 'example' of the molecule, it is suggested that you present at least two different molecules so the students would not just copy off the teacher's example.</p> <p>Once everyone has completed their molecule, ask the students to walk around the classroom and share their molecule with the other students. Whenever they find another student (partner) with a common characteristic, they write the name of the other person on the sheet. After ten minutes, invite the students to start a discussion based on these questions/prompts:</p> <p>Why did you choose these 5 descriptors/aspects to represent your identity? Was it difficult to choose 5 descriptors/aspects? Are these 5 descriptors/aspects the only ones we have? Are these descriptors/aspects given, chosen or created? Are these descriptors/aspects visible? Which common descriptors/aspects did you find?</p> <p>Finish off the discussion by referring to the Europeana resources used during Lesson 1 and ask the students if they have anything to add while reflecting on these resources.</p>	<p>2h</p>

Name of activity	Procedure	Time
<p>Lesson 3</p> <p>Gender, roles and expectation</p>	<p>This activity helps students reflect on the terms “gender” and “gender role” as well as on the differences between sex and gender, which are often taken for granted or not fully understood.</p> <p>In fact, sex and gender are terms that are often used interchangeably but they are two different concepts. While the biological differences between males and females are fairly straightforward (the biological aspects of an individual as determined by their anatomy, which is produced by their chromosomes, hormones and their interactions), the social and cultural aspects of being a man or woman can be complicated.</p> <p>Gender identity is a personal, internal perception of oneself and so the gender category someone identifies with may not match the sex they were assigned at birth.</p> <p>This lesson helps to clarify the different components of gender and how social expectations force women and men into roles that are not natural but socially constructed. It helps students to reflect on how such expectations are often the source of discrimination against homosexual or LGBTI people and may be a beginning of “phobia” or discrimination.</p>	1h
	<p>You will need these (and other) resources:</p> <p>Resource 5 “Fashion Shoot” – Armet Francis, 1973, Victoria and Albert Museum , United Kingdom</p> <p>Resource 6 Magazine Article</p> <p>This lesson is divided into two parts.</p> <p>Part One</p> <p>Divide the class into groups of 3-4 and distribute some photographs with images of women’s and men’s fashion.</p>	1h
	<p>Ask the students to reflect on the messages they receive from these magazines. You may use these prompts:</p> <p>How are men and women represented in these magazines? What do they look like? How do they behave? What ambitions do they have?</p> <p>After a 15-minute discussion in groups, write on a poster “MAN” and on another poster “WOMAN”.</p> <p>Ask now to share what was discussed by noting the students’ reflections on the posters. Encourage the class to think about other examples of magazines, movies, television shows, as well.</p>	1h
	<p>Part Two</p> <p>Now divide the class into two subgroups and hand out a poster to each. Starting from what emerged in the initial brainstorming, one group will have to make a presentation of a “MAN” and the other of a “WOMAN” according to the canons of our society (a “REAL MAN” and a “REAL WOMAN”).</p> <p>Successively ask the two groups to take the following elements into account when creating their presentations:</p> <p>What should a man look like? What should a woman look like? How should they dress? What idea should they have of themselves? What ambitions, aspirations and dreams should they have? What guidelines should there be to fall in love?</p>	1h

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

Name of activity	Procedure	Time
	<p>Ask the groups to present their posters and facilitate the debate starting with these guiding questions:</p> <p>How many of us recognise ourselves in these models? Is it possible to meet all these expectations? What are the main differences between what is expected of a man and a woman?</p> <p>Dedicate the last part of the lesson to assessment, using the Human Rights Friendly Target (more info in the Assessment section).</p>	

ASSESSMENT

Use the tool [Human Rights Friendly Target](#) for assessment.

The Human Rights Friendly Target is a visual tool that allows the class or school community to reflect on and understand what results they have achieved along the way to becoming an “Active school against gender stereotypes, homophobia and transphobia”. This is a quick method of visual priority that helps to evaluate what has been done in the school in terms of:

- Inclusion: promotion of the principle of non-discrimination, respect, the dignity of each person, welcome.
- Participation: development of the potential and participation of all in school activities.
- Safety: guaranteeing everyone’s safety, making the school a safe place.
- Fight: against all forms of discrimination and violence: through concrete actions, including specific school policies/resolutions.

How to use it:

1. Draw the Human Rights Friendly Target on a board and explain the meaning of the four quadrants. Ask the class to reflect on some key changes that may better represent the events that occurred during the school’s participation in the “Active schools against homophobia and transphobia” project.
2. Ask each student to draw a dot on the target to graphically represent the identified changes. The greater proximity to the centre of the target indicates that the change has brought schools closer to the goal of becoming “Active schools against homophobia and transphobia”.
3. Allow the group to discuss and agree on where to place the change. (NB if negative changes are identified, place them in the outermost circle, marking them with a minus.)
4. Keep working until the group decides that the scheme effectively represents most of the changes that have occurred in their school as they go along.

STUDENT FEEDBACK

Students’ feedback will be gathered through the Human Rights Friendly Target. This activity will be done during the third and final lesson.

TEACHER’S REMARKS

The LS aim is to address a social problem in our community: the problem of diversity and the fear of diversity, the problem of different ideas and different points of view. The students will identify the problematic situation of “phobia” and they reflect on the stereotype and prejudice of sexual identity. The “central core” of this LS is the nature of participatory methodologies, which represent a method in which the students have the opportunity to engage in the process of determining their curriculum. The training is conducted by promoting and sharing reflection, critical analysis, in-depth research and a collective process of problem resolution. This approach allows participants to deepen their knowledge and arrive at a better understanding. Understanding such social problems is strongly linked to the study of human rights. The students have to confront this study because it allows them to articulate proposals and strategies for change in the school community.

Strongly rooted in the life experiences, realities, hopes and aspirations of the students, the learning promoted by participatory methodologies is often referred to as “experimental learning”. Participatory methodologies treat participants as active subjects, considered creative and intelligent human beings with infinite potential to promote changes. They engage, motivate and inspire them, providing they have the tools to take action as a direct result of their process of reflection and critical analysis.

The promotion of awareness and empowerment: activities and training processes are often flywheels for the realisation, understanding and deepening of human rights, strengthening the commitment and passion for their defence.

The production of a change in attitudes, values, behaviours and human relationships: learning involves a conscious effort on the part of the students to become themselves agents of change for social justice.

The transformation is a process of personal growth that they get only by observing what happens in training activities in the classroom and when they share their opinion with other members of the community (schoolmates, family members, etc.).

Finally, the students activate collaborative thinking and cognitive processes. This will enable them to express themselves without fear or “phobia”.

ANNEX

[Human Rights Friendly Target](#)

Home Sweet Home: a Journey of Empathy

Europeana Learning Scenario

TITLE

Home Sweet Home: A Journey of Empathy

AUTHOR(S)

Athanasia Kakali

ABSTRACT

This Learning Scenario initiates students into a WebQuest journey of empathy. It was designed to cater for students' needs and interests. It involves students in a collaborative process-writing project through a WebQuest and the processing of multimodal texts. Within the framework of the International Day for the Elimination of Racial Discrimination on the 20th of March students follow five different people throughout their wanderings in Europeana Migration Stories. They get into their skin to find out the difficulties that arise when somebody finds him or herself in a new country. They share their feelings, show empathy and decide to get active by helping them cope in the new environment. In this context their WebQuest journey begins. The students become editors who work in teams to create Emotional Survival Guides which act as Handbooks. Each Handbook focuses on a particular European country. The Guides will be part of a booklet. This booklet will serve as survival kit for people who have moved or are about to move into a new country. The booklet's director, that is, the teacher, provides everything they need for the research in the Home Sweet Home WebQuest. The students present their final products in class, vote for the best, create cover pages for the booklet and posters to promote their guides. Finally, they record their Handbooks' presentations and broadcast them in a live radio show on European School Radio.

KEYWORDS

Migration, empathy, tolerance, intercultural education, Europeana

TABLE OF SUMMARY

Subject	EFL Social Studies ICT Art Geography History
Topic	Creating Emotional Survival Guides for people who move to European countries.
Age of students	14-16 (or older)
Preparation time	A minimum of B1 CEFR level of English is required. Moreover, students must be computer literate and have previous experience in the use of Web 2.0 tools, so as to respond to the WebQuest effectively. Students need 1-2 teaching hours of training to familiarise themselves with Europeana Collections and the licenses that underlie image redistribution. Moreover, students will need one teaching session to train themselves in the use of several Web 2.0 tools. The ICT teacher can support students, as well. The teacher will need to devote 1-2 hours to preparing any Web 2.0 material required for the implementation of the activities (Google Forms, feedback form, voting survey, etc.). She should also personalise the PowerPoint template according to the needs of the specific target group.

<p>Teaching time</p>	<p>7 to 8 teaching hours The LS is versatile and can be implemented either in class, by distance learning (synchronous and asynchronous) or in a blended-mode. Tasks fall in three categories; before, during and after the WebQuest project:</p> <p>Session 1 – <u>Before</u> the WebQuest project (1h) Session 2 – <u>During</u> the WebQuest project (3-4h) Session 3 – <u>After</u> the WebQuest project (2h) Learning Scenario Extension (1 h)</p> <p>Depending on students' skills and the teachers' objectives, the teacher can devote more or less time for each activity. The teacher can also decide on the implementation or not of the LS's extension. For the extension, 1 teaching hour will suffice.</p>
<p>Online teaching material</p>	<p>Online Web 2.0 tools: Zunal WebQuest for the implementation of the LS Google Forms for the division of students into groups Popplet for creating a mindmap Survey Monkey for voting the best Handbook JotForm for feedback Canva for the design of cover pages and posters Thinglink for content upload Audacity for recording European School Radio for broadcasting</p> <p>Templates PPT Handbook template</p> <p>Resources European Union Official Website (visit WebQuest for the specific links) Kids National Geographic (visit WebQuest for the specific links) Simple English Wikipedia (visit WebQuest for the specific links)</p>
<p>Offline teaching material</p>	<p>For the students, who according to their learning style, prefer to work offline for the Handbook covers and posters: Paper, glue, printer, colouring pencils</p>
<p>Europeana resources used</p>	<p>I. Migration Stories Story A: From Australia to Italy Story B: From Bulgaria to the United Kingdom Story C: From Bahrain to Ireland Story D: From India to Belgium Story E: From Syria to Netherlands</p> <p>II. Search Results: Italian Art UK Buildings UK Art Irish Art Belgian Buildings Belgian Art Dutch Art Dutch Buildings</p> <p>II. Galleries: Art Painting People Maps and Geography Music</p> <p>III. Exhibitions: People on the move Celebrations in Europe Faces of Europe Edible plants from the Americas</p>

LICENSES

Attribution CC BY. This license lets others distribute, remix, tweak, and build upon your work, even commercially, as long as they credit you for the original creation. This is the most accommodating of licenses offered. Recommended for maximum dissemination and use of licensed materials.

INTEGRATION INTO THE CURRICULUM

This Learning Scenario favours an interdisciplinary approach. It complies with the national Greek curriculum of the 2nd Junior High School Grade in various subjects. In English as a foreign language there is a whole unit about [Unity in Diversity](#), where students grow empathy as they follow people and places to find out that we are different but alike. Similarly, in Literature there is a whole module about the longing and sorrow of people on the move and about refugees. Besides, in Modern Greek Language there is a [unit](#) about journeys, people from various places, culture, customs and traditions. The Geography textbook, as well, focuses on the [European Union](#), Europe and its people, their identities, their [cultural diversity](#) and problems, such as [migration](#).

AIM OF THE LESSON

The Learning Scenario aims to familiarise students with Europeana and help them develop inquiry skills through a WebQuest Project with an authentic framework: students exploit Web resources to create emotional survival guides for people who move to a new European country. By the end of the project students are expected to:

- reconsider the difficulties migrants may encounter as they reflect on Europeana Migration Stories,
- expand their knowledge of European countries (culture, history, geography, customs and traditions, etc.),
- grow empathy, since they help people who find themselves in a new environment as migrants,
- acquire a sense of active citizenship (fighting against intolerance, prejudice and discrimination).

OUTCOME OF THE LESSON

Students are expected to create several outcomes during the Home Sweet Home WebQuest project, depending on the number of activities implemented:

1. Emotional Survival Guides – Handbooks
2. a booklet that consists of all Handbooks
3. videos based on Handbooks
4. posters
5. cover pages for the booklet
6. an interactive map to showcase final products
7. a radio show on European School radio.

TRENDS

Project-Based Learning: The whole project is organised in the form of a realistic WebQuest Journey. All [tasks](#) in the WebQuest fall into three categories: before the project, during the project and after the project.

Collaborative Learning: Students work in groups throughout the WebQuest to research, write, create and produce the final products.

Visual Search and Learning: Throughout the project, learners work with images which either select from Europeana Galleries or create themselves (designing Handbooks cover pages and posters). Thus, artistic thinking and visual literacy grow.

Learning materials: There is a shift from textbook to web resources (Europeana Galleries and Home Sweet Home WebQuest).

21ST CENTURY SKILLS

Learning and innovation skills:

- Creativity: students are expected to create Emotional Survival Guides – Handbooks to help people who migrate into a European country, a booklet that consists of all Handbooks, videos based on Handbooks, posters and cover pages for the booklet, an interactive map to show-

case all final products, and finally produce a radio show.

- Critical thinking: throughout the WebQuest students get involved in inquiry-based learning where they assess quickly and critically not only the content relevance but the credibility of a Web resource (both textual and visual). Furthermore, critical thinking skills are strengthened through skimming and scanning techniques employed to create handbooks, posters and the rest of the end products. At the same time, students have to critically evaluate information and visual material in order to select, interrelate or rearrange data for their final products.
- Collaboration: Students work in small groups to accomplish the tasks in the WebQuest Project. They assign roles within the group according to their particular abilities and talents (secretary, editor, Europeana image researcher, technology specialist, content builder, see Task WebQuest page and Annex III as well). As a result, all team members cooperate effectively and contribute to their team in a way that caters for their particular needs and learning style.

Information, media and technology skills:

- ICT Literacy: Students acquire skills in exploiting Europeana and other Web resources for a process-writing project. They collaborate online to create and make PowerPoint presentations. At the same time, they use various Web 2.0 tools (Zunal WebQuest, Popplet, Canva, Google Forms, SurveyMonkey, JotForm), to accomplish their WebQuest mission.

ACTIVITIES

Name of activity	Procedure	Time
Activity 1 Teaching Session 1 Introduction to the WebQuest Project	<p>Teacher initiates students in the WebQuest:</p> <p>First, he/she shares the Welcome WebQuest Page with students (see also Annex I).</p> <p>Students have a brief discussion about the expression Home Sweet Home and about empathy to activate prior mental schemata and knowledge: What makes a 'home sweet home' according to you? Is home a place or a feeling? Can 'home' represent a country? Why is having a home so important? Can this expression be related to people who migrate? What is empathy? How can somebody develop empathy for migrants?</p> <p>Then, students visit Introduction WebQuest Page (see also Annex II) and learn that they are going to become editors of Emotional Survival Guides to help people who move to another country.</p> <p>Last, the teacher announces in class that students are going to use Europeana resources throughout the WebQuest Project.</p> <p>Interaction: teacher - whole class</p>	10'

Name of activity	Procedure	Time
<p>Activity 2</p> <p>Teaching Session 1</p> <p>Teams Formation & Assignment of roles</p>	<p>Students visit the Task WebQuest Page (see also Annex III) and focus on the before the project activities:</p> <p>First, they read five migration stories in Europeana. Story A: From Australia to Italy Story B: From Bulgaria to the United Kingdom Story C: From Bahrain to Ireland Story D: From India to Belgium Story E: From Syria to Netherlands</p> <p>Secondly, they reflect on the stories and brainstorm the difficulties migrants have to cope with creating a Popplet Mindmap.</p> <p>Later, students decide on the most appealing single story. They show their empathy with the particular person who migrated by voting in a Google form.</p> <p>Then, students are divided into teams according to their votes.</p> <p>Last, all teams assign roles among the members: secretary, Europeana image researcher, technology specialist, content builder and editor.</p> <p>Interaction: teacher – whole class, teamwork</p>	30'
<p>Activity 3</p> <p>Teaching Session 2</p> <p>Hands on! Let the empathy journey begin!</p> <p>(research activity)</p>	<p>Students start working on the project by doing a research:</p> <p>First, they visit the WebQuest Process Page (see also Annex IV) and follow all the steps.</p> <p>They brainstorm what already know about their topic and use Popplet to keep their notes in a form of a Mindmap.</p> <p>Then, they skim and scan multimodal texts in the provided websites (from Europeana and other sites), so as to get the information they need for their Handbooks.</p> <p>Students apply critical thinking, so as to decide on what to include in their Handbooks (info, text, images and sounds).</p> <p>The teacher monitors the whole activity, acting as a facilitator.</p> <p>Interaction: teamwork</p>	40'
<p>Activity 4</p> <p>Teaching Session 2</p> <p>Let's be productive!</p> <p>(drafting & redrafting activity)</p>	<p>Students start writing their Handbooks using the provided PPT Template:</p> <p>They engage themselves in process writing; draft and redraft their work before they submit the final products.</p> <p>They focus on the process, rather than the form.</p> <p>They negotiate meanings and evaluate content.</p> <p>Interaction: teamwork</p>	40'

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Name of activity	Procedure	Time
Activity 5 Teaching Session 2 Let's accomplish the mission! (editing activity – final product)	<p>Students cooperate again in teams to edit their Emotional Survival Guides:</p> <p>They select the proper visual material to accompany their texts.</p> <p>In the same time, they make sure that everything complies with the licenses of redistribution.</p> <p>They check grammar and spelling.</p> <p>Finally, they add motion and sound in the PPT presentations.</p> <p>Interaction: teamwork</p>	40'
Activity 6 Teaching Session 3 Let's present our Handbooks!	<p>Students in teams present their Handbooks in class: Italy Handbook, U.K. Handbook, Ireland Handbook, Belgium Handbook and Netherlands Handbook:</p> <p>They try to comply with the time limits set by the teacher (5' for each group).</p> <p>All members take active roles in the presentation.</p> <p>Interaction: teamwork</p>	30'
Activity 7 – Teaching Session 3 Feedback for all! (peer to peer & teacher evaluation)	<p>Both teacher and students provide their feedback to each team for their Handbooks.</p> <p>Students are assessed according to the four pre-set evaluation criteria in the Evaluation WebQuest Page (see also Annex V):</p> <ol style="list-style-type: none"> final product and application of critical thinking, writing, creativity and ICT skills, collaboration and presentation skills. <p>In the end, each individual votes for the best Handbook in the SurveyMonkey.</p> <p>Interaction: teacher - whole class / learner - learner</p>	10'
Activity 8 Teaching Session 3 Let's promote our Handbooks!	<p>Students work in teams to create videos of their Handbooks.</p> <p>They create posters using Canva.</p> <p>They create cover pages for their booklet using Canva, as well.</p> <p>They select the appropriate multimodal material (music, text, video or hyperlinks) to complete their mission. In this context, they enhance not only their creativity, but also their visual and digital literacy.</p> <p>Interaction: teamwork</p>	20'

Name of activity	Procedure	Time
Activity 9 Teaching Session 3 We can do better together! (e book creation)	All teams collaborate to create a booklet that consists of all their Handbooks. The book's editor, that is the teacher, monitors the activity. Interaction: teamwork	10'
Activity 10 Teaching Session 3 Sharing is caring! (upload of migrations stories posters & Handbooks)	Students create an Interactive Map in ThingLink . The teacher provides help. Students upload in the map multimedia content: 1. the Europeana Migration Stories they followed on the WebQuest, 2. the videos of their Emotional Survival Guides - Handbooks, 3. the posters etc Finally, students visit WebQuest Conclusion Page (see also Annex VI), reflect on the project and leave their feedback about the WebQuest Journey in the self-reflection Jotform prepared by the teacher. Interaction: teamwork	10'
Activity 11 LS extension Let's become radio producers! (broadcast on European School Radio)	Students become radio producers, so as to promote their Emotional Survival Guides: First, they use Audacity to record their Handbook presentation. Then, they register on the European School Radio community, They upload their sound archives and Schedule their broadcast. The Handbooks' presentation order is determined by their popularity in the Survey-Monkey voting activity. Interaction: teamwork	40'

ASSESSMENT

Students present their final products (Emotional Survival Guides) in class during a Special Presentation Day. The teacher provides her process feedback evaluating student performance in terms of the pre-set criteria stated clearly in [Evaluation WebQuest Page](#) (see [Annex V](#) and also the table below). Process feedback encourages interaction between the teacher-facilitator and the learners. Moreover, self-evaluation and peer evaluation take place when students vote for the most appealing Handbook.

	Excellent	Very Good	Average	Needs improve- ment	Score
Final Product and Critical Thinking	Creative, informative. Task completed. Appropriate images and text included. Appropriate heading and paragraphs. Critical thinking applied successfully on the selection of the material.	Almost entirely creative and informative. Task completed. Satisfactory images and text. One or two missing elements. Satisfactory critical thinking skills.	Somewhat creative and informative. Almost adequate images and text. Some missing elements. Average critical thinking skills.	Missing creativity. Task incomplete. Missing images, text etc. Limited critical thinking skills.	25%
Writing, Creativity and ICT skills	Impeccable grammar and syntax. Wide range of vocabulary. Excellent punctuation. Very creative final product. Excellent use of ICTs.	Proper grammar and syntax. Few minor mistakes. Proper vocabulary. Satisfactory punctuation. Creative final product. Proper use of ICT.	Some lack of intelligibility due to violation of grammar and syntax rules. Spelling mistakes. Average punctuation. Fairly creative final product. Some ICT problems arose.	Improper use of grammar and syntax. Poor vocabulary. Punctuation and spelling problems. No creativity in writing. Confusion in understanding. Limited ICT skills.	25%
Collaboration	Students worked as a team throughout the WebQuest. Each contribution was substantial.	Students collaborated with one another but not during all stages of the WebQuest.	There were some conflicts in the group. Some students did not collaborate with the rest.	Poor collaboration. Many conflicts.	25%
Presentation	Impeccable presentation of the final product. Participation of all members of the group.	Very good presentation of the final product. One or two members of the group did not participate as much as they should.	Satisfactory presentation of the final product. Not all members of the group participated.	Poor presentation of the final product. Most members of the group did not participate.	25%

**Total Score:
100%**

STUDENT FEEDBACK

After the implementation of the learning scenario, students visit [WebQuest Conclusion Page](#) (see also [Annex VI](#)), reflect on the project and leave their feedback about the WebQuest Journey in a self-reflection [Jotform](#) prepared by the teacher.

TEACHER'S REMARKS

All in all, the project's implementation has been a meaningful and fruitful experience for both learners and the teacher. The bulk of information in Europeana resources impressed the overwhelming majority of the students. At the same time, the teacher witnessed an increase in motivation. Most students were eager to work in groups throughout the WebQuest, despite the distance mode due to COVID-19 restrictions. Even the weaker students cooperated with their peers actively and tried to do their best to complete the tasks. A considerable number of them took the initiative to send the teacher emails asking for clarifications and informing her about their progress. I even received a screenshot of a handwritten 'thank you' note from a student, who really appreciated that she had the chance to discover a whole new world through Europeana.

Besides, the Learning Scenario initiated all into a journey of empathy. Most of the students identified with the people in the Europeana Migration Stories, as they resemble their family stories. It was this identification, as well, that triggered their interest in the project and led them to participate

actively. Therefore, the [Guides](#) are not only addressed to them, but to everyone in the same situation, their parents and relatives. In this way, the guides stand as a window to intercultural dialogue. The students took their first step towards cultural awareness. They became agents of change through their Emotional Survival guides. They grew empathy, learning to care and accept diversity. As a last remark, the extension of the LG scenario, that is, the radio broadcast, was not implemented because both students and the teacher agreed that the recording would be better done in the school's studio (music lab). Hopefully, when schools are open again, students will have the chance to promote their Guides in the whole European community. Anticipation can become really encouraging. One student came up with the brilliant idea of creating a short radio spot highlighting Europeana and its Galleries, so as to help his peers in Europe benefit from the resources.

Art

Diversity &
Inclusion

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Language
Subjects

Music

Philosophy

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ANNEX

I. [WebQuest Welcome Page](#)

WebQuest

HOME SWEET HOME: A JOURNEY OF EMPATHY

Welcome



Welcome: Home Sweet Home: A journey of empathy

Description: Students are invited to an adventure. Five migration stories in Europeana are their starting point. First, they walk along with five different people throughout their wanderings. Then, they use Europeana resources to create Emotional Survival Guides - Handbooks for people who find themselves in a new country under different circumstances.

Grade Level: 6-8

Curriculum: Social Studies

Keywords: Europeana, empathy, migration, tolerance, intercultural competence, acceptance, respect, diversity, emotional intelligence, on the move

Author(s): [Athanasia Kakali](#)

II. [WebQuest Introduction Page](#)

WebQuest

HOME SWEET HOME: A JOURNEY OF EMPATHY

Introduction



Europeana Photo Credits: [Älgårås Järnvägsstation: Bertil Svensson, Högshult. Utvandrade till USA. Tandtekniker i Chicago. På fotot startar återresan dit efter ett besök i hembygden 1930. Gunnar Berggren, 1930, Västergötlands museum, Sweden, PD.](#)

Dear _____ students,

Within the framework of the forthcoming **International Day for the Elimination of Racial Discrimination** on the **20th of March** you wander along with five different people who moved country. You follow their stories, get into their skin, share their feelings, show empathy and help them cope in the new environment.

You will become **EDITORS** of **EMOTIONAL SURVIVAL GUIDES** for people on the **move!** Your guides will be part of a booklet that will serve as a survival kit for people who have left behind homes and countries! The director of the booklet (that is your teacher) is going to help you. All you need is a lot of research! Let the journey begin...

So, hands on!

III. [WebQuest Tasks Page](#)

WebQuest

HOME SWEET HOME: A JOURNEY OF EMPATHY

Tasks



Europeana Photo Credits: [Souvenir de Voyage. 1603--Compagnie Fraissinet.- "Corte-II" - E.L., Okänd fotograf, ND, Sjöhistoriska Museet, Sweden, PD.](#)

- BEFORE THE PROJECT -

TASK A. Find your Group.

Which migration story would you like to follow? Choose the one that appeals to you the most, find your group and start the journey!

Europeana Migration Story A: [From Australia to Italy!](#)

Europeana Migration Story B: [From Bulgaria to the United Kingdom!](#)

Europeana Migration Story C: [From Bahrain to Ireland!](#)

Europeana Migration Story D: [From India to Belgium!](#)

Europeana Migration Story E: [From Syria to Netherlands!](#)

Please enter your answer here: [Europeana Migration Story Google Form](#)

TASK B. Assign roles within the group.

Each group must have:

- A. a secretary
- B. an editor
- C. a Europeana image researcher
- D. a technology specialist and
- E. content builder(s)

- DURING THE PROJECT -

TASK C. Accomplish the mission.

You are going to work in teams in order to help people who leave their countries feel again like being at home.

You have to cooperate with each other in order to create **Emotional Survival Guides - Handbooks**.

- Follow the steps in the **Process Page**.
- Use all **Europeana resources** provided there.
- Draft and redraft your work before you submit the final product!
- Use the given template.
- Check the **license** when you attach images from **Europeana galleries**.

- AFTER THE PROJECT -

TASK D. Handbooks Presentation Day.

You are going to present your **Handbooks** in class in a **Special Presentation Day**.

- Each team member should have a part in the presentation.
- Duration of each presentation: **5 minutes**.
- Your work presentation is going to be evaluated according to certain criteria. Please check **Evaluation Page**.
- Keep notes about each presentation and take part in the discussion.
- Vote for the best Emotional Survival guide - Handbook here: [SurveyMonkey](#).
- Leave your feedback in the **Self-Reflection Form** here: [Jotform Feedback](#).

Enjoy your journey!

Good Luck,

Your teacher,

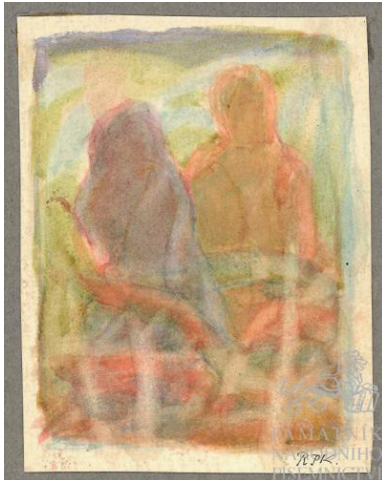
Athanasia Kakali!

IV. [WebQuest Process Page](#)

WebQuest

HOME SWEET HOME: A JOURNEY OF EMPATHY

Process



Europeana Photo Credits: [Skica k figurální kompozici, Pollak \(Karlín\) Richard, 1928, Památník národního písemnictví, Czech Republic, CC BY-NC-SA.](#)

Dear students,

Collaborate with the other members of your group to create your Handbooks. Your writing adventures are just about to begin!

1. **Brainstorm** what you already know about the place you are going to present. You may use [Popplet](#) to keep notes in the form of a **Mindmap**.
2. Skim and scan the websites below, so as to get the information you need for your Handbooks. Be critical and make decisions on what to include in your Handbooks.
3. Use the given attached **PPT template** to complete the task.
4. **Draft** and **redraft** your work before you submit your Handbooks.
5. Browse the [Europeana Collections](#) by topic and country to **find images** for your Handbooks. Be careful with the license of the images and give credits.

Good Luck!

A. Italy

[kids.nationalgeographic - Italy](#)

[simple.wikipedia - Italy](#)

[europa.eu - Italy](#)

Europeana Collections:

[Italian Art](#)

B. United Kingdom

[kids.nationalgeographic -UK](#)

[simple.wikipedia - UK](#)

Europeana Collections:

[UK Art](#)

[UK Buildings](#)

C. Ireland:

[kids.nationalgeographic - Ireland](#)

[simple.wikipedia - Ireland](#)

[europa.eu - Ireland](#)

Europeana Collections:

[Irish Art](#)

D. Belgium:

[kids.nationalgeographic - Belgium](#)

[simple.wikipedia - Belgium](#)

[europa.eu - Belgium](#)

Europeana Collections:

[Belgian Buildings](#)

[Belgian Art](#)

E. Netherlands

[kids.nationalgeographic - Netherlands](#)

[simple.wikipedia - Netherlands](#)

[europa.eu - Netherlands](#)

Europeana Collections:

[Dutch Art](#)

[Dutch Buildings](#)

Europeana Resources for **ALL TEAMS** :

I. Search Results in Europeana Collections:

- [Art](#)
- [Painting](#)
- [People](#)
- [Maps and Geography](#)
- [Music](#)

Tip: You can select some music from the Europeana Music collection above for your Handbooks.

II. Europeana Exhibitions:

[People on the move](#)

[Celebrations in Europe](#)

[Faces of Europe](#)

[Edible plants from the Americas](#)

V. WebQuest Evaluation Page

WebQuest

HOME SWEET HOME: A JOURNEY OF EMPATHY

Evaluation



Europeana Photo Credits: [Vluchtelingenwee, Hahn Albert Draughtsman, 1914, International Institute of Social History, Netherlands, PD.](#)

#	Excellent	Very Good	Average	Needs Improvement	Score
	<p>Creative, informative. Task completed. Appropriate images and text included. Appropriate heading and paragraphs. Critical thinking applied successfully on the selection of the material.</p>	<p>Almost creative and informative. Task completed. Satisfactory images and text. One or two missing elements. Satisfactory critical thinking skills.</p>	<p>Somewhat creative and informative. Almost adequate images and text. Some missing elements. Average critical thinking skills.</p>	<p>Missing creativity. Task incomplete. Missing images, text etc. Limited critical thinking skills.</p>	25%
	<p>Impeccable grammar and syntax. Wide range of vocabulary. Excellent punctuation. Very creative final product. Excellent use of ICTs.</p>	<p>Proper grammar and syntax. Few minor mistakes. Proper vocabulary. Satisfactory punctuation. Creative final product. Proper use of ICTs.</p>	<p>Some confusion in understanding due to violation of grammar and syntax rules. Spelling mistakes. Average punctuation. Rather creative final product. Some ICT problems arose.</p>	<p>Not proper use of grammar and syntax. Poor vocabulary. Punctuation and spelling problems. Confusion in understanding. No creativity in writing. Limited ICT skills.</p>	25%
	<p>Students worked as a team throughout the WebQuest. Each contribution was substantial.</p>	<p>Students collaborated with each other but not during the whole stages of the WebQuest.</p>	<p>There were some conflicts in the group. Some students did not collaborate with the rest.</p>	<p>Poor collaboration. Many conflicts.</p>	25%
	<p>Impeccable presentation of the final product. Participation of all members of the group.</p>	<p>Very good presentation of the final product. One or two members of the group did not participate as much as they should.</p>	<p>Satisfactory presentation of the final product. Not all members of the group participated.</p>	<p>Poor presentation of the final product. Most members of the group did not participate.</p>	25%
Total Score: 100%					

VI. [WebQuest Conclusion Page](#)

WebQuest

HOME SWEET HOME: A JOURNEY OF EMPATHY

Conclusion



Europeana Photo Credits: [Refugees in Kowel, K.u.k. Kriegspressequartier, Lichtbildstelle – Wien, 1916, Austrian National Library, Austria, PD.](#)

Dear students,

Our WebQuest journey has come to an end. Our mission is accomplished!

The Emotional Survival Guides Handbooks are ready to help anyone who finds themselves in a new environment and is vulnerable. Your Handbooks may help these people regain strength and confidence. You should feel proud of yourselves! You actually made a contribution to put an end to intolerance, prejudice and discrimination. You have really made a difference! Always continue to advocate for **equality** and **tolerance**. Care. Show **empathy**. Keep working hard to **create change**. And if you want to **walk further in the shoes** of those people who are on the move and therefore more exposed to prejudice and discrimination, you can elaborate on more migration stories from the Europeana repository [here!](#)

Your teacher,

Athanasia Kakali.

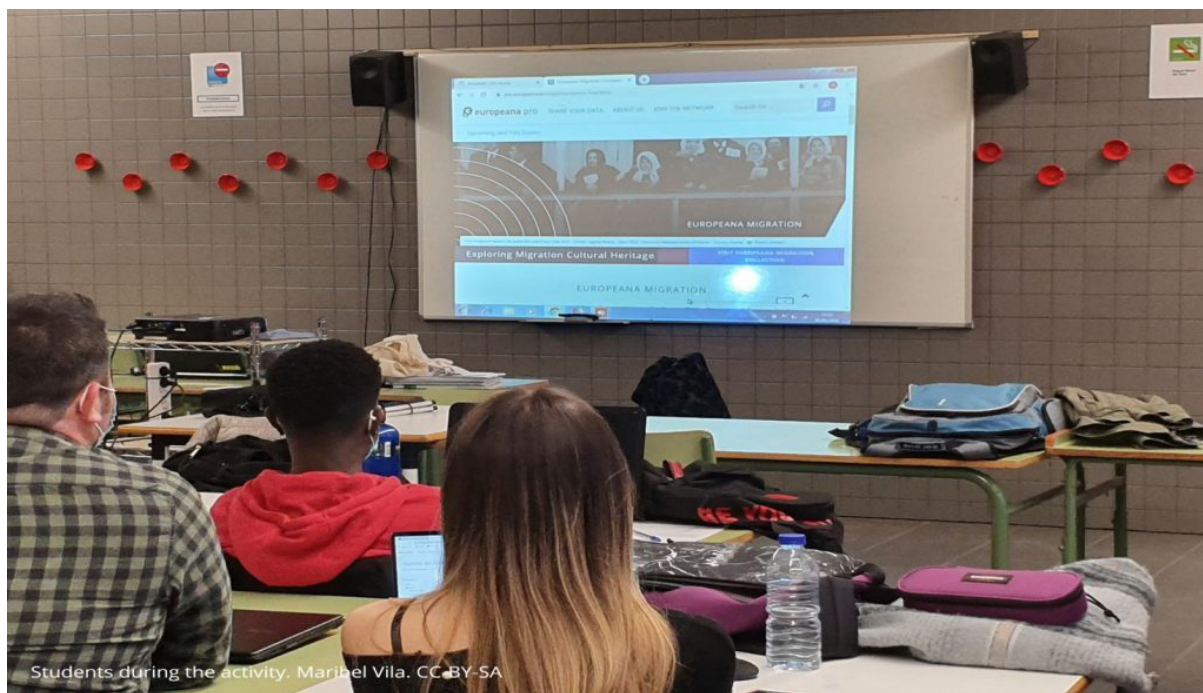
P.S. Don't forget to leave your feedback in the **Self-Reflection Form** here: [JotForm Feedback](#)

Implementation of “Inclusion Processes through Participatory Photography and Digital Narratives”

IMPLEMENTATION OF "INCLUSION PROCESSES THROUGH PARTICIPATORY PHOTOGRAPHY AND DIGITAL NARRATIVES"

CONTEXT OF IMPLEMENTATION

The students who took part in the implementation are attending a Vocational Education Course (Higher Technician in Social Integration). Their ages range from 19 to 55 and one of them is blind; we adapted the activities to make them accessible for her. We implemented the LS in the subject of Socio-Labour Market Insertion. Students had to analyse the different social groups in order to give their support to promoting social and occupational integration. As future social care professionals, migrants are one of the most important groups to work with, so this activity is a big milestone in their investigation of the reality of migration.



Students during the activity. CC-BY-SA Maribel Vila

IMPLEMENTING THE LEARNING SCENARIO

This school year our students are following their compulsory lessons by a hybrid teaching method due to the COVID-19 pandemic. Part of the activities were developed online with teachers' support and some were carried out by students outside the school space (at home or from their internship posts). They conducted interviews with migrants in their internship context or with people from their personal or family environment.

The implementation was a success. In order to facilitate the expression of the interviewees' opinions, migrant people were asked (by the students) to choose one of these three words: solidarity, humanitarianism and friendship. The students' tasks were prepared from the conceptualisation of the meanings connected to these terms. A working session was dedicated to presenting key concepts and the Europeana collection 'Faces of Migration'.

In a second session, the students were encouraged to prepare the interviews with migrant people, taking into account the objective of the research. Two sessions were dedicated to creating a website to collect the students' work. In a fourth session, the materials prepared were shared among all the students. Each interview was commented on among students and the articles were published. There were no difficulties in the development of the LS.

You can find all the students' articles through this link:

[Sol Inclusion Processes through Participatory Photography \(webnode.es\)](https://webnode.es)

Art

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Inclusion

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History

Language
Subjects

Music

Philosophy

STEAM
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Students during the activity. CC-BY-SA Maribel Vila

AFTERTHOUGHTS:

The students showed great motivation to participate in the activity. All of them were really motivated and we could see their enthusiasm as they felt they were taking part in a practical and useful activity. I would like to emphasise the special involvement of one of the students who, encouraged by her company tutor, extended the activity to all the members of her training company.

It is relevant to point out that the final exhibition of all the contributions on the webpage brought feelings of satisfaction and joy at a time of restrictions and discouragement that particularly affect our young people. Obviously, the reality of migration is a close topic to them, either from their own experience or because they are living it in the reality of their internships in some local NGOs. In our case, we consider it appropriate to deepen the experience to get to know different cultures within an inclusion process. The contributions through the definitions of the aforementioned concepts (solidarity, humanitarianism and friendship) facilitated the approach to the feelings and experiences of the migrant people.

ON EUROPEANA RESOURCES:

Resources from Europeana that were used:

- [Faces of migration | Europeana](#)
- [People on the Move | Europeana](#)

These resources were used to initiate reflection on the subject and propose the activity to be carried out with the same objectives.

OTHER RESOURCES:

Video that talks about what is left behind when people migrate.

Did you find this story of implementation interesting? Why don't you read about the related learning scenario?

- [Inclusion Processes through Participatory Photography and Digital Narratives](#)

IMPLEMENTATION OF 'LABOUR MARKET AND WOMEN THROUGH CENTURIES'

WHEN AND WHERE

We implemented the LS "[Labour Market and Women through Centuries](#)" in a Modern Greek Language Course with 14-year-old students. Two lessons, each lasting 80 min, took place online (due to the COVID-19 pandemic lockdown) during December 2020. Students did their tasks from home, alone or working in groups, using their own devices. The original LS taught English as a foreign language, whereas the implementation addressed mother-tongue users. Therefore we made changes in order to address their needs and skills.

Introducing the topic and Europeana Collections

After reminding my students of the characteristics and structure of Europeana, I presented the topic that we would be working on and asked them to go through the "[Women at Work](#)" Europeana Collection.

TASK 1: USING A EUROPEANA COLLECTION AS A STARTING POINT TO DELVE INTO WORK AND GENDER

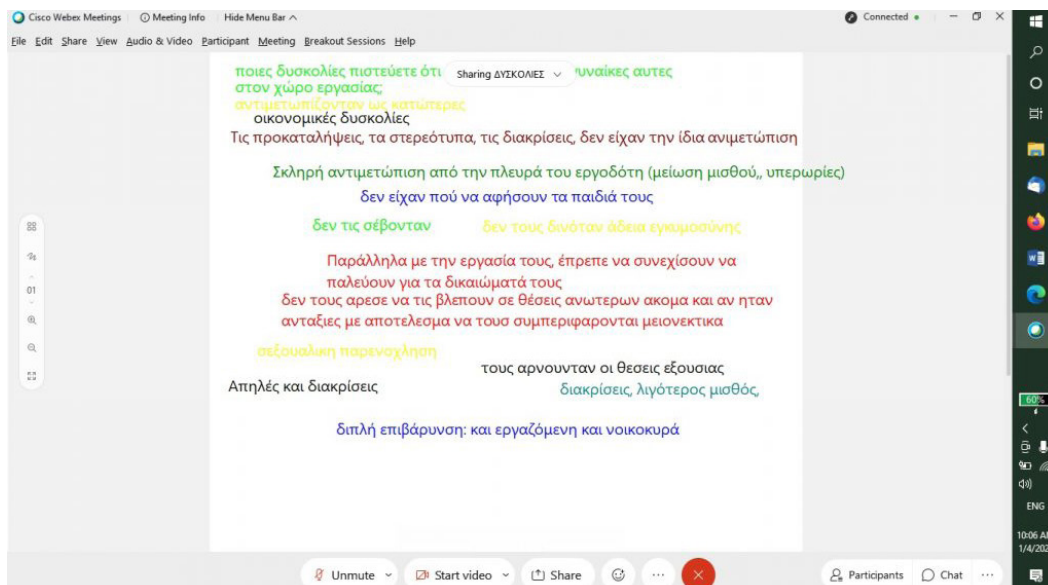
After answering on a [Mentimeter](#) the question "Which jobs do you trace in the photos?", the students recorded their answers. The annotating tool proved very handy and allowed them to co-write on the e-whiteboard.

Ποια επαγγέλματα εντοπίζετε στις φωτό;



Mentimeter

The variety of jobs was depicted in students' answers in the "Women at Work" collection.

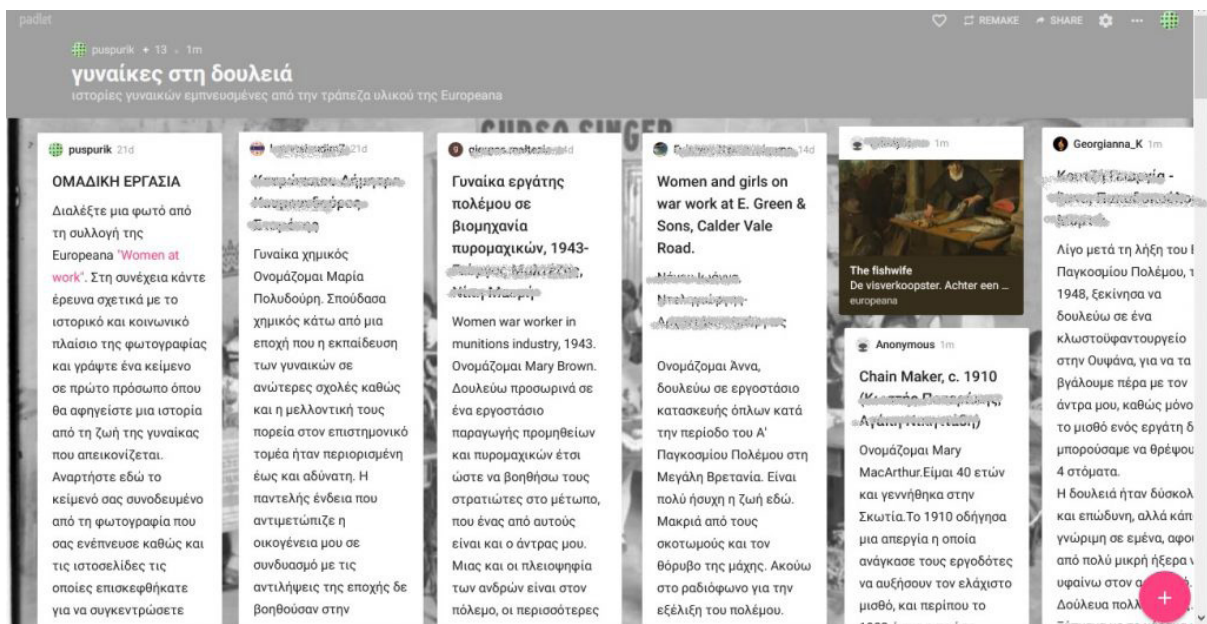


Students “read into” the pictures and gathered their remarks on the e-whiteboard. Students then compared the Pixabay [Women at Work](#) collection with the previous ones. We focused on one photo in particular, and the discussion that followed was very interesting. In the end, all agreed that in Europe, while many steps have been taken towards gender equality, there is still a lot to be done.



The students were divided over whether the picture above should be read as a depiction of gender equality at work or not.

Students were then assigned to groups of two in the Webex breakout rooms and wrote a first-person narrative based on a photo from the [Europeana](#) collection. They posted their work on Padlet and feedback was given to them in the comments section.



Various periods and jobs inspired students to create their fictional narratives. As homework, students added text balloons to the photo discussed earlier.



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Students expressed in a creative way their opinions on the gender dynamic depicted in this photo.

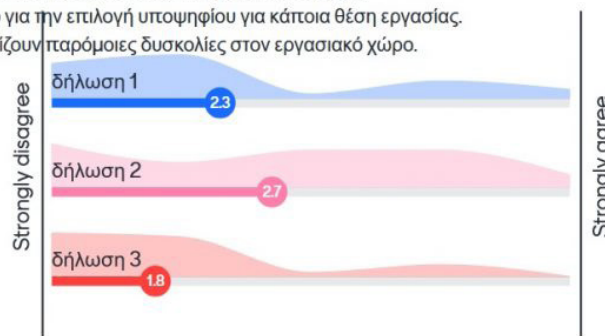
TASK 2: STUDYING EUROPEAN POLICIES ON GENDER EQUALITY AND PRODUCING MULTIMODAL TEXTS

During our next session, students expressed their views on the gender dynamic in Greece today. Once we had gathered their answers on [Mentimeter](#), we discussed the views recorded.

Συμφωνείτε ή διαφωνείτε με τις παρακάτω προτάσεις;

Mentimeter

- Υπάρχει πλήρης εργασιακή ισότητα μεταξύ ανδρών και γυναικών σήμερα.
- Το φύλο δεν αποτελεί κριτήριο για την επιλογή υποψηφίου για κάποια θέση εργασίας.
- Γυναίκες και άνδρες αντιμετωπίζουν παρόμοιες δυσκολίες στον εργασιακό χώρο.



Students seem to agree that there is a lot to be done to achieve gender equality in the field of work. Afterwards, divided into groups of three in the breakout rooms, the students studied online EU material on the action taken to promote gender equality ([here](#) and [here](#)). They created a leaflet brochure that was addressed to children of their own age group (12-15). You can see examples of the students' work [here](#).

OUTCOMES AND EVALUATION

One of my initial concerns was whether all students would respond to the ICT requirements of theOne

of my initial concerns was whether all students would meet the ICT requirements of the LS. It turned out that one of the positive outcomes of online distance learning is that most, if not all, students have honed their ICT skills. Cloud-based learning was a great way to overcome problems related to the particular conditions of the lockdown.

We had a heated conversation concerning the existence or not of gender inequality in workplaces today and all were eager to express their opinion on the subject. The conversation raised their visual literacy and enhanced their ability to critically read visual texts.

Overall, the students showed genuine interest in studying the material provided and great engagement in the tasks assigned to them. They enhanced their communication and collaboration skills, working in teams throughout the implementation. Moreover, reframing what they had studied in a different text boosted their creativity.

So...

Did you find this story of implementation interesting? Why don't you read about the related learning scenario?

[Labour Marker and Women Through Centuries](#) by Anita Lasic

Art

Diversity &
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Environment

History

Language
Subjects

Music

Philosophy

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Numbers in the Dark

Europeana Learning Scenario

TITLE

Numbers in the Dark

AUTHOR(S)

Natalija Budinski

ABSTRACT

The project combines mathematics and other disciplines to raise awareness about people with visual impairment. The first part of the project was implemented in maths classes. The task for the students was to research the Braille alphabet and techniques of writing numbers. The second part was to explore the real-life application of the Braille alphabet. This was a homework task where students had to find examples of the Braille alphabet in real life. The third part was to apply knowledge about the Braille alphabet and to use the 3D printer to print items suitable for people with visual impairment. The aim of the project is to raise awareness about visual impairment through regular lessons and activities. The students who took part in the project were aged 14-15.

KEYWORDS

interdisciplinarity, numbers, visual impairment, 3D printing

TABLE OF SUMMARY

Subject	Mathematics
Topic	Numbers in Braille's alphabet
Age of students	14-15 years
Preparation time	45 minutes
Teaching time	2 lessons x 30 minutes due to the COVID-19 pandemic
Online teaching material	https://www.thingiverse.com/thing:2731132 https://en.wikipedia.org/wiki/Braille https://brailleworks.com/wp-content/uploads/2015/12/Braille-Works-Alphabet-Card_Tagged_Page-1.pdf https://braillebug.org/braille_print.asp
Offline teaching material	Paper, crayons, 3D printer
Europeana resources used	Resource 1 Resource 2

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INTEGRATION INTO THE CURRICULUM

Mathematics – students aged 15. An introduction to linear equations. Those lessons deal with numbers and the story of Braille's alphabet and how to write numbers.

AIM OF THE LESSON

- Research about Braille’s alphabet
- Learn technique of writing numbers in the Braille alphabet
- Research about real-life application of the Braille alphabet
- Learn 3D printing
- Raise awareness about visual impairment

OUTCOME OF THE LESSON

- Students learn how to write numbers in the Braille alphabet
- Students discover places where the Braille alphabet is used
- Students prepare files for 3D printing
- Students show empathy towards people with visual impairments

TRENDS

- Lifelong Learning: learning continues outside of school. Connecting learning content with real-life application. Exploring different sources to find useful information.
- Collaborative and interdisciplinary learning: connecting different subjects.
- Use of 3D printing as modern technology in everyday use and to produce useful objects.

21ST CENTURY SKILLS

- Learning skills: Critical thinking, Creativity, Communication, Problem Solving.
- Life skills: exploring different sources, of information.
- Social skills: communication, empathy.

ACTIVITIES

Name of activity	Procedure	Time
Active learning with Europeana	<p>The first activity is based on learning about numbers and questions about how numbers <i>can</i> be presented to people with visual impairment. Students explore the Europeana resources</p> <p>https://www.europeana.eu/en/blog/louis-braille-and-the-braille-alphabet https://www.europeana.eu/en/blog/before-braille-raised-type-in-europe</p> <p>The students get information about the Braille alphabet. Using those information students learn about development of Braille alphabet and its significance.</p>	Lesson 1 20 min
Class discussion	<p>The teacher prepares materials with the Braille alphabet so students can see how to write letters and numbers. Students write expressions in the Braille alphabet. Students write numbers written in the Braille alphabet in their notebooks. For example, students had the following tasks:</p> <ul style="list-style-type: none"> • Write your name in the Braille alphabet. • Write your telephone number in the Braille alphabet. • Write a secret message in the Braille alphabet and give it to your friend to read it. <p>Write a mathematical expression using the Braille alphabet and give it to your friend to solve it. Students write mathematical expressions using the Braille alphabet.</p> <p>The students discuss where they have seen the Braille alphabet. The teacher encourages them to recall where they can find the implementation of the Braille alphabet. Their homework is to find examples of the Braille alphabet in real life.</p>	10 min

Name of activity	Procedure	Time
Class discussion	<p>Students discuss where they have seen real-life examples of the Braille alphabet. For example, numbers in lifts are written in the Braille alphabet. Names of medicines are written in the Braille alphabet. Students are encouraged to bring objects with written expressions in the Braille alphabet, so in this part students together with the teacher discuss homework. The students can also bring photos of objects that they have noticed in their surrounding that have written expressions in the Braille alphabet.</p> <p>After this short discussion, the teacher directs the other task. The other task is focused on producing objects that could help people with visual impairments. The teacher starts a discussion about how students could help people with visual impairments. After the students' suggestions, the teacher gives an example of 3D printed objects that could be made with help of the school's 3D printer. In our case, students agreed on the idea that some kind of toy would be useful for students with visual impairments, so they chose to 3D-print dice with numbers written with the Braille alphabet. The teacher assisted the process of preparing files for 3D printing. In that part the students used resources from www.thingiverse.com</p>	Lesson 2 10 min
3D-print		20 min

ASSESSMENT

The students had individual homework to explore the environment and find examples of the Braille alphabet around them.

They also explored how to 3D-print objects that can be used by people with visual impairment.

STUDENT FEEDBACK

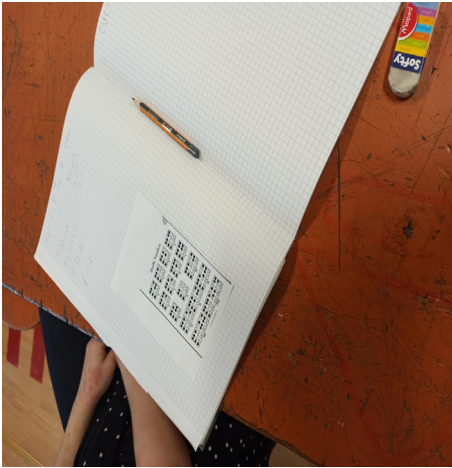
During the in-class discussion, the students discovered and expressed their opinions about the work, their feelings and emotions about the project.

The students learned about how people with visual impairment learn mathematics. They also explored what they know about the Braille alphabet from their surroundings. The students responded very well since they were learning about real-life situations.

TEACHER'S REMARKS

It is always good to connect real life and content that students learn. On this occasion, the students had the opportunity to learn about visual impairment. In my opinion, students learn mathematical topics better when they are connected to real-life situations.

ANNEX



The students explore how to write numbers with the Braille alphabet.



The students brought medicine boxes where the text is written with the Braille alphabet.



The students find the numbers written in Braille's alphabet in the lift in the building.

Students printed a die with a 3D printer that has numbers written in the Braille alphabet.

Pink Triangle: History and Memory of LGBTQ+ in European Culture

Europeana Learning Scenario

TITLE

Pink Triangle - History and Memory of LGBTQ+ in European Culture

AUTHOR(S)

Mickaël Bertrand

ABSTRACT

In this learning scenario, students are invited to discover the history behind the symbol of the Pink Triangle. First, they will study the classification system in the Nazi concentration camps to understand how homosexuals were persecuted during the Second Reich. Then, they will understand how this symbol was repurposed for LGBTQ+ Pride during the 1970s and 1980s.

KEYWORDS

History, Homosexuality, Inclusion, LGBTQ, Pride

TABLE OF SUMMARY

Table of summary	
Subject	History, Civics, English, Art, Cinema, Science
Topic	Second World War Concentration camps Stonewall Rebellion AIDS epidemic British miners' strike Alan Turing
Age of students	12 - 18
Preparation time	This scenario is composed of five lessons that can be used together or independently Between 1 and 5 hours
Teaching time	This scenario is composed of five lessons that can be used together or independently Between 1 and 5 hours
Online teaching material	Europeana Collections YouTube videos (Crash Course video , New York Times video) Google Forms or another tool to create quizzes Canva to create posters
Offline teaching material	A3 sheet Glue Pencils
Europeana resources used	A pink triangle against a backdrop with the words "Silence = Death" (source) View of the interior of a barrack in a concentration camp (source) Cork Gay Collective letter to Gay Miners Support Group (source) Students are also invited to search for documents in the Europeana Collections linked to " Gay Pride " and " homosexuality "

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INTEGRATION INTO THE CURRICULUM

This scenario can be used:

- In the History curriculum to study the Second World War and especially the Nazi Regime
- In the History curriculum to study Great Britain under Thatcher, especially the miners' strike

Art

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Environment

History

Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

- In the Science curriculum to study Alan Turing and computer engineering

AIM OF THE LESSON

The goal of this scenario is to make the students understand that LGBTQ+ people are part of history and that they are not only victims but also heroes, of history.

OUTCOME OF THE LESSON

During this scenario, students will create different productions:

- A poster with hexagons
- Different oral presentations in English
- A poster with archives

TRENDS

- Project-based learning
- Collaborative learning
- Flipped Classroom
- Visual Search and Learning
- Shift from textbooks to Web resources
- Student-Centred Learning

21ST CENTURY SKILLS

- Collaboration
- Creativity

ACTIVITIES

Name of activity	Procedure	Time
Lesson 1 - Prep' Activity	Students watch a Crash Course video about the Holocaust, genocides and mass murder of WWII and answer a self-corrected questionnaire to understand the historical context (Annex 1)	About 20 min
Lesson 1 - Introduction	Dialogued course about the meaning of a poster published in the Europeana Collections ("Silence = Death by Act Up)	About 10 min
Lesson 1 - Hexagon Game	Students work in teams. Each team receives a collection of hexagons (Annex 2) with documents from Europeana Collections and creates a poster about the classification system in the Nazi concentration camps. At the end of the activity, each team present its production.	About 30 min
Lesson 1 - Conclusion	Students receive and read a summary about the marking system in the Nazi concentration camps (Annex 3).	
Lesson 2 - Prep' Activity	Students watch a New York Times video about the Stonewall riots and answer a self-corrected questionnaire to understand the historical context (Annex 4)	About 20 min
Lesson 2 - Introduction	Dialogued course about the use of the triangle symbols by the deportees' associations to commemorate deportation after the Second World War.	About 10 min
Lesson 2 - Express analysis	Students prepare work by teams. Each team receives an article or testimony and answer this key question using quotations from the documents: How the Nazi regime's Pink Triangle symbol was repurposed for LGBTQ Pride? (Annex 5) At the end of the activity, each team present its production.	About 30 min

Name of activity	Procedure	Time
Lesson 2 - Conclusion	Students receive and read a summary about the lesson ("Reversing the Stigma – How the Nazi regime's Pink Triangle symbol was repurposed for LGBTQ Pride?") (Annex 6)	
Lesson 3 – Prep' Activity	Students do a research and choose a document about "Gay Pride" in the Europeana Collections. They prepare a short presentation of this document that will be shared during the class.	About 20 min
Lesson 3 – Introduction	Dialogued course about the official trailer of the film Pride (Matthew Warchus, 2014).	About 15 min
Lesson 3 – Lesson	Students take notes in English and then answer a questionnaire about the real history behind the story of the film Pride.	About 20 min
Lesson 3 - Conclusion	Students receive and read a summary about the lesson ("From shame to Pride: How did Homosexuals finally win respect and recognition?") (Annex 7).	
Lesson 4 – Prep' Activity	Students watch a video about Alan Turing and answer a self-corrected questionnaire (Annex 8)	About 10 min
Lesson 4 – Lesson	Students take notes in English during a lesson that shows how Alan Turing's memory has changed throughout the years. Then, we compare the same switch in the national memory with the case of Fritz Bauer in Germany.	About 15 min
Lesson 4 – Research in the Europeana Collection	Students do research in the Europeana Collections to find other examples of LGBTQ+ people who played an important role in European history. They prepare a short presentation of this document that will be shared during the class.	About 30 min
Lesson 5 – Prep' Activity	Students listen to an interview with Jonathan Blake in the Europeana Collection and answer a self-corrected questionnaire (Annex 9)	About 20 min
Lesson 5 – Final Task	<p>Students discover this letter from Cork Gay Collective to Gay Miners Support Group in Sheffield on September 28, 1984 (in the Europeana Collections). They realise that a lot of archives are available to tell and write the story of homosexuals in European history.</p> <p>Instructions: What if you were responsible for the next EuroPride Poster? EuroPride is an international event dedicated to LGBTQ+ pride hosted by a different European city each year. This year, you will be the head of communication and you need to create the official poster.</p> <p>The organisers just ask you to respect some instructions:</p> <ul style="list-style-type: none"> • The poster will be written in English; • The motto of this EuroPride will be: "Our common past / Our future rights" • Implement European archives from the Europeana Collections in your production 	About 10 min

ASSESSMENT

Different assessments are planned during these lessons:

First, these lessons are built on a "flipped learning" strategy. So, students are invited to study materials before the class and these activities are assessed:

1. Prep' activities questionnaires provide a first grade;
2. Each lesson begins with a session called "What have you learned?" in which a student summarises the information gathered with the prep' activity and is assessed.

Then, several formative evaluations are provided during these lessons:

1. Students have to create a poster with hexagons during lesson 1 and to present it;
2. Students have to create an analysis of an article or a testimony during lesson 2 and to present it;
3. Students have to research in the European Collections during Lesson 4 and to present their document;

Moreover, a quiz is provided during Lesson 3 to check that they have understood the main information of the Lesson. To conclude, the final task is an assessment in which students are invited to mobilise what they have learnt during this chapter, but also to show creativity and collaboration skills.

STUDENT FEEDBACK

At the end of the chapter, students are invited to fill in a questionnaire to say:

- What they have learned;
- What are the skills they have developed;
- What emotions they have experienced;
- What they liked;
- What was challenging to them;
- What they would improve in these lessons.

TEACHER'S REMARKS

Students mostly appreciate the fact that they have discovered facts and knowledge that they have never heard before. They were particularly involved in the team activities in which they can demonstrate their creativity and comprehension of the lessons' issues.

ANNEX

All the materials created for these lessons can be downloaded below:

- **Annex 1** – [Prep' Activity - Lesson 1](#)
- **Annex 2** – [Hexagon Game](#)
- **Annex 3** – [Conclusion – Lesson 1](#)
- **Annex 4** – [Prep' Activity - Lesson 2](#)
- **Annex 5** – [Articles and testimonies about the Pink Triangle symbols](#)
- **Annex 6** – [Conclusion – Lesson 2](#)
- **Annex 7** – [Conclusion – Lesson 3](#)
- **Annex 8** – [Prep' Activity - Lesson 4](#)
- **Annex 9** – [Prep' Activity - Lesson 5](#)

Art

Diversity &
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History

Language
Subjects

Music

Philosophy

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We Give Peace a Chance

Europeana Learning Scenario

TITLE

We give peace a chance

AUTHOR

Sophia Kouzouli

ABSTRACT

The learning scenario “We give peace a chance” gives students the opportunity to explore the topic of peace, research into ways of dealing with conflict, investigate and discuss acts of courage, enrich their vocabulary, collaborate, and produce and reflect on their own work. It enhances cooperation, human dignity and respect for human rights, encourages the development of empathy and media literacy, and inspires learners to take positive action in the local and global community. Students are introduced to the topic of peace with a song, observe the resources of Europeana, discover how peace is conveyed in them, and express what peace is for them, using their imagination and self-reflection. Next, they are asked to explore the stories of Anne Frank and Malala Yousafzai and engage their senses to connect to peace. Then, they reflect on their work, prepare an ebook and translate their ideas into appropriate action to promote peace. Finally, they reflect on their work to evaluate their participation.

It is a flexibly designed learning scenario which can easily shift between online and in-person teaching, adaptable to the circumstances and learners it will be used for. It promotes the values of compassion, equality, interdependence, tolerance, diversity, sustainability and nonviolence.

KEYWORDS

Peace, collaboration, digital literacy, citizenship, empathy.

TABLE OF SUMMARY

Subject	English language, Literature, Art, History, Geography, ICT, Languages
Topic	Peace-Citizenship
Age of students	11-12
Preparation time	1 hour (time to prepare and moderate the online teaching material)
Teaching time	3 teaching periods
Online teaching material	Imagine , ImagineWorksheet , Padlet , The peace book , Answergarden , Anne Frank , Anne Frank-worksheet , Malala Yousafzai , Malala Yousafzai-worksheet , What does peace feel like , Tricider , GoogleDrive , menti: I give peace a chance , Mentimeter , Joomag , Student Self Reflection , Assessment Rubric , Teacher Reflective Rubric , wakelet , eclass
Offline teaching material	paper, pens, pencils, markers, coloured pencils
Europeana resources used	Resource 1 , Resource 2 , Resource 3 , Resource 4 , Resource 5 , Resource 6 , Resource 7 , Resource 8 , Resource 9

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INTEGRATION INTO THE CURRICULUM

The topic, content and resources of the learning scenario fit into the national curriculum and are appropriate for the students' English language level. The learning scenario involves reading, writing, listening, speaking and digital skills, enhances pair and group work and develops students' social and interpersonal and reflective skills. It is designed on an interdisciplinary approach combining English, History, Art and ICT.

AIM OF THE LESSON

The students will develop listening, speaking, reading and writing communicative competences, and digital skills. They will raise their awareness on the issues of peace, war and conflict and enrich their vocabulary. They will enhance their reflection and their critical thinking skills and develop empathy.

OUTCOME OF THE LESSON

The outcome of the lesson will be an ebook about peace which will include students' reflections and drawings, their research into the acts of courage of Anne Frank and Malala Yousafzai, peace and war, and their actions to promote peace.

TRENDS

- Project based learning
- Student-Centred Learning
- Visual Search and Learning
- Learning materials
- Assessment

21ST CENTURY SKILLS

- Critical Thinking
- Communication
- Collaboration
- Creativity
- Information Literacy
- Media Literacy
- ICT (Information, Communications, and Technology) Literacy
- Global Awareness

ACTIVITIES

Name of activity	Procedure	Time
Lesson 1:	Imagine	45'
Listen and find out	Students listen to the song " Imagine " by John Lennon and discuss what the song is about, while noting down key words The teacher hands out a worksheet with the lyrics of the song, Students listen to the song again and fill in the missing words. The students discuss the vocabulary and the meaning of the song.	8'
Europeana	Students are introduced to the Europeana platform and its resources	2'
Can you spot peace?	Students observe the nine resources on the Padlet and describe them In pairs/groups they discuss how peace is conveyed in them and keep notes in their notebooks They share their opinions with the whole class and write their answers under the resource they have selected	25
What is Peace for you?	Students discuss in pairs/groups what peace is for them, share their ideas with the whole class and write key concepts in their notebooks Students submit their answers in the answergarden Students are asked to watch the The Peace Book in their e-class and submit additional answers in the Answergarden	10

Name of activity	Procedure	Time
Lesson 2:	Acts of Courage The teacher asks students if they know stories about people who have suffered from wars/ conflicts. The class is divided into two groups The 1st group, in pairs/groups, reads a text about Anne Frank and finds specific information . They discuss their answers and write them in their notebooks. The 2nd group, in pairs/groups, reads a text about Malala Yousafzai and finds specific information . They discuss their answers and write them in their notebooks. Students present their findings to the whole class. They discuss about the consequences of the absence of peace/times of and management of conflict/ antisemitism/gender equity and about acts of courage.	45' 40'
What does peace feel like?	Students work in pairs/groups and imagine what peace feels like, smells like, tastes like and looks like. They share their answers with the whole class and in Tricider. Students are asked to watch the What does Peace feel like in their e-class and submit additional answers in Tricider	5
Lesson 3:	We give peace a chance	45'
Peace eBook	Students work in groups on their eBook in google slides . Members of the groups are assigned a specific task to complete: What peace means The consequences of the absence of peace What peace feels, smells, tastes and looks like Drawings Acts of Courage/personalities	30'
I give peace a chance	Students visit Menti: I give peace a chance and submit their answers	5
Reflect and evaluate	Students discuss their work and give each other feedback. Students reflect on their work and do the Self Reflection task. The teacher evaluates their work of the students using a rubric . After the lesson, the teacher reflects on the implementation of the learning scenario with a specific rubric . The teacher uploads a wakelet with all the stages and products of their work on their eclass	10

ASSESSMENT

Students are assessed with a rubric that focuses on the skills of reading and writing, the use of technology and collaboration. There is a special rubric designed by the teacher to reflect on the implementation of the learning scenario which focuses on the knowledge of the subject matter, the structure of the lesson, the use of technology and the collaborative learning environment of the class.

STUDENT FEEDBACK

At the end of every lesson, there is a quiz, designed with a Web tool that helps students reflect about the lesson (Answergarden, Tricider, Menti).

Before the end of the 3rd lesson, the students are asked to reflect on their work and discuss about it with the whole class, discussing with their peers their engagement and their contribution.

At the end of the whole Learning Scenario, students reflect and evaluate themselves using a specific rubric in which they can also add their comments. (Rubric)

TEACHER'S REMARKS

Due to Covid-19 restrictions and the lockdown school closure, the LS was implemented both online on [eclass](#) and in person at school. It was implemented in all three classes of the 6th grade. 75 students were highly engaged and motivated to explore a real-world issue, discover the stories of Anne Frank and Malala Yousafzai, use their imagination and creativity, pursue solutions, contribute constructively to their team work and assume responsibilities to achieve a common goal. After completing the LS, some students even read to the whole class parts of the books they had at home about Anne Frank and Malala Yousafzai and engaged in further research into antisemitism, human rights and gender equity. They also voluntarily created a [video presentation](#) and a [PowerPoint presentation](#) to promote peace.

The activities of the LS can also be implemented with the flipped classroom approach as students are guided to engage creatively in the subject matter in an interactive way.

The LS “We give peace a chance” can be used in eTwinning projects as it is or adapted. The specific LS was used in the eTwinning project “[Let’s go Eco](#)”.

It can also be integrated in an SDGs Project as it promotes the use of the Sustainable Development Goals (SDG 16) and can inspire students to contribute to a better future for all. The “We give a chance” LS was integrated into the global collaboration of the Greek class in the [Goals Project](#). The class was honoured to be invited to present their work on the “[Day of Solutions](#)” [global online event](#), on Wednesday, [March 4th](#), 2021.

“We give peace a chance” created an authentic learning experience with students having the opportunity to explore, learn, discuss, collaborate, practice, discover, share resources and ideas, and suggest solutions to problems. It contributed to the building of a democratic, antiracist, inclusive and creative school culture.

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

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Environment Learning Scenarios

Art

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History

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Food for Thought: sustainable learning experience

Europeana Learning Scenario

TITLE

Food for Thought: sustainable learning experiences

AUTHOR(S)

Maria de Fátima Silva

ABSTRACT

Our lives have changed and, consequently, we are facing many challenges: **maintaining healthy diets, being resilient** and **raising awareness** for sustainable food, food waste and food loss. **Food for thought**, by means of sustainable learning experiences, can happen by celebrating the International Year of Fruit and Vegetables, thus promoting meaningful connections. By learning within a *Farm to Fork strategy* approach, students learn that we can eat **nutritious food** and get the energy we need. What is more, they will understand that **healthy diets** will determine **the health of our planet**. Many painters and writers have included food in their masterpieces. As a matter of fact, all around the world people honour life and death with food. Besides being part of our family traditions and stories, food connects people.

KEYWORDS

Food, connections, fruits, vegetables, sustainability

TABLE OF SUMMARY

Subject	English Citizenship Portuguese (mother tongue) French Science Physical Education History Geography Art
Topic	Healthy and sustainable eating
Age of students	13-14
Preparation time	360m
Teaching time	300m
Online teaching material	English and Citizenship lessons: Jamboard-Dia de Reis @AEGCC (8°C: 2021) LCAE eTwinning Project_Logo 1 (Portugal) Fruits and vegetables, your dietary essentials https://www.mentimeter.com/ https://pt.bloggif.com/ Google Classroom Decojovem SiteStar competition (2nd Phase) with the project We CARE at AEGCC (2nd Phase) Stone Soup by Ann McGovern; illustrated by Winslow Pinney Pels video: Canva Teacher and students' collaborative work (ebook) Suggestion for the French lessons: Why France Goes Weak at the Knees for King Cake

Offline teaching material

Novos Contos da Montanha, by Miguel Torga, Gráfica de Coimbra, 1979

Drawing pencils and coloured; drawing/recycled paper; eraser; pencil sharpener; food and cooking items; fruits and vegetables

[International Year of Fruits and Vegetables 2021, communications Handbook and Toolkit, Food and Agriculture Organization of the United Nations](#)

Europeana resources used

[Bäuerin beim Hühnerfüttern \(farmer feeding the chickens\)](#)

[Health Loaf](#)

[Recipe vegetable soup](#)

[Landscape with Fruits and Vegetables in the foreground](#)

Suggestion for the English, Science and Art lessons:

[Collage of mixed fruits and vegetables, MRI](#)

Suggestion for the English and History lessons:

[Used ration book and two ration book supplements, England.](#)

Suggestion for the History/Geography/Science lessons:

[Feira do pastor e do queijo em Aguiar da Beira](#)

Suggestion for the English, Citizenship, History and Religion lessons:

[Feast of the Epiphany](#)

[The Three Kings bring offering to the Infant Jesus. Engraving by N. Dorigny after C. Maratta](#)

Suggestion for the English, Citizenship and Physical Education lessons:

[Europeana Sport Season](#)

Suggestion for all subjects:

[Prevention of food poisoning, shown by a roast joint on a plate "For health's sake cool food quickly"](#)

[The regular washing of hands. Lithograph, ca. 1960.](#)

[Postcard with advertisement for patisserie](#)

[Gemüseangebot](#)

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INTEGRATION INTO THE CURRICULUM

Students must learn how to exercise citizenship throughout life, in every aspect of their lives. At school, they learn how to articulate the knowledge they gain in every subject and deepen the understanding of different issues. The essential Learning Outcomes of every subject allow the promotion of innovative teaching and learning practices.

As far as the Learning Outcomes of the different subjects are concerned, the interdisciplinary learning moments can take place with many of the mandatory areas/topics such as Life on Planet Earth and Sustainability on Earth, and valorise the knowledge gained from other subjects, as well as the process of promoting student autonomy, critical thinking and creativity.

AIM OF THE LESSON

Specific aims (English and Citizenship):

- To develop literacy in the English language
- To reinforce learning within and across subjects
- To raise students' awareness of our intervention on Earth

- To help students reflect on their identity and how it relates to the food they eat/like
- To promote learning about food.

General aims:

- To understand when it is advisable to use mobile devices
- To realise the importance of reconnecting with what is important
- To help students activate prior knowledge.

OUTCOME OF THE LESSON

The students were able to work collaboratively, choose the activities they felt comfortable with and make connections:

Not only did the SEN students feel comfortable with the activities, but the other students also felt comfortable. Although there are only two SEN students in the class, the other students have diverse abilities and deal with the requirements of the curriculum at their own pace. Therefore, I think they were engaged because they all had time to complete the activities. In fact they all did the same activities: they started the illustrations in one lesson and completed them in another lesson; they even had the chance to do something at home.

As far as Religion is concerned, only four students attend the subject (it is not a compulsory subject in Portugal). However, all students were engaged in the description of the pictures and took part in the Jamboard activity.

These are times of great stress and anxiety. Still, the students developed resilience and we were all able to maintain positive learning environments and make connections with prior knowledge and stories we have been sharing.

TRENDS

CLIL: English is also used as the target language of some resources to teach some Citizenship areas.

Flipped classroom: students work on their own at their own pace.

Mobilisation of different literacies: students use different digital devices, understand different communication formats, make decisions about the information they have gathered, understand their rights and responsibilities, and communicate with others creatively.

Outdoor education: planting is an opportunity to gain hands-on knowledge and social skills (as far as this Learning Scenario is concerned, the planting will take place when distance learning comes to an end and we all go back to school, in spring, probably).

Project-based learning: the teacher is the facilitator, and the students gain knowledge by interacting with others.

Student-centred: students learn through interactions with their peers in new learning experiences.

21ST-CENTURY SKILLS

Autonomy: by working on their own at their own pace.

Creativity: by interacting in class, taking notes, producing artwork and writing poems and, therefore, making the teacher's Learning Scenario more creative.

Collaboration: by interacting and exchanging ideas with their peers in groups; by helping to make the school a better place.

Communication: by communicating their ideas and suggestions and asking about meaning.

Critical thinking: by understanding the content of the different resources, by thinking about others and developing our strengths in groups/ in a community; by thinking about the importance of living a sustainable life with others and in harmony with planet Earth.

Curiosity: by being aware, ready and willing to explore new ideas of connecting different subjects and content at school and outside school.



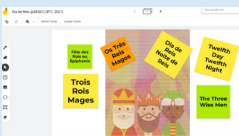
Digital Literacy: by being able to interpret and make decisions to use information (found with the help of ICT) responsibly.

Information Literacy: by searching for information effectively and efficiently (being able to identify, evaluate and use information).

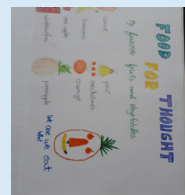
Resilience: by carrying on despite the difficulties in understanding some difficult words and specific special needs; by overcoming the fear of speaking in public (the whole group and the teacher); by responding to the stress and the adversity of the COVID-19 pandemic.

Social skills: by interacting with their peers in groups and with the teacher, in and outside the classroom.

ACTIVITIES

Name of activity	Procedure	Time
Making connections 1	<p>Oral work/Vocabulary work and revising verb tenses (Present Simple and Present Continuous; Past Simple and Past Continuous). As the students read an adaptation of Twelfth Night by William Shakespeare in the previous lesson, they know that the title means “the eve of the Epiphany” or the “twelve nights” after Christmas. So the teacher asks them to activate their prior knowledge.</p>	10m
	<p>The teacher asks them to describe a picture in which “The three kings bring offerings to the infant Jesus. Engraving by N. Dorigny after C. Maratta.”</p>	10m
		<p>e.g.: “What type of picture is it?” (an engraving); “Where/Who are they?”; “What are they doing?” “What are they wearing?”; “What are they eating?”</p>
	<p>Then, the teacher shows them another picture and the procedure is repeated:</p>	
	<p>e.g.: “What type of picture is it?” (a painting); “Where/Who are they?”; “What are they doing?” “What are they wearing?”; “What are they eating?”</p>	10m
<p>The sentences are written on the board as the students provide the description of the pictures.</p>	<p>Feast of the Epiphany:</p>	
<p>Then the teacher asks the students to rewrite the sentences by using the Past Simple and the Past Continuous.</p>	<p>The Three Kings bring offering to the Infant Jesus. Engraving by N. Dorigny after C. Maratta</p>	
<p>The teacher sends the students a Jamboard link to work collaboratively and make connections with other subjects (Portuguese, French, History and Religion): The Feast of the Epiphany (What is it? What do people eat?).</p>		10m
<p>Note: The students use their mobile phones to do the task.</p>	10m	

Name of activity	Procedure	Time
Citizenship in English or English in Citizenship	<p>Watching a video (2x) Celebrating the International Year of Fruits and Vegetables (IYFV) The students watch a video about fruits and vegetables: #IYFV2021: Fruits and vegetables, your dietary essentials</p> <p>Oral work The teacher repeats the words in the video, uses non-verbal communication (gestures) to clarify the difference between the adjectives (sweet or bitter; soft; crunchy), and then, explains the meaning of the words (nouns, verbs and adjectives) in Portuguese.</p> <p>The teacher asks the students to say one word they particularly noticed while watching/ listening to the video (the video has subtitles) and writes the words on the board.</p> <p>The teacher asks the students to explain the choice they made and invites them make connections with other subjects/topic areas: e.g. Sustainable and healthy eating; food loss and food waste: "sometimes awkward or misshapen" (English; French; Portuguese; Science; Physical Education).</p> <p>Colours, shapes and nutrition: "Ripe, delicious, lush, nutritious, we come in all shapes and sizes, colours and shades" (English; French; Portuguese; Science; Physical Education; Art).</p> <p>Traditions; celebrations; families; literature; art: "history, culture and traditions... we don't just fill your plate, we fill your stories and memories" (all subjects).</p> <p>Human Rights; Global Goals: "forgotten or neglected ... but never, ever ugly, whatever people say" (all subjects).</p> <p>Note – This Citizenship lesson is conducted in English and in Portuguese.</p>	5m 15m 5m 25m
Making connections 2	<p>Oral work/Vocabulary work and revising verb tenses (Food idioms and adjectives)</p> <p>The students do the activity in the coursebook related to food idioms (matching the idiom with its meaning) and recall the Citizenship lesson in English. e.g. An apple a day keeps the doctor away. / It is healthy to eat this fruit. As cool as a cucumber. / To be very calm</p> <p>Art and language work / critical thinking work Creative activity: "Food for Thought" The students apply the knowledge they have gained so far and create a logo for "Food for Thought".</p>	20m 30m
Flipped classroom	<p>The students work on their own at their own pace and carry on with their artwork.</p>	
Making connections 3	<p>Storytelling The teacher tells the students that, as a year 8 student, she also read the short story they read in Portuguese in December 2020 (Natal [Christmas] by Miguel Torga). She shows them her book.</p> <p>The teacher asks the students to recall some of the main ideas in the story: Garrinchas is an old man; he is homeless; on Christmas Eve he eats his slice of bread inside a chapel.</p> <p>The teacher also asks them about the title of the story they are going to read in the following Portuguese lessons: Arroz do Céu [Rice from heaven] by José Rodrigues Miguéis.</p>	10m 2m



Samples of students' work

Note: The activity is not a competition. The students are 20 altogether, so we will have 20 logos.



Name of activity	Procedure	Time
<p>Making connections 4 (distance learning after a two-week break)</p>	<p>The teacher asks the students if they recall any folk tale related to food, either told by their relatives or read at school. Most students refer to the Stone Soup story and in turns they speak about the main characters and the plot.</p>	10m
	<p>The students watch a video (2x) Stone Soup by Ann McGovern; illustrated by Winslow Pinney Pels video:</p>	15m
	<p>The teacher sends the students a Mentimeter link. The students use their mobile phones to access the link and write three words they know the meaning of and the word cloud is built as they take part in the activity.</p>	5m
	 <p>Teachers whose students have severe learning disabilities could use this resource: http://www.ric.edu/sherlockcenter/dsi/soup.pdf The teacher gives feedback on the meaning and spelling of the words.</p>	8m
	<p>Describing pictures (Oral and written work)</p>  <p>Picture 1 Bäuerin beim Hühnerfüttern (farmer feeding the chickens)</p> <p>Picture 2 https://www.youtube.com/watch?v=7VQMVaD_LyQ</p> <p>The teacher asks the students to describe the two pictures and make connections between them.</p> <p>Describing Picture 1: It is a photograph. It is in the country. It is a farm. We can see a woman in the picture. She is a farmer. She is young. She is feeding her farm animals (chickens). We can see some stones next to the chickens. It is an very old house.</p> <p>Describing picture 2: It is a cartoon. We can see a woman and she is carrying vegetables. She is an old woman. She is outside her house in her vegetable garden. She lives in the country. We can see some wild birds.</p> <p>Pixabay</p>  <p>The teacher asks the students: "What did the young man put into the pot?" and writes their answers: water a stone onions carrots beef bones barley pepper salt butter</p>	10m 10m 10m 5m

Name of activity	Procedure	Time
Flipped Classroom	<p>The teacher reads the questions and asks the students to answer one of them. The students answer one of the questions and fill in the lesson's Google Document with the photo of their notebook. Where did the young man put all the ingredients? Did he put a stone and vegetables into the pot? Where did the old lady get the vegetables? What is the lesson in this story? What did you like about this story?</p> <p>Creating school-family empathy The students will analyse the photo of the Health Loaf or read the vegetable soup recipe and compare it with their parents' recipes. They will be asked to bake a health loaf or prepare a soup with a family member and take photos of the process without identifying people's faces and share it on the English Google Classroom pages.</p> <p>Health Loaf recipe vegetable soup</p> 	15m
"Twelfth Night" or "What you will" (distance learning after a two-week break)	<p>Giving students autonomy and the power to choose The students will be able to develop their creativity by designing a piece of artwork, either a photo or drawing, inspired by these Europeana resources:</p> <p>Collage of mixed fruits and vegetables, MRI https://www.europeana.eu/en/item/90402/SK_A_3743 Landscape with fruits and vegetables In the foreground</p> <p>They will be asked to take photos of the process and share it on the English Google Classroom pages.</p> 	50m
Flipped Classroom (when we stop distance learning)	 <p>Photos of the strawberries the teacher will give the students (in the teacher's garden and in recycled milk cartons) In the first term, the teacher gave the students some plants (and recycled pots for those who did not have them at home). This term, the intention is to give them strawberry plants and help them realise that plants have a specific time to grow. The strawberry plants are ready and will be given to the students when we go back to the classroom, hopefully in March or April.</p>	
Wrapping up or not	<p>Food Poetry reading and writing To continue celebrating the IYFV, the students will be asked to read the following poem. Students check the words they know the meaning of. Then, they are asked to write a poem about a food item. They can take inspiration from "This is Just to Say" or they can create a calligramme (they discovered Guillaume Apollinaire's work last year).</p> <p>This Is Just to Say, William Carlos Williams, 1883-1963 (New Jersey, USA)</p> <p>I have eaten the plums that were in the icebox</p> <p>and which you were probably saving for breakfast</p> <p>Forgive me they were delicious so sweet and so cold</p>	

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ASSESSMENT

The students will fill in a Google Form and give their opinion about the different activities and resources used in the implementation of this Learning Scenario.

STUDENT FEEDBACK

One way of getting my students' feedback is when I notice that they are engaged, write down the notes on the board, have organised notebooks, take an active part in class, and refer to the ideas, words, activities they do not understand. This kind of student feedback helps me reshape my teaching practice and guide students towards improvement, and it also fosters teacher-student empathy. During the lessons at school, the students had to sit apart from one another to maintain a healthy social distance. However, during the artwork activities they were able to get a glimpse of one another's work and give one another positive feedback. The online lessons allow students to give feedback, both to their peers and the teacher, by speaking or writing in the forums.

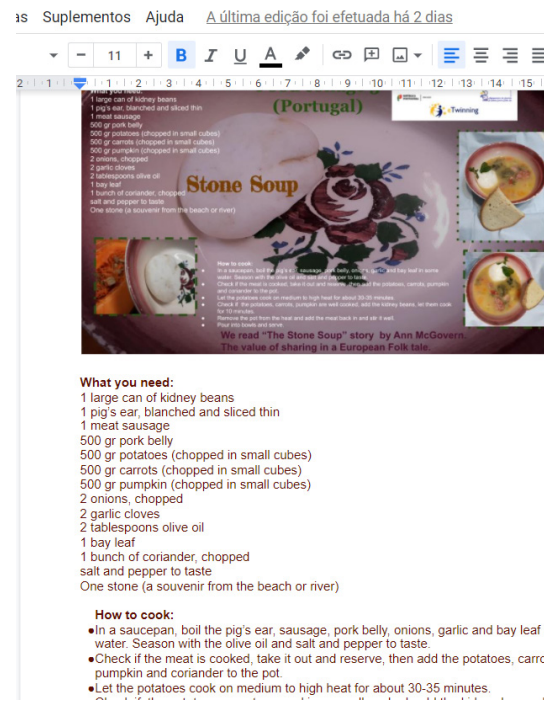
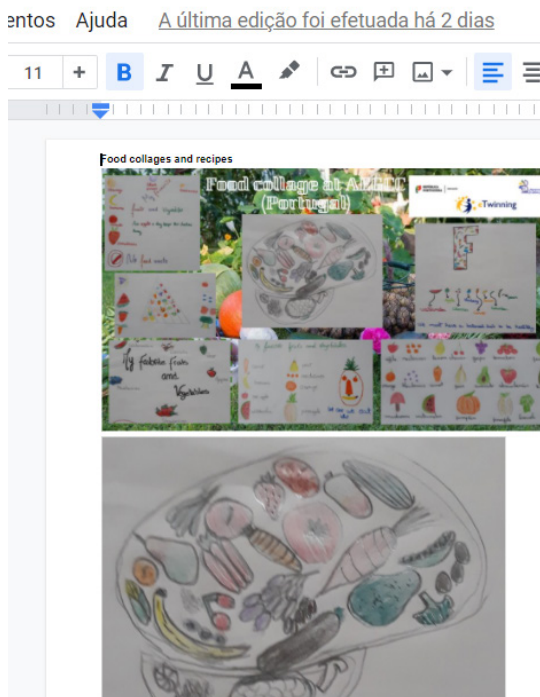
TEACHER'S REMARKS

We will carry on addressing issues such as food sustainability, nutrition and healthy lifestyles as we are involved in the eTwinning projects Little Chefs Around Europe and We CARE (We Collaborate Actively and Resiliently on Earth), and in The Goals Project. I taught some of these students when they were in year 4; it is my second year as their teacher of English and Citizenship; last year we had English breakfast and 5 o'clock tea in the classroom; I even baked a spinach cake with chocolate topping for them. There are more food stories and connections yet to come.

ANNEX

Samples of my Google Classroom pages:

The image shows two screenshots of Google Classroom pages. The top screenshot displays the 'NATURE' class page with a list of assignments: 'Innovating with nature' (published 1/02), 'Food collages and recipes' (published 8/02), '15 quick tips for reducing food waste and b...' (published 19/01), 'The State of Food and Agriculture 2020' (published 19/01), and 'Conto "Natal" de Miguel Torga' (published 16/01). The bottom screenshot shows a detailed view of an assignment titled '8ºC - LEITURA_Projeto de Desenvolvimento Pessoal (Cidadania/APDT)'. It includes a list of learning objectives such as 'aquisição de novo vocabulário', 'informação sobre diferentes culturas', 'alargamento de conhecimentos', 'desenvolvimento de pensamento crítico', and 'melhoria das competências de escrita'. To the right of the text, there are three images of student workbooks or projects.



IYFV
Ripe, delicious, lush, nutritious,
we come in all shapes and sizes,
colours and shades.

Raw or cooked,
sweet or bitter,
soft, crunchy, fragrant, pungent,
all of us unique and special.

Full of fibre,
vitamins and minerals,
history, culture and traditions...
we do not just fill your plate,
we fill your stories and memories.

Long and short,
slim and plump,
sometimes awkward or misshapen,

forgotten or neglected ...
but never, ever ugly,
whatever people say.

Because we are what really makes you tick,
what makes your eyes sparkle,
and your smile dazzle.

We are Fruits and Vegetables...
Simply Beautiful!

Source: https://www.youtube.com/watch?v=6CZ9mF8EaLI&feature=emb_logo

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Language Subjects
Music
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Wish you were here: Souvenirs from a journey around the world

Europeana Learning Scenario

(Museum Educators)

TITLE

WISH YOU WERE HERE: Souvenirs from a journey around the world

AUTHOR(S)

Costanza Grassi

ABSTRACT

Let's go sailing around the world, let's explore the unknown, let's discover art and nature. This Learning Scenario tells the story of a journey around the world, a shared dream come true of a prince, a gardener and a painter. It will stimulate children's curiosity and their spontaneous desire to discover new things and make their everyday life better through art, nature and beauty. The aim is to drive them to never cease from their personal exploration, even using only their imagination, an indeed extremely powerful tool, especially in complicated times (such as these of pandemic emergency). We will go into the middle of the Indian Ocean and beyond, we will look for tracks in archives and museums, without leaving our home. We will send a postcard and then we will return with brand new notions, plants never seen before and, most important of all, new ideas.

KEYWORDS

World exploration, postcard, personal identity, creativity, imagination

TABLE OF SUMMARY

Subject	History, Geography, Art, Literature
Topic	World exploration, scientific travels
Age of participants	10 - 12
Suitable setting for implementation	Online video-conference systems like Google Meet, Microsoft Teams, etc....
Activity time	1 hour (online)
Online educational material	Google maps Saint Paul Island Wikipedia Maximilian I of Mexico SMS Novara (1850)
Offline educational material	A postcard template on paper (i.e., a piece of paper replicating a generic postcard), colours, crayons, pens, pastels
Europeana resources used	Fregatte Novara (The British Library) Fregatte Novara vor Rio (Weltmuseum Wien) Poa novarae Reichardt (Natural History Museum, Vienna - Herbarium W) Die Insel St. Paul im Indischen Ozean (Österreichische Galerie Belvedere) Die Insel St. Paul im Indischen Ozean (Österreichische Galerie Belvedere) Geographical map (The British Library) Miramare Architecture (The British Library) Palm, Miramare (Malmö museer) Joseph Selleny Preserved specimens

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INTEGRATION INTO THE CURRICULUM

The LS can be related to school subjects like language, geography, science, history and art. Students will be encouraged to express their creativity, inventing new stories and tales, drawing and painting, being inspired by objects and works of art. They will confront the present with the past and learn about different ways of travelling and living. Ecology will also be an interesting topic to develop, learning about a two-year trip without any fuel except the wind. It can also be a chance to discuss gender social roles in society in the 1860s, pointing out that the archduke, the gardener and the painter (and the crew on board the ship as well) are all males.

AIM OF THE EDUCATIONAL ACTIVITY

The aims of this learning scenario are for the participants:

- to learn about challenging scientific expeditions in the nineteenth century,
- to investigate life and travel in the old times, when no technology existed to travel, take pictures and communicate,
- to discover reliable sources in museums and archives, showing respect and paying attention to their content.

OUTCOME OF THE EDUCATIONAL ACTIVITY

Write, draw, and decorate a blank postcard with a dream destination, choose the addressee to mail it to, a date and a message. Exchange ideas and opinions with their peers, teachers, and educators. 21st-century skills

Creativity: Participants are inspired by art and different cultures, draw, write, tell a story. Every story is important.

Communication and classwork: Participants listen to different stories, build personal opinions and thoughts, share them and respect other people's abilities and points of view.

Information: Participants appreciate the importance and reliability of sources found in Europeana.

ACTIVITIES

Name of activity	Procedure	Time
Big dreams of faraway travels	<p>The Museum Educator will tell the story, slide after slide, using the PowerPoint presentation available in Annex.</p> <p>The intention of this LS is to discover a precious treasure of original paintings, real plants and prints from the circumnavigation of the globe by the Austrian frigate Novara. Introducing a once in a lifetime adventure occasion, some basic information about the frigate: SMS Novara</p> <p>Participants will look at the presentation and the educator will engage their active interest asking them questions and asking for their personal opinions.</p> <p>SLIDE 1 – The educator presents the first slide, reads out loud the title and the subtitle and asks: “Who do you think has the most adventurous job: a sailor, a gardener or a painter?” The participants give their answers and their ideas about what the job of a painter, a gardener, a sailor is.</p> <p>The educator asks them to guess – looking at the old ship in the picture – what kind of journey this is, and in which time period it takes place (160 years ago).</p> <p>The educator will ask them if they feel more a scientific/naturalistic drive (the gardener) or have an artistic temperament (painter) or neither of them, or maybe both, as there is no right answer.</p>	40 minutes

Name of activity	Procedure	Time
	<p>SLIDE 2 – The educator will read the second slide and explain the aim of the LS: to discover a sailing adventure a long time ago with the precious help of hints and traces hidden in archive and museums around Europe and send an imaginary postcard to a friend, to our family or whoever we want to, from our dream destination.</p> <p>SLIDE 3 – The educator presents the third slide, suggesting that a poetic attitude is a plus value on a journey, then asks for a volunteer to read the lines by T. S. Eliot with feeling. If nobody offers, the educator will read it. At this moment, this is just for inspiration, as its content will be further processed later.</p> <p>SLIDE 4 – LET’S RAISE ANCHOR AND SAIL OFF! INTRODUCING FRIGATE NOVARA The educator presents the Novara frigate and asks questions; participants look at the slide and give answers. “A ship is sailing in the sea: where is it going? Will you have the courage/ desire to sail away for two years on a ship like that? Does it have a radio or a telephone on board to communicate with people at home? No! Only letters! Do you have GPS to check out the right direction? No, you can count only on traditional geographical maps, made of paper!” Fregatte Novara (<i>The British Library</i>, Public Domain)</p> <p>SLIDE 5 – EARLY GREEN “TOURISM” Participants are asked to find the advantages and disadvantages of a journey on a sailing ship, also considering its environmental impact. “Only wind needed to sail the ship, very ecological. Is it to be considered a more valuable trip because no engine was ever used? Only strong winds sailed this big ship around the globe for two years! Can you believe it? What are the pros/cons of a journey on a sailing ship?” Fregatte Novara vor Rio Weltmuseum Wien, CC BY-NC-SA 4.0</p> <p>SLIDE 6 – THREE CHARACTERS The educator will read the slide and present the three main characters of the story. “They were three very different men, an aristocrat, a scientist and an artist, bonded by a common dream: the circumnavigation of the World. The archduke of Austria Maximilian of Habsburg is the noble patron who will support the voyage (1857-1859). He was a passionate botanist, an art and antique collector and wanted to explore and travel the world. Unfortunately, he did not have the chance to take part in the Novara’s expedition because of political/family duties at home. His patronage and full support made the voyage happen. Maximilian I of Mexico Joseph Selleny is the official painter of the trip. He was invited to join the crew to draw on paper and canvas all the beautiful, new and extraordinary things he saw, for everybody to see and remember them. Anton Jelinek is a Bohemian gardener. He took this extraordinary chance to travel around the world and help collect the most beautiful plants and flowers.” (The educator points out that travelling was very rare at that time, very expensive and sometimes it was even unbearable for non-wealthy people.)</p> <p>SLIDE 7 – The educator describes the next steps: Find hints and traces of the Novara journey in museums and archives. Get inspired by precious findings and hidden treasures. Imagine our dream destination and decorate the postcard.</p> <p>SLIDE 8 – Let’s see if the gardener’s profile is what we expected: the educator reads the slide with questions and the participants answer them. “Imagine a siren calling you, what can’t you resist? If the answer is trees, flowering plants, tropical fruits – and also dirt and worms – you may have what it takes to be a future gardener. In the very important Natural History Museum in Vienna are kept safe the amazing findings of a young gardener. This is a true honour and a reminder that study, work, passion and a little courage to explore something new can take you to the greatest achievements.”</p>	

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Name of activity	Procedure	Time
	<p>SLIDE 9 – NATURALISTS IN THE FIELD. The educator presents a preserved plant, gathered by Anton Jelinek and asks the participants several questions regarding personal experiences related to this subject. “During the trip around the world the naturalists collected samples which contributed to many scientific discoveries, for example a plant never seen before was found on the remote island of Saint Paul. How often do you go outside and take a walk on a lawn, on a field full of flowers, in a mysterious wood? Can you distinguish one plant or flower or tree from another? Do you think that ‘gardener’ or ‘botanist’ are adventurous jobs? The brave gardener Anton Jelinek from Bohemia (at that time part of the big and powerful Austrian Empire) decided to take a chance and get on board the Novara frigate. With his own hands he gathered many plants and flowers; this one for example is still kept safe in Vienna. Poa novarae Reichardt Natural History Museum, Vienna – Herbarium W, Attribution ShareAlike 3.0 Unported (CC BY-SA 3.0)</p> <p>Can you see his name written in ancient cursive calligraphy? Are there any other names of persons or places? Have you ever heard of them?”</p> <p>The participants are asked to co-create a story with a gardener as the main character. “Let’s try to invent together an adventurous/scary story with a gardener as the hero!”</p> <p>SLIDE 10 –THE PAINTER The educator asks: “Looking at the illustration on this slide, can you tell who’s the next character we will meet? Brushes, watercolour, palette, notebook... it must be an artist, a painter! Let’s discover some artworks in the next slides! The subject is an island named St Paul’s Island; do you remember this name? Where have we seen this name before?”</p> <p>LOOK CLOSER! Participants try to find St Paul’s Island using Google maps. “Where is Saint Paul Island? Let’s pin it on the map!”</p> <p>SLIDES 11 / 12 / 13 / 14 – JUMP INTO A PAINTING! Participants see different pictures of Saint Paul’s Island and answer questions related to the content of these pictures. “Now we have the chance to look at it through the eyes of an artist. Artwork appreciation and analysis, style, technique... and what is the message of the artist? Does this artwork inspire you? Look for every tiny detail... Can you spot seagulls, penguins, and a ship on the horizon? Is it going to rain, is it dawn or sunset? Is the vessel leaving or arriving? How many inspiring stories to be told are hidden in this suggestive painting! Try to uncover some! You can even smell the seawater and the salty wind!”</p> <p>The Österreichische Galerie Belvedere in Vienna keeps a collection you may want to discover: drawings and paintings directly from the Novara’s deck, made by the talented official painter Joseph Selleny. Joseph Selleny Österreichische Galerie Belvedere // The University and National Library of Debrecen</p> <p>Saint Paul’s Island, 1: Die Insel St. Paul im Indischen Ozean Österreichische Galerie Belvedere, CC BY-SA 4.0</p> <p>Saint Paul’s Island, 2: Die Insel St. Paul im Indischen Ozean Österreichische Galerie Belvedere, CC BY-SA 4.0</p> <p>SLIDE 15 – The educator shows the slide and asks: “Can you spot the circular basin harbour of the island, originated by the volcano crater? Isn’t it the perfect setting for a pirate story? Can you imagine a hidden treasure story, a curse, a legend dedicated to it?” Saint Paul’s Island map: Geographical map The British Library, Public Domain</p>	

Name of activity	Procedure	Time
<p>Returning home brand new</p> <p>Lab activity: a white postcard from your trip</p>	<p>SLIDE 16 – THE WHITE CASTLE ON THE SEA</p> <p>Now there is a change of scenery: there is a castle on the seashore, the educator asks: "Can you guess who is the owner of this castle? Let's enlarge the picture: can you imagine what is the view from almost every window? From every window you can see the sea! Can you read the name of the castle? It is 'Miramare', the word 'mare' in Italian means 'sea' and the word 'mira' means 'look/admire'. It is a castle with a beautiful view of the sea." Miramare Architecture The British Library, Public Domain SOUVENIRS ARE MAGIC IN EVERYDAY LIFE Educator asks participants to share their thoughts on the words of T. S. Eliot regarding exploration. "Archduke Maximilian did not have the chance to travel on the Novara ship but his castle, his garden, and his life are filled with travel references and love for the exotic and unknown. The desire for adventure and nature was a constant presence in his life and his attitude. Travelling and discovering new things abroad can change your everyday life and make it better and richer. Do you agree with the words of T. S. Eliot: 'We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time?'"</p> <p>SLIDE 17 – PALMS AS LIVING SOUVENIRS Participants see pictures of Miramare castle and garden and share their thoughts on what this garden might say about different countries that its plants come from. "Miramare castle in Trieste, Maximilian of Habsburg's home. From every window you can see the sea, the love of Maximilian's life! The sea represents to him a constant reminder that there is a whole world ready to be discovered, just there beyond the horizon." The garden tells stories of faraway tropical countries with beautiful palms: Palm, Miramare Malmö museer, Creative Commons – Erkännande</p> <p>SLIDE 18 – Miramare is tangible, enduring evidence of the voyage and of the dream come true of the archduke and of the gardener: the educator reads the slide to present the happy ending! Maximilian of Habsburg hired Anton Jelinek as official gardener of his mansion and park in Trieste, Italy. Together they designed and planted the most beautiful garden. It is possible to take a walk today and feel the love for nature and exotic travel of Maximilian and Anton.</p> <p>WE CAN SEE MORE PLANTS AND MORE PAINTINGS! (preparatory for the lab activity) Participants learn more about Selleny's works of art and Jelinek's botanic findings, as they are presented with pictures with relevant content. "Learn more about Selleny's works of art and Jelinek botanic findings. For example, travel sketches and drawings by him" https://www.europeana.eu/it/search?page=1&query=selleny&reusability=open&view=grid Österreichische Galerie Belvedere // The University and National Library of Debrecen</p> <p>All the plants Anton Jelinek picked up on his journey: Preserved specimens Natural History Museum, Vienna – Herbarium W</p> <p>SLIDES 19 / 20 / 21- The educator asks the students to share a personal travel inspiration, real or fantastic. He/she hands out a template of a postcard and the students are asked to fill it in. "Use the template and draw your real or fantastic travel destination. Who do you 'wish was with you' on your journey? Address the postcard! Do you want to travel in the present days, in the past or in the future? No problem, you can choose any date you want and then draw a coherent panorama, a picture of your journey, an object on the postcard. Let loose your creativity and draw on the back of the card your travel souvenir."</p>	<p>20 min</p>

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

PARTICIPANTS' FEEDBACK

Participants have the [opportunity](#) to give their feedback during the activity, asking questions and expressing their opinion.

EDUCATOR'S REMARKS

Add here your comments and evaluation **AFTER** the implementation of this activity. You can always use a rubric for self-assessment.

ANNEX

<https://files.eun.org/SciEduDept/Europeana-LS-wish-you-were-here.pptx>

History Learning Scenarios

& Stories of Implementation

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

From black and white to colour: The memory of our city

Europeana Learning Scenario

TITLE

From black and white to colour: the memory of our city

AUTHOR

José Ramón González Quelle

ABSTRACT

In this learning scenario, students will learn about the transformations experienced by the architectural heritage of the place where they live (in this case Gijón, Spain). To do so, they analyse old photographs available on Europeana and contrast them with current images from Street View. They then reflect on the changes observed, to generate emotional identification and a sense of belonging to the spaces they know.

With this scenario, the students will enhance the value of the local architectural heritage, understanding that the transformation of urban space is a process in which the appearance of new needs must be made compatible with respect for the heritage of the past. The development of the scenario requires the use of digitised images from different documentary collections. For this reason, the students must first be familiar with the different types of licences and the possibilities of using each of them. This scenario uses the [Project Zero \(Harvard University\)](#) thinking routines and applies the Teaching for Understanding Framework.

Students use online collaborative work tools. Due to the pandemic situation, face-to-face visits to the current spaces have been replaced by virtual visits through Street View.

KEYWORDS

Cultural heritage, local history, blended learning, cooperative learning, citizenship

TABLE OF SUMMARY

Subject	History, Art, Geography
Topic	The changes experienced by the local architectural heritage make it possible to learn about the transformations undergone by the city over the last century and to study the social changes that have taken place during that time. Through photographs it is possible to identify the elements of change, developing critical thinking and highlighting the need to protect and preserve the heritage of the past.
Age of students	15-16
Preparation time	Three sessions: -Session 1: Coordination between teachers of the different subjects involved to define objectives and establish the timetable for the development of the project (40 min). -Session 2: Creation of cooperative work teams (50 min.). -Session 3: Preparation of online workspaces: Google Earth, Wakelet, Twitter and Padlet (50 min.).
Teaching time	6 hours
Online teaching material	National Education and Heritage Plan http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/educacion-y-patrimonio.html Examples of the use of Street View referring to historic spaces: https://bit.ly/2PWRcid https://bit.ly/2PqiMob https://bit.ly/39JeJkn Online publications related to local history: https://pedroizaguirre.es/galerias/_gijon-en-el-silencio https://bit.ly/3enDu0a https://bit.ly/32AehtZ
Offline teaching material	Worksheets with Project Zero thinking routines

Europeana resources
used<https://bit.ly/31DNHzF>

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INTEGRATION INTO THE CURRICULUM

The national curriculum stresses the need to know, disseminate, and conserve cultural heritage as a legacy of an identity that must be preserved. It also considers that it should be understood as a source of enjoyment and as a resource for individual and collective development. In particular, the learning standards consider it necessary to conceive cultural heritage as a link of belonging and identification of a community.

AIM OF THE LESSON

The aim of this lesson is to understand the processes of change experienced by the city and the existence of elements that are maintained over time. Students will also understand the importance of valuing heritage as an element that generates a collective identity through the creation of emotional bonds that make it possible to exercise active and responsible citizenship.

OUTCOME OF THE LESSON

At the end of the project, the pupils will place old images on an urban plan, establishing a relationship between the current spaces and the urban landscape that existed a century ago. They will also use graphic editing tools to insert the original images into current images. Finally, they will be able to produce an audio-visual presentation that will allow them to visit the city at the beginning of the 20th century and to make a critical judgement about the transformations undergone over the last hundred years.

TRENDS

- **Project-Based Learning:** The planning and development of the project changes according to the needs, interests, and pace of the students' work. The aim is to ensure that students learn on their own, achieve objectives, self-regulate their learning, and learn to learn.
- **Collaborative Learning:** Students are organised in small groups in which, in addition to completing the requested task, they must define the objectives, and share which strategies were used and how the problems were solved.
- **Visual Search and Learning:** Following the model of the Artful Thinking Project (Project Zero, Harvard University), students ask questions and investigate, observe, and describe, compare and connect, explore points of view, reason and search for complexity.
- **Cloud-Based Learning:** Teams share their work in the Cloud, can analyse each other's progress and produce materials using common resources. In the pandemic situation, students use their own computers at home and share materials. Students attending the school can use these materials at that time.

21ST-CENTURY SKILLS

In the development of the project, students work in cooperative groups applying the roles (positive interdependence, individual and group accountability, interpersonal and small group skills, face-to-face promotive interaction, and group processing). Through shared reflection in each group, critical thinking will be encouraged and based on the analysis of specific situations; personal and social commitment will be fostered. Students develop skills such as: problem solving, decision making, communication skills, awareness of their own learning. Finally, throughout the development of the project, students will create different products that will involve the intensive use of digital competences. Through the visualisation of thinking, a deep understanding of the content worked on will be achieved.

ACTIVITIES

Name of activity	Procedure	Time
Your city has a past that you will enjoy discovering	Presentation of the Europeana Platform. Identifying city images in Europeana. Appropriate use of images: Creative Commons licences. Students download the original images from Europeana and upload them to their computer's Cloud folder.	50 min
One hundred years ago	Classroom presentation of old images of the city. Students use the <i>See, Think, Wonder</i> routine (Project Zero, Harvard University) to detect previous ideas and guide the development of the project. https://pz.harvard.edu/resources/see-think-wonder	50 min
Exploring the old city	Each collaborative group places the images of the city available in Europeana on a Google Earth map.	30 min
The old city is colourful again	Presentation of applications for colouring old photographs: Image Colorizer, Algorithmic, Image Colorization API. Each collaborative group colours the images assigned to that team. The coloured images from all groups remain hosted in a shared folder in the Cloud.	30 min
Buildings and streets have a lot to tell us	Each collaborative group researches the history of the streets and buildings to develop the script for the video.	50 min
We breathe the air of the old city	Each group makes a video (maximum duration: 4 minutes) in which they take a tour of the old city, selecting coloured images that are representative of the city in the past.	50 min
The city is a big puzzle	Pupils turn images of the city's most important places into puzzles using the tool Jigsaw Explorer	20 min
The city we inherited	Identification in Street View of the current spaces in the city that correspond to the images available in Europeana. A screenshot is taken of each of these spaces. Creation of collages integrating the original images and the Street View screenshots. All the collages are stored in a shared folder in the Cloud. The printed collages are used to design a photo exhibition for the whole school to see.	50 min
This is how we feel our city	The students identify the main elements of continuity and the most important losses of the local architectural heritage. Each collaborative group assigns the following colours to each building on the map used in the first session (Exploring the old city): Red: Buildings or spaces that are lost and cannot be recovered. Yellow: Buildings or spaces under threat or highly modified. Green: Buildings or spaces preserved without significant modifications with respect to their original appearance.	30 min
Now we think	The students reflect on the changes experienced by the city using two thinking routines (Project Zero, Harvard University) I used to think, now I think https://pz.harvard.edu/resources/i-used-to-think-now-i-think -What makes you say that? https://pz.harvard.edu/resources/what-makes-you-say-that	30 min
We are a great team	Presentation to classmates of the work done by each of the teams. The students share the Twitter profile of the project, which contains the history of the city in pictures and links to the different puzzles.	50 min
The future of our city is in our hands	Each group shares its reflections in Padlet about the changes, their causes, and the importance of preserving architectural heritage. They also make proposals for the future development of the city by integrating the architectural heritage.	50 min

ASSESSMENT

Students had continuous feedback (the continuous diagnostic assessment involved a process of feedback during each of the tasks) on their work so that they knew what was expected of them. The use of a rubric for self-evaluation by each group and co-evaluation between groups made it

possible to revisit, rethink and introduce new perspectives. It also made it possible to focus attention on the aspects that needed to be further developed.

	Performance very high 4	Performance high 3	Performance partial 2	Performance low 1
Location in Google Earth of the images assigned to each team	All images (100%) are correctly positioned on the city map.	Most of the images (>75%) are correctly positioned on the city map.	Only a portion of the images (<75%) are correctly placed on the city map.	The images of the city are not located on the map.
Colouring of the images corresponding to each group	All images (100%) assigned to each team are correctly coloured.	Most of the images (>75%) assigned to each team are correctly coloured.	Only a portion of the images (<75%) assigned to each team are correctly coloured.	The images assigned to each team have not been coloured.
Video editing	The video uses the set number of images and is set to the predetermined duration.	The video does not meet one of the established requirements: mandatory number of images / duration.	The video does not meet either of the two requirements: mandatory number of images / duration.	The video is not produced.
Compilation of the collage of each of the images corresponding to each team	The original photographs are correctly integrated within the Street View captures and the original perspective is respected.	The original photographs are integrated within the captures, but do not correspond to the original perspective.	Street View captures do not correspond to the locations shown in the original photographs.	The collages are not compiled.
Creation of puzzles using images of the city's architectural heritage	The puzzle uses a significant image of the local architectural heritage and fits the set number of pieces correctly.	The puzzle does not conform to the stated number of pieces.	The image is not suitable to produce a puzzle.	No puzzle has been created.
Assessment of the degree of conservation of the local heritage	The degree of conservation of all buildings and spaces (100%) assigned to each team is assessed.	The degree of conservation of most of the buildings and spaces (>75%) assigned to each team is assessed.	Only the degree of conservation of a portion of the buildings and spaces (<75%) assigned to each team is assessed.	The degree of conservation of the buildings and spaces assigned to each team is not assessed.
Reflection on rupture and continuity in the local architectural heritage	The arguments demonstrate a deep understanding of the changes experienced by the local architectural heritage.	The arguments demonstrate a partial understanding of the changes experienced by the local heritage.	There is only description, but no argumentation. The understanding of the processes of change is minimal.	The reflection has not been carried out.
Cooperative attitude during project development	The team works cohesively. Assigned roles and deadlines are adequately met.	Roles are respected in the team, but not the established deadlines. All tasks are delivered.	Assigned roles are not respected in the team, but the established deadlines are respected. All tasks are delivered.	Roles and deadlines are not respected in the team. There is a partial delivery of tasks.

STUDENT FEEDBACK

The students were satisfied with their work and showed great involvement throughout the whole process. The possibility of organising a publicly accessible exhibition with the result of their work was an important element of motivation.

Throughout the project, there was a growing interest in learning about the history of the buildings, especially those that *have been* destroyed and no longer exist today. The need to associate the old images with present-day spaces encouraged intergenerational dialogue, asking their grandparents to help them locate the images in the present-day city.

The pupils were able to learn about the evolution of the city over the last hundred years. They were aware of the impact that certain events (Civil War) or decisions (urban speculation) had on the conservation of heritage, so they integrated urban development into the history of the 20th century and expressed a deep understanding of the content of the project.

TEACHER'S REMARKS

The implementation of this scenario took place during April 2021. The images used for the development of this scenario are licensed under CC-BY-NC-ND. For this reason, the first step was to apply for authorisation from the Spanish Cultural Heritage Institute.

Due to the pandemic situation, a hybrid learning model was used: some of the students attended the classes in person, while others followed the lessons online from home. Students worked synchronously on some parts of the project (initial task, project follow-up) using video-conferencing via Microsoft Teams. Other tasks were developed asynchronously in the classroom (thinking routines) or at home (image processing) using Microsoft Teams breakout rooms.

One hundred and twenty students grouped in four classrooms were involved in the implementation of the scenario, so it was very important to strictly comply with the deadlines to be able to move on to the next step. To facilitate the development of the work at home, all students were provided with tutorials explaining each task of the project and in which folder in the Cloud it should be placed. The contact via video-conference was very important to maintain a common rhythm of work for all the students.

The whole implementation of the scenario was developed in parallel with the explanation of the History of Spain, so that the pupils got to know the city before, during and after the Spanish Civil War, the event that led to the greatest destruction of the city's architectural heritage. Thanks to the use of oral history, they learned first-hand about the city that their family (grandparents and parents) had known.

Link to the Padlet with the implementation of the project:

<https://padlet.com/jramongq/9yzx7z2tphgpzih5>

ANNEX

Tutorials (in Spanish):



Step 1: <https://bit.ly/2RX44pk>

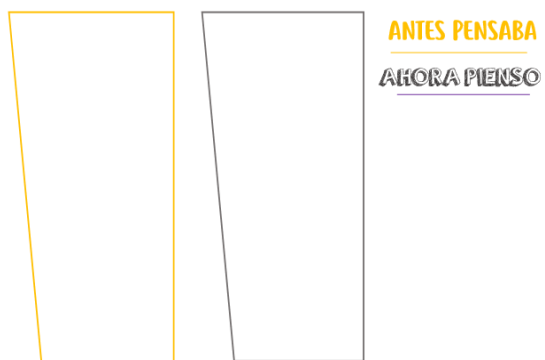


Step 2: <https://bit.ly/3ewvWlx>

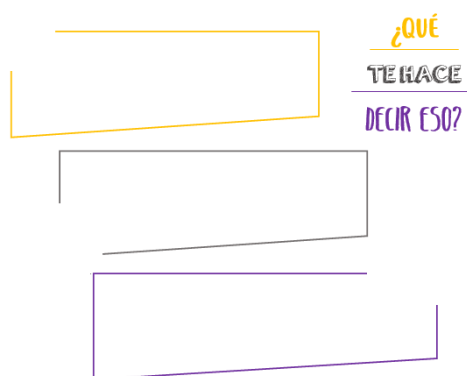
VEO
PIENSO
ME PREGUNTO

See, Think, Wonder thinking routine template

CC BY SA José Ramón González
Quelle



I used to think, now I think thinking routine template
CC BY SA José Ramón González Quelle



What makes you say that? thinking routine template
CC BY SA José Ramón González Quelle

How the hardware is chasing Moore's Law

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Europeana Learning Scenario

TITLE:

How hardware is chasing Moore's Law

AUTHOR:

Drago Gradečak

ABSTRACT

The teaching scenario elaborates and describes the differences between computers from past decades and modern computers used today. The goal is to emphasise the fact of rapidly evolving technology. What do you use technology for? Do you think your computers are powerful enough to perform all the tasks you assign them? Were computers much slower in the past than they are today? And will they be faster in the future? Students will be divided into three teams and will search for computers from the last century using the Europeana portal to explore the specifications of those computers. Students will then search the Internet (e.g., Wikipedia) to find the specifications of today's computers. They will compare the specifications of then and today's computers and conclude whether Moore's Law holds. Moore's Law is the observation that the number of transistors in a dense integrated circuit doubles approximately every two years. The observation is named after Gordon Moore, CEO of Intel. The trend begins with the invention of the integrated circuit in 1958. Using digital tools, each team will present their work to other teams, and each team will evaluate the other teams' success in presenting their work. The assessment method will be a Kahoot quiz, and feedback and discussion will be given using a Mentimeter.

KEYWORDS

Old computers, modern computers, computer specifications, CPU, Moore's Law.

TABLE OF SUMMARY

Subject	Informatics
Topic	Computer hardware and properties
Age of students	13-14
Preparation time	2 hours
Teaching time	90 minutes
Online teaching material	<p>Online:</p> <ol style="list-style-type: none"> 1. Introductory activities: <ol style="list-style-type: none"> 1.1 Game - find pairs 1.2. Video: Old computers - manufacturer and date of manufacture 2. QR codes (students can use these QR codes - every QR code leads them to Europeana source). 3. Work on the presentation (students can choose one of the following tools): <ol style="list-style-type: none"> 3.1. Piktochart, 3.2 Google Slides, 3.3. Office tools (Office365 - Word Online, PowerPoint Online, Sway). 4. Peer evaluation <ol style="list-style-type: none"> 4.1. Team 1 evaluates Teams 2 and 3, 4.2. Team 2 evaluates Teams 1 and 3, 4.3. Team 3 evaluates Teams 1 and 2. 5. Kahoot quiz (it can be played as a guest, no need for login). 6. Assessment. 7. Wikipedia.

Offline teaching material

Europeana resources used

Workbook (optional)

1. Macintosh
 - a) [Macintosh 1](#),
 - b) [Macintosh 2](#),
 - c) [Macintosh 3](#).
2. IBM
 - a) [IBM 1](#),
 - b) [IBM 2](#),
 - c) [IBM 3](#).
3. Toshiba
 - a) [Toshiba 1](#),
 - b) [Toshiba 2](#),
 - c) [Toshiba 3](#).

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INTEGRATION INTO THE CURRICULUM

The student describes the structure of computer devices, explains the ways of data transfer in a computer and analyses and evaluates some features of the computer that significantly affect the quality of the computer itself (Croatian national curriculum, 8th grade).

AIM OF THE LESSON

Students will compare specifications of old computers with specifications of modern computers and learn about how technology is progressing rapidly. Students will investigate whether Moore's Law holds. They will present their research to other teams.

OUTCOME OF THE LESSON

Through the presentation of the work, students will make a short research study and decide whether the number of transistors doubles every two years.

TRENDS

- Collaborative Learning: a strong focus on group work.
- Peer Learning: students learn from peers and give each other feedback.
- Student-Centred Learning: students and their needs are at the centre of the learning process.
- Visual Search and Learning: images and multimedia are more powerful than verbal stimuli.
- Open-Source Learning: teachers copy, share, adapt, and reuse free educational materials.
- Learning materials: shift from textbooks to Web resources and open-source books.
- BYOD: students bring their own mobile devices to the classroom (if they want to).

21ST-CENTURY SKILLS

- Critical thinking: finding solutions to problems. Compare computer components and apply Moore's Law.
- Collaboration: working with others in a team.
- Communication: talking to others.
- ICT skills: searching the Internet, using various digital tools to create and present work, solving quizzes.
- Media literacy: understanding the methods and outlets in which information is published.

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

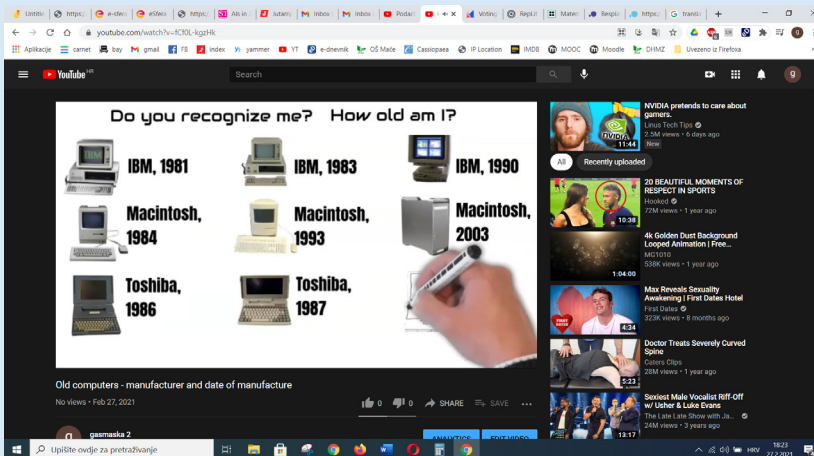
Music

Philosophy

STEAM
(STEM+Arts)

ACTIVITIES

Name of activity	Procedure	Time
1. Introductory activities	<p>Students play a game of pairs to remember the capacity of RAM and the speed of the computer's processor (CPU). It is necessary to remember the ratio of GHz to smaller units.</p> <p>Students watch a short video about old computers. The video encourages them to think about the year the computer was manufactured, the computer manufacturers, and the specifications of the old computers. YouTube video (2:57).</p>	5
2. Team formation	<p>Picture 1. Screenshot taken from the video. Source (Attribution CC BY).</p> <p>Students will work in teams. There will be three teams. A team leader is selected. If epidemiological measures are in place, team members' collaboration can take place using digital tools such as Zoom or Teams, either in the classroom or at home.</p>	2
3. Task assignment	<p>Every group is given an assignment. One group is given an assignment to compare old Macintosh computers and modern computers. The other group is given an assignment to compare old IBM computers and modern computers. The third group is given an assignment to compare old Toshiba computers and modern computers. Each team will explain whether Moore's Law can be applied to the computers being compared.</p>	3
4. European search	<p>Students search the Europeana portal. Links are given above, but students can search and explore their own examples of old computers on the Europeana portal. Keywords are: Mac, Macintosh, Apple Macintosh, IBM, Toshiba.</p> <p>Students will collect data for at least the following specifications:</p> <ol style="list-style-type: none"> 1. CPU speed, 2. Amount of RAM memory, 3. The price of a computer. 	20







Name of activity	Procedure	Time
5. Internet search	<p>Each team will explain whether Moore's Law can be applied to the computers being compared. Moore's Law refers to Moore's perception that the number of transistors on a microchip doubles every two years, though the cost of computers is halved. Students search (using Wikipedia, for example) for specifications of modern personal computers so they can compare them with specifications of old ones.</p> <p>For easier and more convenient recording, students can enter data into a spreadsheet (see Annex below).</p> <p>Students will search for all the required specifications listed in Activity 3 and will also answer the following questions: 4. How many times is the processor of a modern computer faster than the computer you searched for on the Europeana portal? 5. After comparing old computers and computers of the present, do you think Mr Moore was right? Explain why you think he was right or wrong.</p>	15
6. Work on the presentation	<p>Students choose which digital tool to use to present their research. Students can use Word Online, PowerPoint Online, Google Slides, Piktochart, Sway... Students make a presentation.</p>	20
7. Team-work presentation	<p>One team member presents their research using a digital tool. Each team has five minutes to present their work.</p>	15
8. Peer evaluation, self-assessment	<p>Each team will evaluate the research presented by other teams using the Microsoft Forms tool. Results will be published after all the presentations have been given and evaluations have been made. Links to peer evaluation: Team 1 evaluates Team 2 and 3, Team 2 evaluates Teams 1 and 3, Team 3 evaluates Team 1 and 2.</p> <p>Students perform a self-assessment using Kahoot quiz.</p>	10
9. Additional task (if time remains)	<p>Investigate the power of computers used in spacecraft flying to the moon (Apollo missions).</p>	

ASSESSMENT


Students perform a self-assessment using [Kahoot](#) quiz. Correct answers are marked with a green tick.

1 - Quiz
I am Apple Macintosh 128 K. For the first time I saw the world



	60 years ago.	
	37 years ago.	
	3 years ago.	
	I don't exist.	


2 - Quiz
The picture shows a 1993 Macintosh Color Classic. The computer had a



20 sec

- 1 MHz processor. ✗
- 16 MHz processor. ✓
- 2 GHz processor. ✗
- 6 GHz processor. ✗


3 - Quiz
The picture shows Power Mac G5. It was produced from 2003 to 2006. It had a processor power of



20 sec

- 0.2 - 0.5 MHz ✗
- 100 - 500 MHz ✗
- 500 MHz - 1 GHz ✗
- 1.6 - 2.7 GHz ✓


4 - Quiz
The figure shows an IBM computer from 1983 that had



20 sec

- 512 KB of RAM. ✗
- 1 KB of RAM. ✗
- 64 KB of RAM. ✓
- 200 MB. ✗

5 - Quiz
91 / 5000 Translation results The picture shows a 1987 Toshiba computer. What was the price of th...



60 sec

- US\$6,499 (equivalent to \$14,626 in 2019) ✓
- US\$499 (equivalent to \$2,626 in 2019) ✗
- US\$99 (equivalent to \$626 in 2019) ✗
- US\$9 (equivalent to \$26 in 2019) ✗

6 - Quiz		20 sec
Moore's law is the observation that the number of transistors in a dense integrated circuit (IC) d...		
▲	half a year.	×
◆	year.	×
●	two years.	✓
■	three years.	×
7 - Quiz		20 sec
The trend (of Moore's Law) begins with the invention of the integrated circuit in		
▲	1950	×
◆	1958	✓
●	1960	×
■	1965	×

STUDENT FEEDBACK

[Mentimeter](#) can help assess the understanding of student activities and help to improve the teacher's work.

Offered responses are:

1. I did not understand what my role in the team was. I do not think I did very well.
2. I understood everything I had to do, but there was not enough time to complete the tasks.
3. I understood everything that I needed to do, and it was not hard. More, please! 😊



ANNEX

Apple Mac(intosh) – old computers (Europeana)				
Number	Year of manufacture/ introduction	CPU speed	Amount of RAM memory	Price
1				
2				
3				
Modern (present) computers – Web search				
1				
2				
3				

Table 1. Table for comparison of Europeana search (Macintosh) and Web search

IBM – old computers (Europeana)				
Number	Year of manufacture/ introduction	CPU speed	Amount of RAM memory	Price
1				
2				
3				
Modern (present) computers – Web search				
1				
2				
3				

Table 2. Table for comparison of Europeana search (IBM) and Web search

Toshiba – old computers (Europeana)				
Number	Year of manufacture/ introduction	CPU speed	Amount of RAM memory	Price
1				
2				
3				
Modern (present) computers – Web search				
1				
2				
3				

Table 3. Table for comparison of Europeana search (Toshiba) and Web search

Implementation of 'Epidemias en Europa

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Implementation of 'Epidemics in Europe'

CONTEXT FOR THE IMPLEMENTATION

The changes in people's living conditions brought about by the Industrial Revolution were addressed in the school lessons. We discussed how the transition from a rural to an urban society meant an increase in diseases. This, at the same time, brought a revolution in medicine to fight them, meaning not only a change in the paradigm of medical science but also the origin of modern epidemiology. All this was discussed with reference to the difficult situation caused by the COVID-19 pandemic. For the implementation of this learning scenario, the students looked for information about the pandemics which have devastated Europe for as long as have records, to contribute to three interconnected Padlets:

- one dealt with the scientific-medical aspect, giving a brief historical review and the characteristics of the main pandemics that have devastated the continent,
- another one presented a map of the areas with the highest incidence of some of the diseases, and
- a third one works of art related to the pandemics, which includes a painting made by one of the female students.

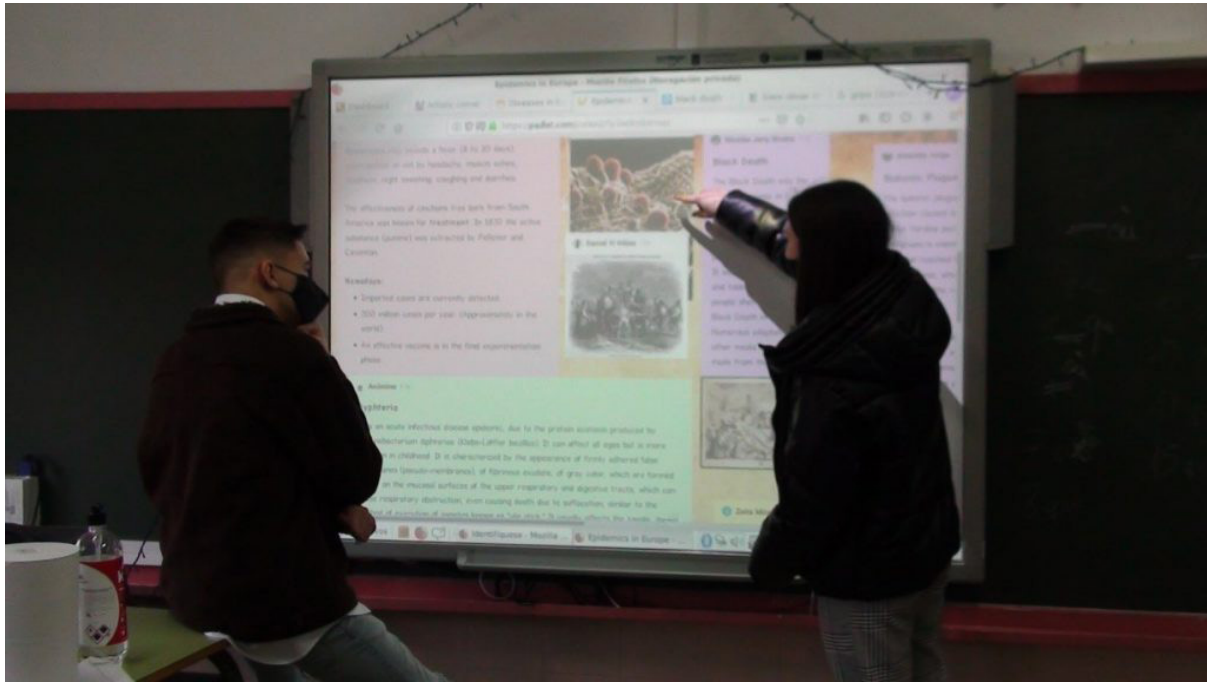


Students during the implementation. CC-BY-SA Juan Antonio Colao

IMPLEMENTING THE LEARNING SCENARIO

When it came to discussing the subject with the students, I thought it was appropriate to turn it into volunteer work, making them participate in the enthusiasm of getting to know the history of the preceding pandemics in Europe, as well as investigating and endorsing a joint project that could be beneficial to other European students. To do this, and as the author of the learning scenario proposed, I focused on three development parameters. The first one was that of medical science, in charge of which were two of the 4th-grade classes that opted for the science speciality. The second was the historical-demographic one, which was entrusted to students of another course that was more focused on the teaching of the humanities. Finally, the third one referred to the artistic aspects, for which I resorted to the students who are studying History of Art, the subject that I teach. Each student in each class that participated in the implementation was in charge of contributing a sticker on a Padlet, with the idea of creating a set which, once finished, would serve as an informative poster that could be placed in the classrooms as an informative reference on the subject to be discussed.

Thus, and as I have already pointed out, one of the Padlets, Epidemics/Pandemics in Europe, would contain a set of historical reviews on diseases together with an exhibition of their characteristics. This was based on stickers, where each student chose a disease and a link to an item of the Europeana resource pool. A second Padlet would consist of a map in which the History and Demography group would discuss the incidence of each disease by country, along with the number of victims and the development of the epidemic. Finally, a third Padlet would be dedicated to the aspect of epidemics from an art standpoint, where works that have captured each epidemic at each historical moment would be presented, presided over as a whole by a student assigned to the subject.



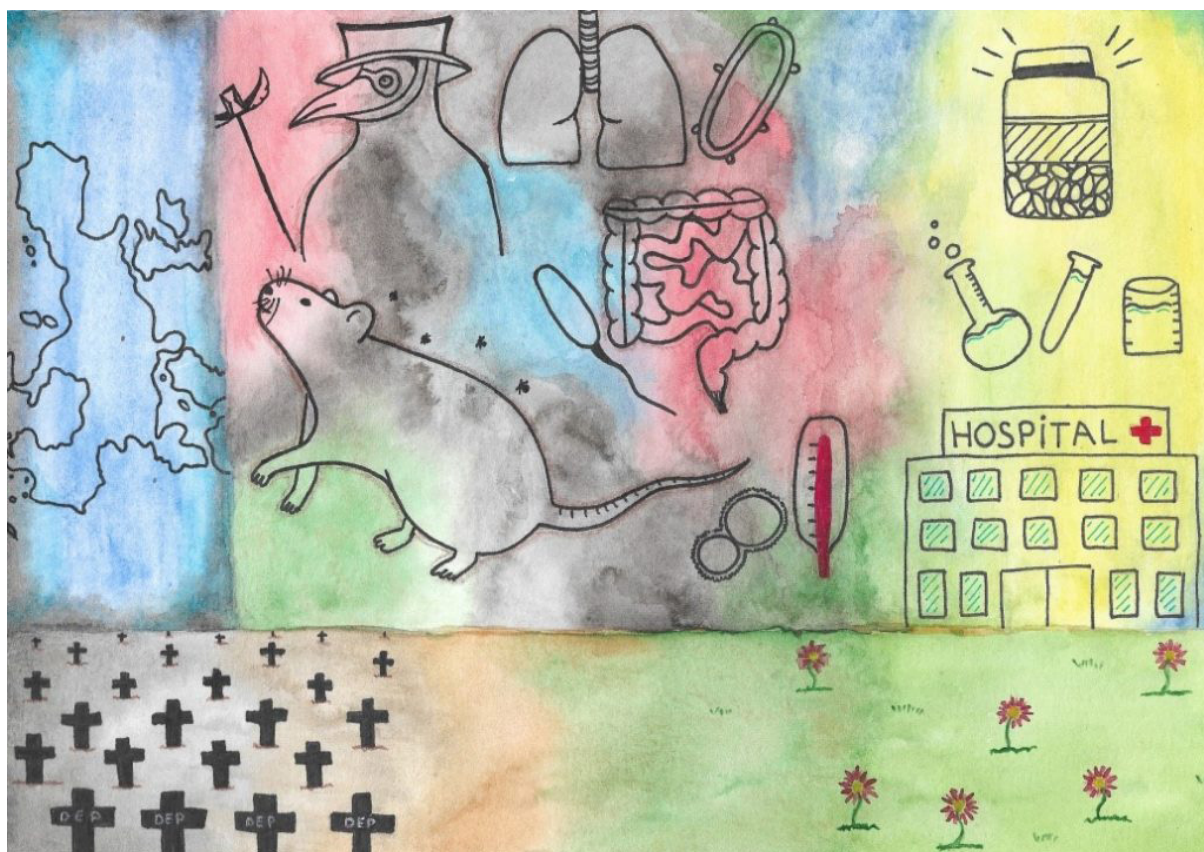
Students contributing to the common Padlet. CC-BY-SA Juan Antonio Colao

In principle, and being faithful to the spirit in which the author developed the LS, it was proposed so that each student was free to make their contribution from their homes, since it was introduced with the idea of being developed during the home confinement of March 2020. To that extent, we spent two to four sessions in class to carry out an active search for resources in Europeana, to make sure that they understood how they could make contributions to the Padlets, etc. To complete this and establish what was learned, a Google Form was created through questions asked by the students themselves based on their contributions, with the intention of being developed in class in a kind of a competition game.

AFTERTHOUGHTS

It was originally planned to be completed in the last week before the Christmas holidays, and in fact implementation was largely well underway. However, several students asked for the margin that the holidays gave us to be able to make their contributions, including the young author of the beautiful painting that represents the set and that I show in the following photograph:

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)



Epidemias en Europa. CC-BY-SA Moraima Núñez

Therefore, and even though in its essence the implementation was completed, I allowed the margin to be greater so that the murals that make up the group of contributions from the students were enriched. The implementation was a success among the students, who developed an interest in it, and this is reflected in the numerous contributions made and the questions that were forged throughout this development.

ON EUROPEANA RESOURCES

The abundance of resources offered by the Europeana Collections allows the development and consultation of material that can be used not only to provide information but also to reinforce the content displayed, as was the case in the form of links (mostly) to graphic material, bibliographic resources, etc. Despite them, some students contributed images they found on the Internet to add to the content, especially in the art section.

LINKS TO PRODUCTS DEVELOPED OVER THE IMPLEMENTATION

- [Mapa de epidemias en Europa](#)
- [Arte y epidemias](#)
- [Padlet de epidemias](#)

Did you find this story of implementation interesting? Why don't you read about the related learning scenario?

[Epidemias en Europa \(ES-CUR-423\) – Teaching With Europeana \(eun.org\)](#)

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Is Censorship Still Here?

Europeana Learning Scenario

(Museum Educators)

TITLE

Is censorship still here?

AUTHOR(S)

Zane Siliņa

ABSTRACT

For citizens of modern Europe, it might seem that censorship is part of the past, but is it? Censorship nowadays might not be that obvious, but it still exists. This museum education learning scenario aims to explore censorship in its many shapes and forms through looking at a variety of cultural heritage artefacts. It encourages the participants to discuss and reflect on ways censorship has been used in the past and how it manifests itself today. It raises awareness of freedom of speech as one of the cornerstones of democracy, but also asks questions such as: what are the boundaries of freedom to express one's opinion?

KEYWORDS

Censorship, freedom of speech, human rights, democracy, press freedom

TABLE OF SUMMARY

Subject	This learning scenario can be used to enrich the curriculum of history, citizenship and social sciences.
Topic	Censorship, human rights.
Age of participants	13 – 16
Suitable setting for implementation	This learning scenario can be implemented in the physical museum environment or online. If it is implemented in the museum you will need suitable equipment to be able to show the digital cultural heritage artefacts (screen, tablets or smartphones).
Activity time	1h 10'
Online educational material	2020 World Press Freedom Index Which Countries Censor the Internet Today? Top 10 Most Challenged Books Lists Banned and Challenged Classics Liam Olson reads "The Absolutely True Diary of a Part-Time Indian"
Offline educational material	Selected digital items from your museum collection that tell the story about censorship. Selected items from your museum collection that tell the story about censorship. White board or large piece of paper, markers
Europeana resources used	Europeana blogpost 'Book Censorship and Banned Books: The Index Librorum Prohibitorum' Europeana blogpost 'Banned Authors – who got on the Index Librorum Prohibitorum?' Officer writing home – National Library of Scotland A censored registered letter – Europeana 1914-1918 Censored postcards – Europeana 1914-1918 New Year's postcard – Universität Osnabrück Historische Bildpostkarten– Cartoon 'Njet!' –The Royal Library: The National Library of Denmark and Copenhagen University Library List of forbidden books I – National Library of Latvia List of forbidden books II – National Library of Latvia All Through the Night – Lithuanian Art Museum Samizdat – Europeana 1989 Censored Dresses – KIM.bl

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INTEGRATION INTO THE CURRICULUM

This learning scenario corresponds to the topic of democracy, human rights and learning about different political regimes and ideologies which is embedded in the Latvian National Curriculum for Social Sciences (grades 7 to 9).

AIM OF THE EDUCATIONAL ACTIVITY

Participants explore cultural heritage artefacts to learn about the concept of censorship to understand that it has existed for centuries and still exists today. They are encouraged to reflect on how censorship manifests itself in their own society and how it affects their own life and freedom.

OUTCOME OF THE EDUCATIONAL ACTIVITY

Participants will be aware of censorship in the past and reflect on how it impacts their own life.

21ST-CENTURY SKILLS

- **Critical Thinking and Problem Solving** – participants discuss and reflect on censorship and think of ways to raise awareness about it in their social environment.
- **Media and Technological Literacy** – participants discuss how to communicate ethically in an online environment.
- **Communication** – participants express their own opinion about censorship, learn to accept the opinions of others.
- **Collaboration** – participants work in groups to design a social media activity.

ACTIVITIES

Name of activity	Procedure	Time
Introduction	Participants are asked to share what they already know about censorship and what is their attitude towards it. If the lesson is happening online, tools such as Google Jamboard or Mentimeter can be used to share their ideas and attitudes. Participants' answers can be used to determine any misconceptions and decide on aspects that need to be addressed.	5'
Exploring cultural heritage artefacts and discussion	<p>Discover what cultural heritage artefacts from the Europeana website say about censorship. Decide which of these examples combined with the artefacts from your museum's collection best tell the story of censorship. Participants should be encouraged to ask questions and express opinions.</p> <p>Look at Europeana blog posts 'Index Librorum Prohibitorum' and 'Banned Authors – who got on the Index Librorum Prohibitorum?' Participants are asked to comment on authors included in this list – have they heard of any of them and why do they think these authors used to be forbidden?</p> <p>Are books still banned nowadays? Most countries in Europe have strict anti-censorship laws, but from time to time we come across instances of censorship, often in schools. Look at these lists of Top 10 Most Challenged Books and/or Banned & Challenged Classics compiled by The American Library Association. What are the most common reasons to ban or challenge books nowadays? It is great if some of the participants already have experience with some of the books included in these lists.</p> <p>Some political regimes have used censorship as an instrument to control and repress society. What does this cartoon tell us about the Soviet regime? Look at The List of forbidden books I and The List of forbidden books II. They are both issued in Riga with two years' interval. The earlier list was issued by the government of Karlis Ulmanis' authoritarian regime, but the second one by the Soviet government.</p>	25'

Name of activity	Procedure	Time
Introduce artefacts from your museum's collection	<p>Censorship goes hand in hand with military conflicts. A censored registered letter and censored postcards from WWI are witnesses of this. Some rare examples have escaped censorship, like this hand drawn New Year's postcard that can now tell a story of what these soldiers have experienced.</p> <p>Look at the photograph Officer writing home. Lead a discussion – can censorship be necessary? Participants are asked to come up with instances where censorship can be justified (if any). Free speech is one of the bases of democracy, but what are the boundaries of free speech? To help understand what free speech is, you can have a look at the censorship law in your own country and see what it says about free speech, freedom of press and issues such as hate speech.</p>	
Reflecting on own experience	<p>Select some artefacts from your museum that add context or new dimensions to the concept of censorship and build a discussion around their significance (depending on the artefacts in your museum's collection you can introduce them in any other stage during this museum learning scenario).</p> <p>Ask participants to think of ways they have experienced censorship and ask them to write it on a white board or paper. Depending on their answers you can see how different or similar their experience is. Look at the 2020 World Press Freedom Index and Which Countries Censor the Internet Today? You can look at the situation in your own country and discuss why freedom of press and Internet is important today.</p>	15'
Discussion	<p>Participants answer the question: Do you think we should fight against censorship? When would it be necessary?</p> <p>Cultural heritage artefacts can tell us of how people have fought against censorship. All Through the Night is a painting that has become a symbol for the fight against oppression and censorship. Samizdat (self-publishing) is a secretly copied book or newsletter that makes banned literature and other forbidden information available. It was a popular form of resistance in the Soviet Bloc. Censored Dresses is a contemporary art project that raises awareness of censorship in the Middle East.</p>	10'
Work in smaller groups to design social media activity	<p>Inspired by examples of the fight against censorship, ask participants to come up with some form of social media activity that aims to fight censorship or would raise awareness of it. It could be a book reading, an art project or any other activity they might <i>think of</i>. Participants share their ideas and are encouraged to carry out one of these activities afterwards. For this activity participants should work in smaller groups. If this learning scenario is happening online, breakout rooms or similar features can be used.</p>	15'

PARTICIPANTS' FEEDBACK

During the activity, the participants were engaged and joined in the discussion. Some of them shared their experiences with banned and challenged books and stories from their family history. During group work in the breakout rooms students managed to come up with great ideas for social media activities that would raise awareness about censorship.

EDUCATOR'S REMARKS

I linked the topic of this activity with current events; in this case it was censoring COVID-19 statistics in some countries around the world. Participants could relate to it, and it also helped illustrate how censorship is still used and that the consequences can be devastating. Before implementing this Learning Scenario, I made a presentation with the main topics and links to resources and activities I wanted to demonstrate during the online lesson.

You can encourage participants to carry out their chosen social media activities. You can ask them to post their response on your museum's social media accounts.



Language Subjects Learning Scenarios

& Stories of Implementation

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

A Timeline of women's rights in Europe

Europeana Learning Scenario

TITLE

A Timeline of Women's Rights in Europe

AUTHOR

Angela Lucia Capezzuto

ABSTRACT

Students will explore the various terms used to describe feminism, the women's movement which has been leading them towards the ideal objective, seen as "gender equality" or "equal rights" which is none other than a basic human right. "Feminism", "feminist", "women's rights" will be compared and explored through research and discussion, and subsequently, inspiring European women who have contributed through their actions towards acquiring rights formerly denied to women, will be fitted into a timeline of women's rights gained in Europe.

KEYWORDS

SDGs, human rights, feminism, women's rights, civic education

TABLE OF SUMMARY

Subject	English, Civic Education
Topic	Gender Equality, SDG
Age of students	Upper Secondary (16 -19)
Preparation time	60 minutes
Teaching time	240 minutes
Online teaching material	Answergarden Can a Man be a Feminist? First Women at the Polls Historiana Coggle
Offline teaching material	-
Europeana resources used	The Europeana Women's History Page Great female characters in European literature Female authors Suffragettes

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INTEGRATION INTO THE CURRICULUM

This learning scenario will help develop these competences, recommended by the Italian Ministry of Education in its guidelines for foreign language students:

- understanding of written texts in the field of equal rights, feminism and the SDG agenda
- producing texts to report facts, describe situations, argue and support opinions
- analysing and interpreting texts with particular attention to topics which are multidisciplinary
- using a foreign language to re-elaborate content of non-linguistic disciplines in both spoken and written forms.

AIM OF THE LESSON

Students will have developed an increased awareness towards gender equality, developed a good working vocabulary of associated terms, grown a positive attitude towards women activists.

OUTCOME OF THE LESSON

A "Timeline" of women's rights made real by the presentation of each student in a chronological sequence.

TRENDS

Project-based learning, collaborative learning, flipped classroom.

21ST-CENTURY SKILLS

Civic literacy: gender equality/women's rights/human rights/agenda 2030 will make them reflect on human rights and social justice.

Learning and Innovation skills: critical thinking and problem solving/communication/collaboration are used by students to create a human timeline of inspiring women for achievement of women's rights.

ACTIVITIES

Name of activity	Procedure	Time
Raising Awareness	Divide students into two groups, A and B, and tell them they will be voting to choose the next film they would like to watch for a film review. Tell them that Group B are currently not allowed to vote because of temporary restrictions.	5 min
Collecting Reactions	Ask them how they think the result of the vote will be affected and discuss about its reliability and bias . Collect the words to describe this type of voting system in an Answergarden and show the word cloud to the class.	10 min
Introducing the concept of voice and social justice	The teacher guides a discussion about how women could be considered group B before universal suffrage and how the absence of "Voice" in a decision affects its outcome, causing a "social injustice". The students then watch the video called " First Women at the Polls ", to help them understand how this right has affected politics and particularly that regarding public spending on social issues.	15 min
Researching the role of women through time and place	The class will check this trend: how work-related roles performed by women have changed over time, in Historiana . The teacher launches the following questions to reflect on and answer after their research: Are there any countercurrent women? Why? Are there any women in leadership roles? When? Are the trends the same in all countries?	30 min
Learning Terminology	Groups of students are created. The teacher brainstorms the class about the word: " Feminism ", and tells student groups to write down all the words they associate with it in a Mindmap Coggle . They discuss this question: Can a man be a feminist? Why/Why not? They watch this video to understand better: " Can a Man be a Feminist? "	15 min
Presenting group opinions	The teacher then introduces these other terms: social justice; gender equality; women's rights and human rights , and asks the groups to associate them in their Mindmaps on feminism. Each group presents their Mindmap to the class, explaining the associations they inferred.	40 min

Name of activity	Procedure	Time
Biographical Research	The teacher gives the students a list of European feminists as a suggestion (or use the Teachers' list of European feminists in Annex) for them to do research for homework , in the Europeana platform, to prepare for the following lesson, and record information in the note taking guide (Annex) . Each student chooses a different feminist to represent in the HUMAN TIME-LINE .	5 min
Preparing a presentation	The teacher guides students in choosing significant artefacts from Europeana which go towards giving a historical setting, societal taboos , and legislation opposing the emancipation of women. Each student prepares slides to accompany their talk/role play about their feminist. The talk should NOT EXCEED 3 MINUTES , and should be in the first person .	60 min
Organising the Human "Time-line"	Students organise themselves in a talk queue dictated by the historical period of the feminist chosen by their classmates. The teacher takes note of the order in which the students will present their feminist persona.	5-10 min
Student Talk in the Timeline	Presenting the slides prepared, each student talks about why their feminist was so important for the furthering of gender equality, and what inspired them most about this figure.	50-55 min

ASSESSMENT

Peers will assess group members' work and collaborative competences with the **Peer Assessment Collaboration Rubric (in Annex)**. This primary assessment by students can be used to better assess collaborative skills by the teacher.

The teacher can assess students with **presentation rubric** (see Annex)

Art

Diversity & Inclusion

Environment

History

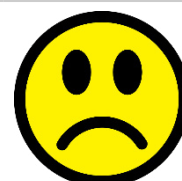
Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Annex



Value	4	3	3	1
Participation	The member was always focused on the task.	The member was nearly always focused on the task.	The member sometimes wasted time and so wasn't always focused on the task.	The member did not participate because they were occupied doing other things.
Cooperation	The member shared the workload fairly and respected the other members.	The member usually shared the workload fairly and usually respected other members.	The member didn't share the workload fairly and/or was sometimes disrespectful to other members.	The member was rude to other members and did not share the workload fairly.
Time Management	The member respected task deadlines fully.	The member usually respected the deadlines so not holding up work progress of the team.	The member often did not respect deadlines and so held up work progress of the team.	The member did not respect deadlines, leading to hold up or halt of work progress in the group.
Total:				

Note Taking Guide

Your Name:

Your Assigned Topic: (name of your feminist)

Period of historical significance:

Key facts:

Key words:

Key Associations (Events, Organizations, Individuals, Organizations):

TEACHER'S LIST OF EUROPEAN FEMINISTS

Hubertine Auclert	Alessandra Gripenber
Christine de Pisan	Millicent Fawcett
Mary Astell	Emmaline Pankhurst
Josepha Amar	Avril de Sainte-Croix
Olympe de Gouges	Maria Vérone
Theodor G. von Hippel	Carola Stern
Mary Wollstonecraft	Romy Schneider
Eugénie Niboyet	Simon de Beauvoir
Jeanne Deroïn	Betty Friedan
Karoline Perin	Concepción Arenal
Lord Henry Brougham	Pardo Bazan
André Léo (masculine pseudonym of Léodile Champseix)	Suceso Luengo
Louise Otto-Peters	Elizabeth Lofgren
Auguste Schmidt	Matilde Serao

Name: _____

Score: _____

Oral Presentation Rubric

	4—Excellent	3—Good	2—Fair	1—Needs Improvement
Delivery	<ul style="list-style-type: none"> • Holds attention of entire audience with the use of direct eye contact, seldom looking at notes • Speaks with fluctuation in volume and inflection to maintain audience interest and emphasize key points 	<ul style="list-style-type: none"> • Consistent use of direct eye contact with audience, but still returns to notes • Speaks with satisfactory variation of volume and inflection 	<ul style="list-style-type: none"> • Displays minimal eye contact with audience, while reading mostly from the notes • Speaks in uneven volume with little or no inflection 	<ul style="list-style-type: none"> • Holds no eye contact with audience, as entire report is read from notes • Speaks in low volume and/or monotonous tone, which causes audience to disengage
Content/ Organization	<ul style="list-style-type: none"> • Demonstrates full knowledge by answering all class questions with explanations and elaboration • Provides clear purpose and subject; pertinent examples, facts, and/or statistics; supports conclusions/ideas with evidence 	<ul style="list-style-type: none"> • Is at ease with expected answers to all questions, without elaboration • Has somewhat clear purpose and subject; some examples, facts, and/or statistics that support the subject; includes some data or evidence that supports conclusions 	<ul style="list-style-type: none"> • Is uncomfortable with information and is able to answer only rudimentary questions • Attempts to define purpose and subject; provides weak examples, facts, and/or statistics, which do not adequately support the subject; includes very thin data or evidence 	<ul style="list-style-type: none"> • Does not have grasp of information and cannot answer questions about subject • Does not clearly define subject and purpose; provides weak or no support of subject; gives insufficient support for ideas or conclusions
Enthusiasm/ Audience Awareness	<ul style="list-style-type: none"> • Demonstrates strong enthusiasm about topic during entire presentation • Significantly increases audience understanding and knowledge of topic; convinces an audience to recognize the validity and importance of the subject 	<ul style="list-style-type: none"> • Shows some enthusiastic feelings about topic • Raises audience understanding and awareness of most points 	<ul style="list-style-type: none"> • Shows little or mixed feelings about the topic being presented • Raises audience understanding and knowledge of some points 	<ul style="list-style-type: none"> • Shows no interest in topic presented • Fails to increase audience understanding of knowledge of topic
Comments				

Education in the Middle Ages: the Birth of Modern Schooling

Europeana Learning Scenario

TITLE

Education in the Middle Ages: the Birth of Modern Schooling

AUTHORS

Emanuela Leto, Concetta Surdi

ABSTRACT

This learning scenario focuses on the importance of the present school education system. During the COVID-19 pandemic, the relevance and importance of public and private school education are evident. Nowadays, education is not to be taken for granted. Interestingly, the inception of modern schooling happened during the Middle Ages. This multidisciplinary learning scenario based on CLIL methodology is designed for 6th-grade students (1st year of Italian lower secondary school) and compares the Middle Ages school with the contemporary one. The school we are used to attending was born in the Late Middle Ages, with a transition from ecclesiastical school for the clergy, to Civic Towns school for middle-class people, the latter being created with the purpose of training for new professions like lawyers or judges. For students of our era, being aware of the school education system is of utmost importance. This helps students to be better active citizens, in particular during this moment of crisis. CLIL lessons in lower secondary schools in Italy are delivered by teachers who teach the main disciplines and Foreign Languages.

KEYWORDS

Books and manuscripts, feudal system, medieval towns, Middle Ages, school

TABLE OF SUMMARY

Subject	History, English
Topic	History of Schools in the Middle Ages
Age of students	11-12
Preparation time	5 hours
Teaching time	3.5 hours
Online teaching material	La scuola nel medioevo Europe in the Middle-Ages The Middle Ages for kids – Five things you should know Mentimeter Hot Potatoes Coogle Learningapps Quizizz Context.reverso Kahoot Survey Monkey
Offline teaching material	N/A
Europeana resources used	Manuscripts: Illuminated Initials Illuminated initial from BL Royal 2 A XVIII, f. 86 Sermones

School manuscripts:
[Grammatica incerti auctoris](#)
[Manuscript 2](#)
[Arithmetica incerti auctoris](#)

School objects:
[G. Reisch, Margarita philosophica](#)

Medieval church:
[A medieval internment in a church. From a manuscript in the Bodleian, Oxford](#)

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INTEGRATION INTO THE CURRICULUM

The topic forms part of the curriculum of History in the first year of lower secondary school in Italy. In particular, it refers to “aspects and events related to European Medieval History”. It provides students with the opportunity to reflect upon the importance of schooling in this particular moment, which in some respects can be related to the historical period of the Middle Ages as an era of transition. Moreover, it is linked to the English as a Foreign Language (EFL) curriculum for the deepening of vocabulary competence related to school objects, dates, numbers, times.

AIM OF THE LESSON

The students will learn more about how life was in the past in relation to how life presents itself now.. The students will understand better the importance of education, of the acquisition of reading and writing skills while tracing back the evolution of schooling through the centuries. They will learn to locate events in the past, to acquire specific vocabulary in EFL, and to build up a timeline.

OUTCOME OF THE LESSON

To compare present school textbooks with manuscripts for school education of the Middle Ages.

TRENDS

Visual search and learning: images and multimedia are more powerful than verbal stimuli.
Open-Source Learning: teachers copy, share, adapt and reuse free educational materials.

21ST-CENTURY SKILLS

This learning scenario enhances:

- Civic Literacy as it fosters the importance of the school and its evolution through the centuries;
- Critical thinking as the students have the chance to read and compare the past through real documents of the age.
-

ACTIVITIES

Name of activity	Procedure	Time
Warm up	The teachers introduce the topic of the importance of schools. The teacher probes the students about the importance of schooling in the light of the COVID-19 pandemic. Due to the pandemic, we were deprived of attending school and we missed it – but why is schooling so important? The teacher asks students to debate the reasons why schooling is so important for their growth. The debate is carried on through brainstorming on keywords using Menti-meter as a word cloud.	15 minutes

Name of activity	Procedure	Time
Modern schooling was born in the Middle Ages	The History teacher briefly introduces the Middle Ages in the mother tongue (Italian). The English teacher shows the students a video in English about the main features of the Middle Ages. To reinforce comprehension, an online test using the app www.quizizz.com is administered.	25 minutes
Exercise using a timeline	The students, guided by both teachers, locate the main events characterising the course of the Middle Ages. A timeline in English is created using learningapps	15 minutes
Widening the topic	The teachers and the students read an extract from two essays on “la Scuola Nel Medioevo” in Italian and “Europe in the Middle Ages” in English focusing in particular on some images linked to the article on the layout of both Monastic and Civic schools. To define the topic in the English language, the English teacher invites the students to search in the Italian text the keywords and to translate them into English using the reverso-context app. At the end, they will build up a small glossary using Hot Potatoes .	45 minutes
Research	The students guided by the teachers do research on the manuscripts of the period using the Europeana collection. The History teacher explains that as print had not been invented at that time, books were handwritten with a work of decoration in particular for the start of paragraphs in capital letters to give a hint of the subject matter. It was therefore not easy for students during that period to have a book to study with so that most of the lessons were oral and repetitive. Most of the books were in Latin and Latin was considered a universal language for Culture and Formal Education just like English nowadays – so it was very important to learn Latin.	40 minutes
Analysis	The students examine the manuscripts and for each one, they try to decipher the topic and the letters of the written words. They are invited to make comparison with their textbooks and to find out similarities and differences in the size of the letters and the font. They will fill out a chart on their textbooks compared with manuscripts and will post it in a Padlet to have a class overview.	30 minutes.
Testing	A Kahoot quiz is administered to the students on the educational system and on the manuscripts’ layout to focus more widely on the topic.	15 minutes

ASSESSMENT

At the end of the learning scenario, students will be tested with a Kahoot quiz on the whole scenario.

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

Health Alliance: Mens Sana in Corpore Sano

Europeana Learning Scenario

TITLE:

Health Alliance: Mens sana in corpore sano

AUTHOR

Sanja Ždralović

ABSTRACT

Maintaining physical, mental and emotional well-being can be really challenging, especially during COVID lockdowns all over Europe. Comparing practices of different countries to maintain their physical, intellectual and emotional fitness, this scenario organises students in teams that will actively change their daily practices, learn cooperatively about another country's sport and culture, and present their conclusions in class after three weeks.

Through the course of three weeks students engage in a chosen sport activity on a daily basis and keep a personal workout log. They also learn how to make a new dish. They choose a country they will focus on and learn something from (and about) its sports, culture events, food, most read book(s) and lockdown practices. The scenario brings together Physical Education, Psychology, Literature, ICT, English language and Culinary Arts. It requires an open mind, extensive research online, reading and writing skills and critical thinking. It fosters skills such as literal and digital literacy, and physical and emotional well-being, and boosts cultural awareness. During the time of implementation students will monitor the influence of different activities on their well-being.

KEYWORDS

Well-being, fitness, health, literacy, reading, lockdown

TABLE OF SUMMARY

Subject	Physical Education, Psychology, Art, Culinary Arts, English Language and Literature, ICT
Topic	Maintaining well-being in the time of lockdown
Age of students	16-18
Preparation time	3 hours
Teaching time	10 x 45' lessons Most of the students' work is done at home as research, collaboration and creative expression – flipped classroom The time in class – live, online or blended – is used for discussion, coordination, motivation and students' presentations
Online teaching material	Microsoft Forms Jamboard Genially Padlet Moovly or Powtoon Kahoot

Offline teaching material

Europeana resources used

Sports equipment – exercise mat, Pilates balls, roller blades, etc., pressure gauge; optionally smartphones / smart watches
Vegetables and other ingredients for a chosen dish, cutlery, spice

[Social Distancing in Cultural Heritage Gifs](#)
[Histories of Dutch football in lockdown](#)
[Sporting heritage colouring book](#)
[Skiing and Ski Slopes](#)
[Healthy Body](#)
[Sporting Heritage and Culture in Photographs, Films, Sound Recordings and Texts](#)
[Pandemics](#)
[Healthy Eating](#)
[European Sport Heritage](#)

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INTEGRATION INTO THE CURRICULUM

The topic of this learning scenario will fit into five of seven interdisciplinary themes of the Croatian national curriculum: personal and social development, learning how to learn, civic education, health, and use of ICT. Interdisciplinary themes are integrated as important outcomes in all subject curricula.

AIM OF THE LESSON

By the end of the implementation students will have become aware of the importance of continuous investment in their well-being. They will realise that well-being requires activities in multiple aspects: physical (nurturing your body), mental (through intellectual activity: reading / attending cultural events / watching films / creating art) and emotional (making choices that shape a personalised and comfortable environment). Teams will have learned something about a chosen country's culture and its ways of dealing with isolation and the changes the COVID pandemic has brought. They will use that knowledge to understand and improve their own physical and mental well-being.

OUTCOME OF THE LESSON

Students will improve their know-how on how to implement physical and mental exercise in their daily routines, and fight laziness of body and mind during lockdown. They will be more comfortable in conducting online research, using Europeana and other online resources and presenting their team's work using an appropriate digital format. They will be more skilled in finding cultural content online to correspond their personal needs and copy other countries' successful practices when spending hours at home. Students will recognise and start to employ all the key factors of their well-being.

TRENDS

Project-Based Learning, Lifelong Learning, Collaborative Learning, Flipped Classroom, Outdoor Education, Gamification, Student-Centred Learning, Assessment, Personal Learning Environment, Cloud-Based Learning, Open-Source Learning, Informal Learning

21ST-CENTURY SKILLS

This learning scenario corresponds to the following 21st-century skills:

- **HEALTH LITERACY** – the scenario empowers students to be in control of their own well-being. They will learn about the history of sport in Europe, in one country in particular, execute a three-week workout plan including some healthy diet and cultural content. They will learn about another country's most common ways to maintain a healthy body and mind and cross-reference it to their personal experience.
- **CIVIC LITERACY** – learning about the sport, culture and literature of another country and comparing it with one's own.
- **CREATIVITY** – students choose what to create as an end product and how to show their findings, in different forms, using different digital tools – this goes in line with **ICT LITERACY** – use

of various digital tools such as: Padlet, Forms, Genially, Moovly, working collaboratively on Google Slides, Microsoft Forms, etc.

- **CRITICAL THINKING** – students are encouraged to value the information they come across in reference to their personal needs and experience. They also choose what to read and explain their preference, which event(s) to go to and which sport activity suits them best.
- **COMMUNICATION** and **COLLABORATION** – students communicate within the teams, with the teacher as coordinator, and with the whole class sharing their ideas and observations. They agree on a country they will focus on, share ideas about cultural events, share the responsibilities among the team and draw together a final conclusion.
- **INFORMATION LITERACY** and **MEDIA LITERACY** – using Europeana and navigating to other media resources to find out about healthy habits and cultural choices of another country builds up students’ abilities to focus on and choose the relevant content.
- **INITIATIVE** and **SELF-DIRECTION** – students take on responsibility for their own fitness and state of mind – their health. They learn that it mainly depends on them. They choose and gradually build upon their daily routines and keep a record of them. The scenario offers a questionnaire which regularly checks the benefits of their activities.

ACTIVITIES

Name of activity	Procedure	Time
Well-being = an umbrella term	<p>In the first session students are familiarised with the topic of well-being and the aim of the learning scenario is explained. They brainstorm what well-being means for them, placing Post-its with their ideas on a Jamboard shared in the teacher’s presentation. The definition of well-being is discussed and scrutinised. Students are encouraged to custom-shape the definition. They talk about well-being during the lockdown(s), what changed in the situation of crisis and made it harder for people to feel good and healthy. Europeana resources are introduced – a humorous presentation of some lockdown routines through gifs.</p> <p>Then the aim and the organisation of the scenario are explained and students begin by introspection – completing a questionnaire about their current well-being (more precisely, over the past three weeks). Students are then divided into teams of four. The aim of the scenario is to actively improve our well-being, learning from and taking after other nations’ responses to crisis. Each team will find an ally – a European country (whose contents can be found on Europeana). Since the emphasis is on sport and physical activities, more Europeana sites about sports should be displayed – there students learn to navigate in search of what they need for their team’s chosen focus.</p> <p>As a kick-off activity for the scenario, each team chooses and colours an image in a Sporting Heritage Colouring Book and uses it as the team’s emblem. Images are from museums, libraries and archives across the continent – from depictions of different sports to posters from the Olympic Games.</p>	45'
Aim and the tasks: Improve our well-being	<p>First, the individual task of the scenario is explained. A workout log: each member of a team will regularly exercise each day for minimum 10 minutes – the type of exercise can vary. A record of exercising can be kept in personalised templates. Students are offered a template for monitoring their well-being, but they can change its categories to what is most relevant for them. Each team chooses a country to focus on and uses Europeana and external resources to find out what sport is popular there, what cultural events can be found there even during Coronavirus measures and what people like to read and eat. Countries should vary and ideally, they cover different regions of Europe (Northern, Western, Middle, South-Eastern). Each member will have one specific responsibility within the team – Sport Captain, Culture Captain, Cooking Captain and Reading Captain. Some back-up activities need to be completed by all. Students are led through the scenario aim and tasks by Health alliance: Mens sana in corpore sano, an interactive presentation which navigates them through stages, contains links to fill in forms, and which they can access for reference from home as well. At the end of a lesson students can take the quiz to show they have understood the task. Team Task 1 – Sporting Heritage – has to be completed by the next lesson.</p>	45'

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM (STEM+Arts)

Name of activity	Procedure	Time
European Sporting Heritage: On the move	<p>Presentation: Team Task 1 A team member for sport (Sport Captain) has chosen an entry (exhibition, blog entry, or video) from Europeana Sport Heritage Collection. The country provider should be the one the team has chosen for an ally. The Sport captain presents it to the class (infographic, blog, video with comment). All other members have found bits of sports news from an ally country among Europeana or other online resources, social media, etc., shared them within the team and the most interesting ones are included in the Captain's presentation. Students are now reminded of Team Task 2 – Culture Snacks – which has to be prepared for the next lesson.</p>	45'
Mental well-being: Culture snacks	<p>Presentation: Team Task 2 All members have previously searched for information on a successful cultural event organised in the past two years in their ally country, using Europeana and other online sources. Culture Captain gathers all their findings and presents only the one they found most interesting (infographic or blog entry). The importance of exposure to cultural content is discussed. Students are reminded to prepare the results of Team Task 3 for the next lesson.</p>	45'
Physical well-being: Healthy snacks	<p>Results: Team Task 3 Cooking Captain of the team has found a picture representing healthy nutrition on Europeana Healthy Eating, then looked for a recipe of an ally country's dish and prepared it. In the presentation of this activity, they must include a Europeana photo, plus actual photos of the dish being made, with the told or written recipe – not taken from the Internet. Suggested format: video or blog with photos. The role of food in keeping healthy is discussed. Teams discuss the progress of individual tasks – how do they like their workout? What activities have they opted for? Students now focus on the upcoming Team Task 4 – Reading.</p>	45'
Emotional well-being: Reading	<p>Results: Team Task 4 All members have chosen a book/a literary extract they have read during the lockdown which has helped them learn something about themselves or feel better. Reading Captain finds out which book was the most read book in the ally country, finds a few reviews, preferably an extract in English and after reading it, writes their own review. The review must be well structured. It focuses on why that particular book gained momentum during lockdown in that country. (How) does it relate to the current issues and does it empower the current state of mind? The content required is mainly critical thinking and a personal view. Other students' reading choices are discussed as well as the importance of reading. Their reviews are presented if there is extra time. If the team decide, some are included in the final report. Teams shift their focus on Team Task 5, material for which is due next lesson.</p>	45'
Other useful Practices	<p>Team Task 5 Members have searched online for how the ally country spends time being locked down and socially distanced – time to share their findings. The team also discuss: what other activities and changes in routine can help people remain healthy and positive during isolation and lack of social contact? Rearranging a room, taking up a new hobby, wearing light colours, helping someone, learning a new skill... using Jam-board. The best suggestions are outlined in a blog, video or infographic in class.</p>	45'
Analysing workout logs Preparing end product	<p>A mental well-being questionnaire is completed again. Each team will draw conclusions comparing the difference between their individual scores. At this stage students compare personal workout logs to discuss the role of physical activity in improving their well-being over the past three weeks. In the end, students start working on their end product, a final presentation in Padlet that will bring together the work of four Captains. Some classes might prefer to make an interactive presentation in Genially. Each column of the Padlet (or an interactive slide in a presentation) brings one key aspect in maintaining our well-being during Coronavirus lockdown(s): Sporting Heritage and Physical Activity, Cultural Events, Healthy Food, Reading, Other Useful Practices. The four sections must contain presentations by each Captain plus what the team found interesting when dealing with the topic. The fifth – Other Useful Practices – is outlined in that day's collaboration in class. The last one, the sixth, is a 'ticket out' – a game to check if the audience read/listened attentively. The game can be a Kahoot quiz, or Escape room or anything else interactive. The members agree on the questions in class, but the game may have to be designed outside school time.</p>	90'

Name of activity	Procedure	Time
Team presentations	Each team presents their Padlet/Genially. All students listen, and in the end take only one quiz/escape room – the team who designed it does not participate. All the other games remain available within the respective Padlets/Geniallies and if students take them and are successful, their listening/reading comprehension can be graded.	45'

ASSESSMENT

The most suitable assessment for this scenario is [peer assessment](#) conducted along the way and finished upon the completion of the scenario. At each stage of the project, however, it is possible to motivate students who make the greatest effort with a grade. The optional rubric is [here](#).

STUDENT FEEDBACK

Students will complete an [LS assessment questionnaire](#). They will also be encouraged to share how they feel every step of the way during the implementation, so that if necessary, the scenario can be adjusted.

TEACHER'S REMARKS

Upon the completion of this scenario the teacher fills in the rubric for [self-assessment](#).

ANNEX

padlet


Sanja Zdravnic 14

TEAM X HEALTH ALLY: Netherlands

Champions of ingenuity

SPORTING HERITAGE

This amazing country managed to...




Game over? Histories of Dutch football L... In 2020, in a matter of just a few weeks, ...
europopans

Popular sport activities in Netherlands

You can see what we found out about sport in Netherlands [here](#)

Ingenious ideas during lockdown: let's ski!

Masters of engineering manage to build ski slopes just above the coastline



Check this out!

CULTURE SNACKS DURING PANDEMIC LOCKDOWN

Virtual walk through Van Gogh Museum

The Netherlands has been in lockdown since 15 December 2020 and this is at force until at least 2 March. During this period all current cultural events are either cancelled or organized online, whereas traveling to and from the Netherlands is strongly discouraged.

Their regular events after the date are planned as usual:

Museumnacht on March 06, TEFAF Maastricht March 13-21, the world's leading art and antique fair, Keukenhof on March 20 – a flower park with tulips, and many more.

However, if the country remains locked down, what you can do is - visit museums online.

We chose the virtual walk through the Van Gogh.

If you choose to take this walk, you will experience the luxury and splendour of the museum halls as if you were there. Enjoy the less known paintings like 'The harvest', 'The yellow house' or his most famous ones: 'Irises' or 'Self-portrait with grey felt hat' just by scrolling your mouse or keypad.

HEALTHY EATING

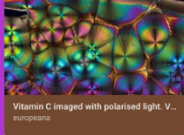
Healthy dieting in Europe

[Healthy eating | Europeana](#)

Eating healthy is important. In the picture below we can see vitamin C imaged with polarised light.

As for the Dutch healthy recipes, we tried White Bean Soup or Fassoulatha.

Here is how you do it: ... (photos with ingredients and how to treat them / video)



Vitamin C imaged with polarised light. V...
europopans

READING IN NETHERLANDS


Marieke Lucas Rijneveld: The Discomfort of Evening

The International Booker Prize winner 2020.

The author's starting point is coping with the loss of someone you love. She was obviously preoccupied with...

Best readings

If I were to draw a conclusion from a booklet about most successful titles in Netherlands over the past two years, it would be, the Dutch do not escape reality as much as I expected, but rather delve into secret threads of relationships, coming of age, history and politics.



New-Dutch-Fiction-Spring-2020
PDF document
www.letterendons.nl

What Team X reads lately

infographics or ...

OTHER USEFUL PRACTICES

TICKET OUT: Learned anything?

Kahoot
escape room

Implementation of 'Do You Like Fruit and Vegetables?'

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Implementation of 'Do You Like Fruit and Vegetables?'

This is an online implementation of the learning scenario "Do you like fruit and vegetables?" (LS-PL-256) which was carried out with twenty-one students in a rural primary school in Poland. During the online lesson, students practised the vocabulary of fruit and vegetables and learned new words. They not only did the first entertaining activity of the scenario but also did some more creative activities. Thanks to the additional tasks, the students broadened their knowledge related to the nutritional values of vegetables and fruit, developed their creativity, looked at art from a different perspective and became more interested in art.

THE IMPLEMENTATION CONTEXT

The learning scenario was used during an English language lesson I taught online to the 6th-grade students of the Primary School in Krośnica, Poland. Since my students have been learning remotely for almost a year, I decided to encourage them to have a healthy lifestyle by eating vegetables and fruit every day. Everyone should eat vegetables and fruit several times a day as part of their main meals and snacks. The variety of vegetables and fruit consumed provide all the valuable nutrients, especially when sitting in front of a computer screen.

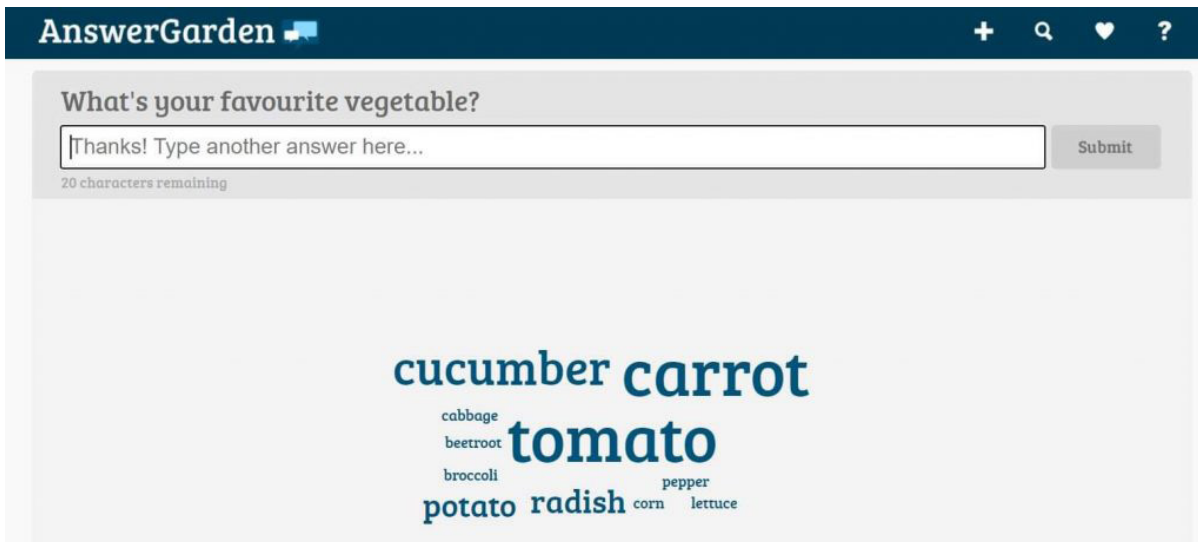


Our online lesson in progress

THE NARRATIVE

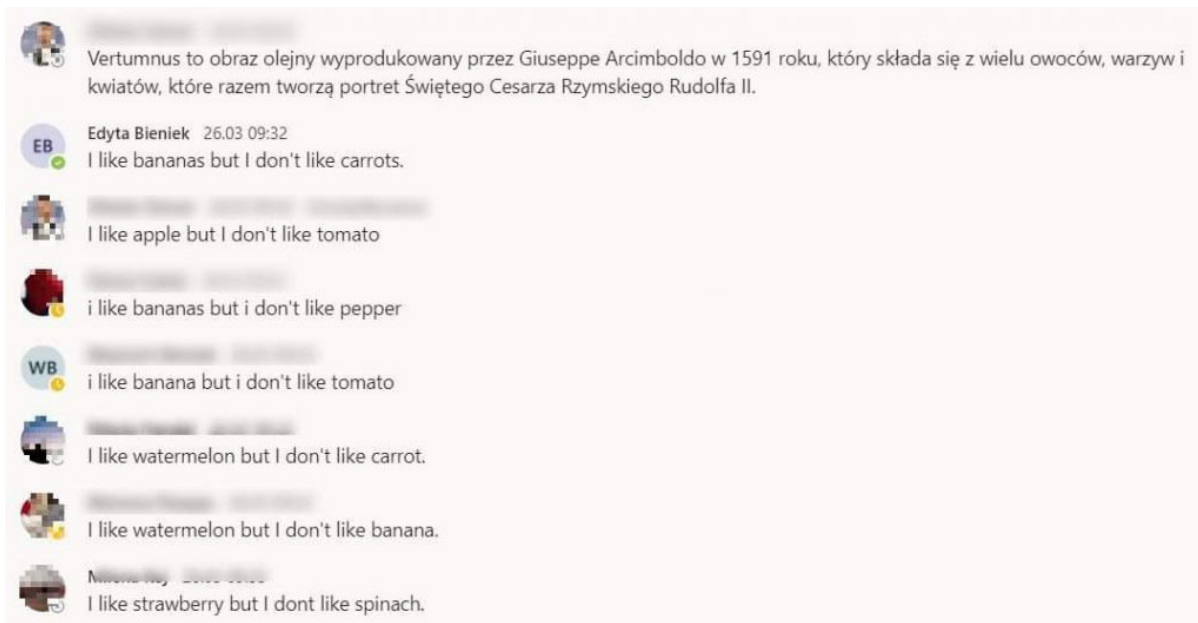
The aim of the lesson was to revise vocabulary about fruit and vegetables in English, get students interested in art and encourage them to eat healthily. As an introduction to the lesson, I used the [learninagapps game](#) suggested by the author of the scenario, in which the given words were divided into two categories: vegetables and fruit. As a result, we got the [Vertumnus painting](#). My students were very surprised because they had never seen such a picture before. Then, I showed the resources and possibilities of [Europeana](#). The students got to know the work of Giuseppe Arcimboldo and they learned that his portraits and figural compositions consisted of still-life elements arranged in an image of a face or a scene.

After that, the students wrote out the vegetables and fruit they had noticed in the famous painting. I asked them about their favourite fruit and vegetable as well.



My students' favourites

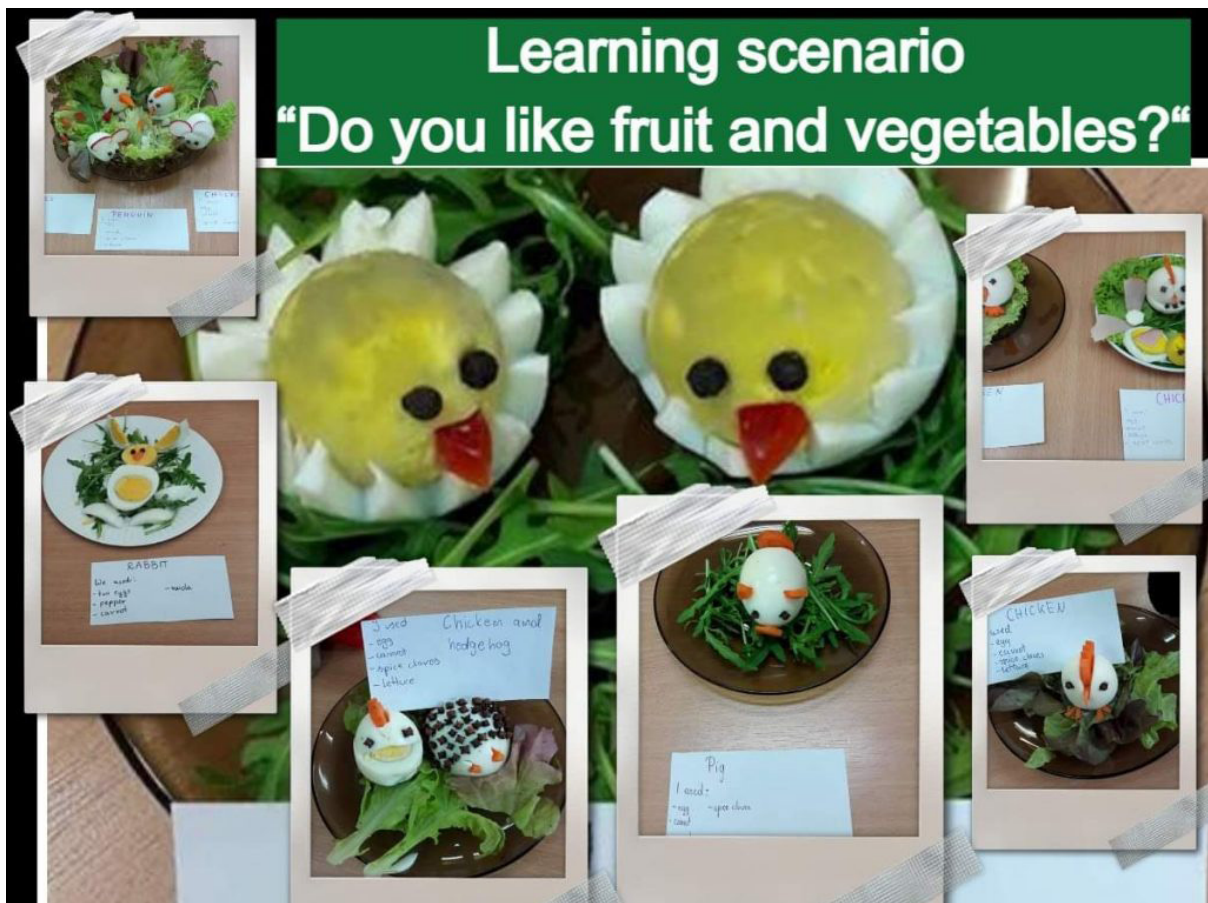
It turned out that they most willingly eat apples, oranges, bananas, tomatoes and carrots. They wrote sentences: *I like...but I don't like...*



EXPRESSING FRUIT AND VEGETABLE PREFERENCES

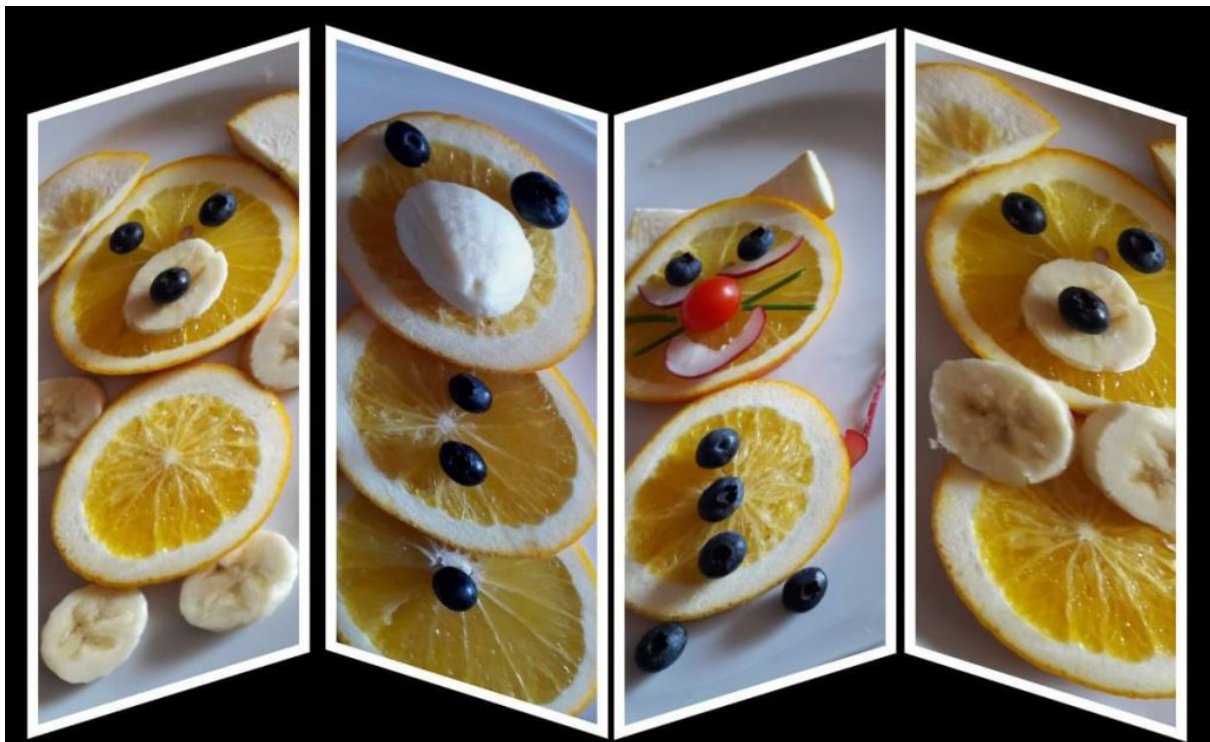
I did not do the suggested activity using Kahoot but instead the students looked for information on the nutritional value of vegetables and fruit on the Internet. They found out what valuable minerals and vitamins fruit and vegetables have.

As the students became very interested in the subject, I offered them additional tasks. Each of them chose one fruit and one vegetable, which they described in the form of a poster, taking into account nutritional values, minerals and vitamins. Additionally, they could prepare a picture of vegetables and fruit as well as salads and cocktails.





Based on learning scenario
"Do you like fruit and vegetables?"



Inspired by Europeana - learning scenario
"Do you like fruit and vegetables?"

The results of my students' creative approach to fruit and vegetables

LEARNING OUTCOMES

This lesson showed **lots of emotions and it is especially important during the pandemic period.** We learn much more effectively thanks to emotions. There are many mnemonics that use funny associations, funny drawings or rhymes that allow remembering even the most complicated material. Why? Because emotions are involved.

The students could play the Vertumnus game and discovered a picture that caused a lot of emotion. The work of Giuseppe Arcimboldo evokes laughter, disgust and admiration. This fascinated my students and inspired them to look for more information about this artist. They were very interested in the lesson.

The students talked in English about fruit and vegetables they like and dislike; they chose the fruit and vegetables they wanted to describe and, what's more, they wanted to do additional tasks in the form of paintings, posters, salads, smoothies and juices. In other words, I encouraged them to eat healthily.

TEACHING OUTCOMES

By choosing this lesson scenario I paid attention to simple elements, the image that was used and the vocabulary. **I discovered the advantages and possibilities of Europeana, easy access to materials and lots of interesting ideas.** Thanks to Europeana, I was able to choose images that can be used for free. Moreover, it is easy to check the licence and respect copyright.

I wanted to surprise my students and encourage them to eat healthily during the Coronavirus pandemic. I also wanted to evoke various emotions, especially the positive ones, which help to remember large amounts of material much more effectively. **The students were interested and motivated and they suggested what additional tasks could be performed. This is the sensational and amazing effect of one painting.**

This LS is a good choice, especially if you want to surprise and interest your students in art and encourage them to follow a healthy diet. I especially recommend it for the pandemic and springtime, as it brings hope and new challenges.

Did you find this story of implementation interesting? Why don't you read about the related learning scenario?

[Do You Like Fruit and Vegetables?](#) created by Barbara Legutko

Music Learning Scenarios

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Photism: Creating Music Through Artworks

Europeana Learning Scenario

TITLE

Photism – creating music through artworks

AUTHOR(S)

Dilajla Pavletic

ABSTRACT

This learning scenario is an interdisciplinary scenario that connects Music and Arts. As an introductory activity the teacher and students play different instruments and sing along. Students are introduced to Europeana by describing pictures connected to music. After that they listen to a Europeana recording that should stimulate them to create drawings and paintings. They use their own drawings and paintings to create music through a digital tool called Photism. They take a photo of their art creations (drawings, paintings) and upload it to the Photism digital tool. The tool derives sounds from prominent colours in pictures and students can click on each colour to hear the sound of it. Also, they can explore the sound of the picture as a whole by clicking play.

KEYWORDS

Art, music, augmented reality, tone painting, photism, synaesthesia.

TABLE OF SUMMARY

Subject	Music, Art
Topic	Sounds and colours
Age of students	7- 8
Preparation time	1 hour
Teaching time	2 X 45 minute lessons
Online teaching material	Europeana QR codes: http://bit.ly/2TILPkN http://bit.ly/2PU23X7 http://bit.ly/2wvDR6F http://bit.ly/3cEGP9m http://bit.ly/39wDrLM Photism: http://bit.ly/2vaDtu7 Lino Sticky: http://bit.ly/2wNHd4U
Offline teaching material	iano sheets with notes, Orff instruments, keyboard, Internet connection, mobile phones or tablets, computer, projector, paper, coloured pencils, crayons, pastels, watercolour paints, brushes, pencils, erasers.
Europeana resources used	http://bit.ly/32TGuvG https://bit.ly/3bKZtLN http://bit.ly/3cExVIY http://bit.ly/2wC3lza http://bit.ly/39uFQH3 https://bit.ly/3dKLDuC

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INTEGRATION INTO THE CURRICULUM

The learning scenario is based on an interdisciplinary approach. The topic fits into the Croatian national curriculum for the 2nd grade (8-year-old students)

Music: Playing and making music; stimulating imagination.

Art: Expressing creativity by stepping outside the box; thinking and feeling through the use of colour, texture, and pattern to develop the children's knowledge, skills and deeper understanding of Art .

AIM OF THE LESSON

Connecting Music with Art, in a form of colour hearing- chromesthesia, as an idea of gaining an extra art sense.

OUTCOME OF THE LESSON

Using sound as an art stimulus, students draw and paint and then use their drawings/paintings to produce music through a digital tool, Photism.

TRENDS

BYOD: Students bring their own mobile devices to the classroom;

Search and Learning: Visual images and multimedia are more powerful than verbal stimuli.

Peer Learning: Students learn from peers and give each other feedback.

Mobile Learning: Access to knowledge through smartphones and tablets.

Edutainment: Learning by having fun

21ST-CENTURY SKILLS

Critical thinking; Creativity; Collaboration; Communication; Information literacy; Media literacy; Technology literacy; Flexibility; Productivity.

ACTIVITIES

Name of activity	Procedure	Time
Activity 1: Introduction	The teacher plays on the keyboard and students singing The teacher plays on keyboard, students play Orff instruments – triangles, rhythm sticks and drums. The teacher plays on keyboard, students play with Orff and sing. Students are familiar with the usage and have time to experiment and play with their chosen instrument. Songs: Class chooses songs in their native language.	15 min
Activity 2: Introduction to Europeana	QR SCANNER for tablets should be downloaded. Pupils will use their own mobile phones or tablets. Wi-fi Internet connection is required. Smart Colours application should be installed on classroom's devices. As a part of Music lesson students are introduced to Europeana using QR codes. Having found appropriate pictures, using mobile phones or tablets, students describe them. The teacher guides the activity. Europeana QR codes: http://bit.ly/2TILPkN http://bit.ly/2PU23X7 http://bit.ly/2wvDR6F http://bit.ly/3cEGP9m http://bit.ly/39wDrLM	20 min
Activity 3: Using sound as an art stimulus	Sitting in a comfortable position class listen to the Europeana recorded sound of the revolving platform and use it as an inspiration to draw and paint. The aim is to stimulate imagination by listening to sound, thinking and feeling through the use of colour. Before the activity is started pupils prepare some simple drawing equipment: paper, markers, coloured pencils, crayons, pastels, watercolour paints, brushes, erasers. https://bit.ly/3dKLDuC	40 min

Name of activity	Procedure	Time
Activity 4: Making music from pictures	Using mobile phones or tablets students use an online tool that allows deriving musical notes from any image. They take a photo of their art creations (drawings, paintings) and upload it to Photism digital tool. The tool derives sounds from prominent colours in the pictures and students can click on each colour to hear the sound of it. Also, they can explore the sound of the picture as a whole by clicking play. Students understand easily that chromatic colours can be associated with chromatic music and different pictures sound differently. <i>Photism:</i> http://bit.ly/2vaDtu7	10 min
Activity5: Conclusion and feedback	Students share their ideas about the possibility of connecting Music and Art. On Lino board students leave notes to give feedback.	5 min

ASSESSMENT

Pupils do peer assessment of Art activity.

STUDENT FEEDBACK

Pupils enjoyed the lessons very much. Europeana is considered very useful and easy to navigate through. On Lino Sticky and photo digital tool they left notes, personal expressions.

Linoit: <http://bit.ly/2wNHd4U>

TEACHER'S REMARKS

I am very satisfied with the lesson. We did not experience any technical issues. It could be better if we had more devices in class.

ANNEX

Annex 1: Europeana QR codes



Annex 2: Photism QR code



The Encounter of Body and Music

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Europeana Learning Scenario

TITLE

Encounter of body and music

AUTHOR(S)

Nataša Tram

ABSTRACT

The main thread of the LS is the experience of performance imbued with music in which artists use the body as a subject. The videos downloaded from the YouTube platform have been reformatted using various ICT tools. The reconstruction of the work of art into a sound performance as a musical part also involves the movement of the students and creates a new meaning for the painting. They will pass on their experience of colour on a work of art taken from Europeana's resources to composing a work of music. They will express their own emotions and reactions to a performance that blends Arts and Music. Listening to music will encourage students to create a video inspired by a one-minute sculpture. They imagine what could be hiding behind all these different sounds. In creating a performance, they share different ideas in collaboration that encourages creative thinking. Conceptualism through their own works encourages students to think critically about how the body becomes a subject.

KEYWORDS

Performance, music, emotion, movement, colours

TABLE OF SUMMARY

Subject	Art and Music
Topic	The body as a subject
Age of students	15-18
Preparation time	20 minutes
Teaching time	60 minutes
Online teaching material	YouTube https://bit.ly/2WO0sGM Chrome Music Lab https://musiclab.chromeexperiments.com/Song-Maker/ Ted-ed lesson https://ed.ted.com/on/Rkijx2l8 Edpuzzle https://bit.ly/2WQfn2Z Flipgrid https://flipgrid.com/
Offline teaching material	
Europeana resources used	V. van Gogh, Zvezdana noć https://bit.ly/2JisEjX V. Vasarely, Dirac https://bit.ly/2wKj9QP E. Munch, The Scream https://bit.ly/3aC8pmc Piet Mondrian, Kompozicio https://bit.ly/2ydvzkE Henri Matisse, Ikarus https://bit.ly/3buoFGb Henri de Toulouse-Lautrec https://bit.ly/2xs8aMb

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INTEGRATION INTO THE CURRICULUM

This topic is part of the Croatian curriculum for Grade 1 of high school, in which students process the human body in the arts. It connects the body as a subject in the context of art and music.

AIM OF THE LESSON

The purpose of this lesson is to explore the relationship between artistic activity and everyday life activities, and to understand the close connection of painting and sculpture with music. Through music, they discover what function and meaning the performance has. Developing students' ability to experience works of art and music enriches their emotional lives.

OUTCOME OF THE LESSON

The student expresses him/herself creatively by connecting the given art and music form. The student explains the choice of means and procedures in the conceptual art performance and interprets their idea. The student expresses a reasoned opinion on the various forms of use of the body in contemporary art. The student connects music with other arts.

TRENDS

- Mobile learning: use the power of technology to create learning processes
- Collaborative learning: students will work in groups
- Visual Search and Learning

21ST-CENTURY SKILLS

- Learning and innovation skills: creativity and innovation
- Critical Thinking: analysing skills and finding solutions to improve the idea
- Creativity: Thinking outside the box and developing unique ideas
- Collaboration: Working with others and developing teamwork with respect
- ICT and Media Literacy: using digital tools and YouTube videos to expand knowledge

ACTIVITIES

Name of activity	Procedure	Time
Listening and imagining	The teacher plays an audio recording of John Cage's Water Walk but does not display the image, only the sound. https://bit.ly/2WO0sGM Students listen and make notes about the sounds they hear. They then answer the questions in conversation with the teacher. What sounds did you hear? Are these sounds art? Then the teacher again plays the video of John Cage's Water Walk https://bit.ly/2WO0sGM (this time with picture and sound). After watching the video, the teacher asks questions. How do you experience the sounds you heard now? What is this event like? How do you recognise performance? What is used in performance? Why does the video make you laugh?	10 min
Who is Marina?	Students open the video Marina Abramovic feat Jay Z "Picasso Baby". A video lesson created in TED-Ed will help students find out who Marina is. https://ed.ted.com/on/Rkijx2l8	7 min

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Name of activity	Procedure	Time
Compose music based on artwork	<p>Students are divided into six groups. Each group has one artwork from Europeana.</p> <ol style="list-style-type: none"> 1. V. van Gogh, Nuit Etoile https://bit.ly/2wKj9QP 2. V. Vasarely, Dirac https://bit.ly/2jisEjX 3. E. Munch, The Scream https://bit.ly/3aC8pmc 4. Piet Mondrian, Kompozicio https://bit.ly/2ydvzkF 5. Henri Matisse, Ikarus https://bit.ly/3buoFGb 6. Henry de Toulouse-Lautrec https://bit.ly/2xs8aMb <p>Students reconstruct the artwork into a sound performance. They create it by turning every colour they see in the artwork into a composition. They use the Chrome music Lab app https://musiclab.chromeexperiments.com/Song-Maker/</p>	15 min
The inspiration for the music video	<p>Students watch a video of a one-minute sculpture by Erwin Wurm in the music video of the band Red Hot Chilli Peppers "Can't Stop" on Edpuzzle. Questions have been added to the existing video that students will answer.</p> <p>https://bit.ly/2WQfn2Z</p>	5 min
One-minute sculpture	<p>Students are divided into four groups. They choose the music and record a one-minute sculpture. The venue and the props depend on their idea. They use a mobile phone to record the video.</p> <p>They send the video to a teacher in Flipgrid https://flipgrid.com/ with comments using the guidelines.</p> <p>Why did you choose this particular music to perform a one-minute sculpture? How did you feel when performing? Are you sending any message? What did you use other than your body?</p>	20 min
Voting	<p>Vote on the performance of a one-minute sculpture in a survey made using Google Forms https://bit.ly/3dBVeUp</p> <p>In the survey, they rate each performance with a score from 1 to 5.</p>	3 min

ASSESSMENT

Peer assessment – Performance voting is conducted.

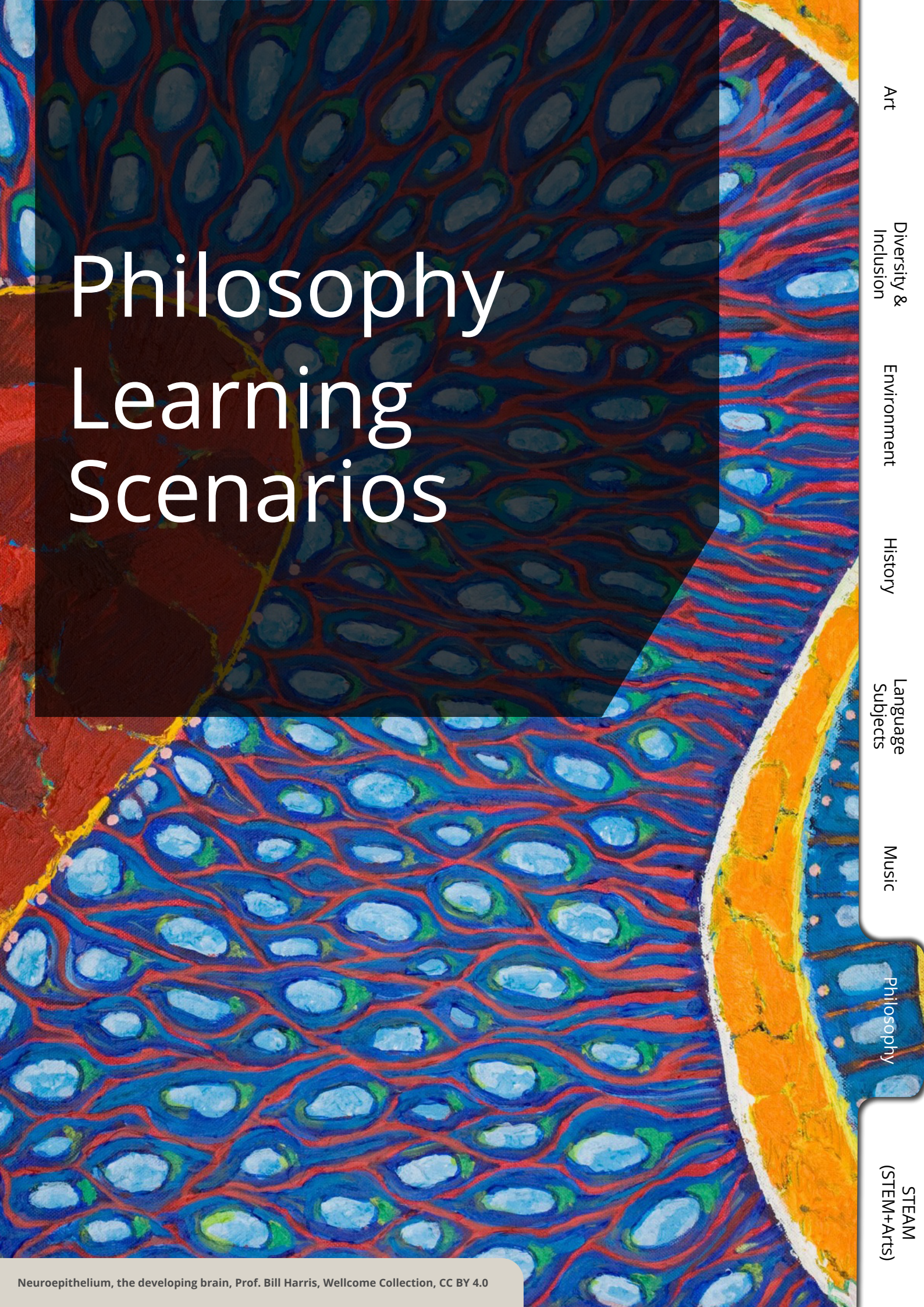
Google Forms <https://bit.ly/3dBVeUp>

STUDENT FEEDBACK

Add here the method with which your students will be able to give you feedback and discuss the lesson.

TEACHER'S REMARKS

Add here your comments and evaluation **AFTER** the implementation of this lesson. You can always use a rubric for self-assessment.



Philosophy Learning Scenarios

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

The World We Want

Europeana Learning Scenario

TITLE

The World We Want

AUTHOR(S)

Sónia Mendes

ABSTRACT

This unit aims to engage students in an active process of developing their critical thinking and digital competences. In groups they will prepare for a debate through online research (including Europeana Collections) and will gather enough information to roleplay the given parts. The moderator will conduct the work (with the support of a secretary and a timekeeper) and challenge each team with some controversial questions. After the debate, the class will discuss results and assess the activity. All the work is performed by students.

KEYWORDS

Human rights, discrimination, reduced inequalities, global goals, peace

TABLE OF SUMMARY

Subject	English, History, Philosophy, Citizenship
Topic	Human Rights/Civil Rights movements; Sustainable Development Goals;
Age of students	17
Preparation time	2 x 90' (Pre-Debate online group work – research, gathering information)
Teaching time	90' (Debate/roleplay) 90' (Post-debate discussion and assessment) (The time frame can be adapted)
Online teaching material	YouTube: https://youtu.be/jgqL9n6kZc8 (accessed 22.01.2021) #BlackLivesMatter movement https://www.europeana.eu/en/blog/marking-black-history-month-in-britain (accessed 22.01.2021) https://www.nationalgeographic.com/history/reference/people/nelson-mandela-fought-apartheid-work-not-complete/ (accessed 22.01.2021) https://www.britannica.com/biography/Malcolm-X (accessed 22.01.2021) https://www.nationalgeographic.com/culture/people/reference/martin-luther-king-jr/ (accessed 22.01.2021) https://www.nationalgeographic.com/history/2020/07/alicia-garza-co-founded-black-lives-matter-why-future-hopeful/ (accessed 22.01.2021) #MeToo movement https://historiana.eu/historical-content/source-collections/suffragettes-in-the-united-kingdom (accessed 22.01.2021) https://kids.nationalgeographic.com/explore/history/womens-suffrage-movement/ (accessed 22.01.2021) https://www.nationalgeographic.com/history/reference/modern-history/womens-rights-human-rights-25-years-later/ (accessed 22.01.2021) https://www.hrw.org/topic/womens-rights (accessed 22.01.2021) https://www.bbc.com/news/world-asia-55314493 (accessed 22.01.2021 – anti-rape law) https://www.nationalgeographic.com/magazine/2011/06/child-brides/ (accessed 22.01.2021) https://www.space.com/35430-real-hidden-figures.html (accessed 22.01.2021) https://www.nytimes.com/2020/02/24/science/katherine-johnson-dead.html (accessed 22.01.2021) https://www.nationalgeographic.com/culture/2019/10/women-are-taking-charge-of-their-future-around-the-world-feature/ (accessed 22.01.2021)

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEM (STEM+Arts)

Offline
teaching
material
Europeana
resources
used

UNHCR (United Nations High Commission for Refugees)
<https://www.europeana.eu/pt/exhibitions/people-on-the-move> (accessed 22.01.2021)
<https://www.europeana.eu/en/galleries/famous-migrants> (accessed 22.01.2021)
<https://www.europeana.eu/en/blog/i-am-the-change-refugees-art-and-activism>
 (accessed 22.01.2021)
https://www.europeana.eu/en/item/2084002/contributions_07cbc7c0_0c54_0136_fbbf_3e59990757ad
 (accessed 22.01.2021 – “Escape from Hell” – A Kurd in Syria)
<https://www.hrw.org/topic/refugee-rights> (accessed 22.01.2021)
<https://www.hrw.org/topic/migrants> (accessed 22.01.2021)
<https://news.un.org/en/focus/rohingya-refugee-crisis> (accessed 22.01.2021)
<https://news.un.org/en/focus/sudan-south-sudan> (accessed 22.01.2021)
<https://news.un.org/en/> (accessed 22.01.2021)
 MEP (Member of the European Parliament)
<https://www.europeana.eu/en/exhibitions/70th-anniversary-of-the-schuman-declaration> (accessed
 22.01.2021)
<https://www.europeana.eu/en/exhibitions/pioneers> (accessed 22.01.2021)
<https://www.europeana.eu/en/exhibitions/leaving-europe> (accessed 22.01.2021)
<https://www.hrw.org/topic/refugee-rights> (accessed 22.01.2021)
<https://www.hrw.org/topic/migrants> (accessed 22.01.2021)
[https://historiana.eu/learning-activity/opening-europes-borders-border-controls-in-a-post-schengen-
 world](https://historiana.eu/learning-activity/opening-europes-borders-border-controls-in-a-post-schengen-world) (accessed 22.01.2021)
 LGBTQIA+ movement
<https://www.europeana.eu/pt/lgbtq> (accessed 05.02.2021)
<https://www.nytimes.com/2018/06/21/style/lgbtq-gender-language.html?smid=em-share> (accessed
 22.01.2021)
<https://www.apa.org/pi/lgbt/resources/history#> (accessed 22.01.2021)
<https://youtu.be/Q1D65Sxzojl> (accessed 22.01.2021)
<https://www.youtube.com/watch?v=z5l32ayh18Y> (accessed 22.01.2021)
[https://www.washingtonpost.com/world/2019/12/15/guide-how-gender-neutral-language-is-develop-
 ing-around-world/](https://www.washingtonpost.com/world/2019/12/15/guide-how-gender-neutral-language-is-developing-around-world/) (accessed 22.01.2021)
<https://www.theguardian.com/world/2020/jan/19/gender-neutral-language-battle-spain> (accessed
 22.01.2021)
<https://www.hrw.org/topic/lgbt-rights> (accessed 22.01.2021)
<https://www.bbc.com/news/world-europe-55324417> (accessed 22.01.2021 – adoption)
 Human Rights Watch
<https://www.hrw.org/pt> (accessed 22.01.2021)
<https://www.hrw.org/topic/childrens-rights> (accessed 22.01.2021)
<https://www.hrw.org/topic/disability-rights> (accessed 22.01.2021)
<https://www.hrw.org/topic/refugee-rights> (accessed 22.01.2021)
<https://www.hrw.org/topic/migrants> (accessed 22.01.2021)
<https://www.hrw.org/topic/womens-rights> (accessed 22.01.2021)
<https://news.un.org/en/story/2021/01/1082292> (accessed 22.01.2021)
<https://news.un.org/en/story/2021/01/1082152> (accessed 22.01.2021)
<https://www.un.org/en/universal-declaration-human-rights/> (accessed 22.01.2021)
<https://www.ohchr.org/en/issues/escr/pages/whatareexamplesofviolationsofescr.aspx>
 (accessed 22.01.2021)
<https://ourworldindata.org/human-rights> (accessed 22.01.2021)

Group work handouts: Google Docs /Google Forms
 (Working plan template; team peer/self-assessment; assessment rubrics)

Europeana:
<https://www.europeana.eu/en/blog/marking-black-history-month-in-britain>
 (accessed 22.01.2021)
<https://www.europeana.eu/pt/exhibitions/people-on-the-move> (accessed 22.01.2021)
<https://www.europeana.eu/en/galleries/famous-migrants> (accessed 22.01.2021)
<https://www.europeana.eu/en/blog/i-am-the-change-refugees-art-and-activism>
 (accessed 22.01.2021)
https://www.europeana.eu/en/item/2084002/contributions_07cbc7c0_0c54_0136_fbbf_3e59990757ad
 (accessed 22.01.2021 – “Escape from Hell” – A Kurd in Syria)
<https://www.europeana.eu/en/exhibitions/70th-anniversary-of-the-schuman-declaration>
 (accessed 22.01.2021)
<https://www.europeana.eu/en/exhibitions/pioneers> (accessed 22.01.2021)
<https://www.europeana.eu/en/exhibitions/leaving-europe> (accessed 22.01.2021)
<https://www.europeana.eu/pt/lgbtq> (accessed 05.02.2021)

Historiana:
<https://historiana.eu/historical-content/source-collections/suffragettes-in-the-united-kingdom> (ac-
 cessed 22.01.2021)
[https://historiana.eu/learning-activity/opening-europes-borders-border-controls-in-a-post-schengen-
 world](https://historiana.eu/learning-activity/opening-europes-borders-border-controls-in-a-post-schengen-world) (accessed 22.01.2021)

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INTEGRATION INTO THE CURRICULUM

11th grade English curriculum – “A world of many cultures”; intercultural awareness
Citizenship – tolerance, respect, human rights, diversity, cultural awareness, 21st-century skills

AIM OF THE LESSON

This LS aims to engage students in an active process of developing their critical thinking and digital competences. The topic of discussion is Human Rights, but other topics may be used under the same frame. Our work is based on the United Nations SDGs, hence the title.

OUTCOME OF THE LESSON

The outcome of this Learning Scenario is a roleplaying debate.

TRENDS

- Project-Based Learning
- Collaborative Learning
- Flipped Classroom
- Student-Centred Learning
- Peer Learning
- Learning materials

21ST-CENTURY SKILLS

- Critical Thinking
- Communication
- Collaboration
- Creativity
- Information Literacy
- Media Literacy
- ICT
- Literacy
- Global Awareness

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)

ACTIVITIES

Name of activity	Procedure	Time
Pre-debate activities	Class work After some lessons of introduction to the SDGs for 2030, students discuss the topic "The World We Want" and each student writes an opinion essay about the world they wish for.	45'
	Students listen to Allan Watts' "What's wrong with our culture?" (videoclip/audioclip) and discuss the main ideas in small groups which they then share with the class. https://youtu.be/jgqL9n6kZc8 (accessed 22.01.2021)	45'
	Group work (remotely or at school) Teacher-student negotiation on the group members and topics. Learners analyse the guidelines in Google Slides: https://tinyurl.com/y84ep24r Learners fill in a working plan in Google Docs: https://tinyurl.com/y475um2u	45'
Debate activities	Topics/Roles #BlackLivesMatter movement activist #MeToo movement activist LGBTQIA+ movement activist Human Rights Watch activist UNHCR (United Nations High Commissioner for Refugees) representative MEP (Member of the European Parliament) Guidelines: https://www.emaze.com/@AOTOWCFQW/the-world-we-want (edited on 22.01.2021)	
	Students engage in online search for material related to the topic assigned to each group in suggested platforms and websites (remotely or at school).	2x90'
	In groups students discuss the results of their research and organise the information to participate in a class debate as teams. Each team selects a spokesperson to represent them.	90'
	The debate moderators present the topics under discussion and ask the teams to prepare their arguments and two-minute interventions. Each team spokesperson plays the assigned role and presents the team arguments on the topics. Students debate with one another in roleplay. Interaction is expected and managed by the debate moderators and timekeepers (also students). A panel of judges observes, takes notes, interacts and punctuates the interventions. Suggested topics under discussion: Moderators' suggestions Should there be a worldwide law that prohibits anyone from being different, creating a common human being? Should we support a cause and help if we don't know the people in need and if they have never helped us? If there could be only one movement defending a single cause which one should it be? And why? Other suggestions: Illegal immigrants should be sent home. Gender is given too much importance. Information is a weapon. Europe has been addressing the refugee crisis the best way possible. All religions, cultures and beliefs deserve the same amount of respect, even if they are different from your own.	90'
Post-debate activities	Students and teacher discuss the debate interaction and conclusions are drawn.	90'
	Students review their opinion essay on the world they wish for and present solutions to the problems of today's society discussed previously.	45'

ASSESSMENT

Observation chart (during the debate) – 4x5=20

- Quality of the arguments
- Fluency and accuracy
- Communication and interaction skills
- Group/Team dynamics

Assessment Rubrics for self/peer/team assessment (handout) – 5x4=20

- Contributions
- Problem solving

- Attitude
- Focus on the task
- Working with others

Google Forms Questionnaire – giving feedback

- How do you assess each team’s performance in the Class Debate?
- Which team had the best performance?
- Which team could have had a better performance?
- Did you like this activity?
- Write a final comment/improvement suggestion about this activity.

STUDENT FEEDBACK

Google Forms

1 – group work assessment – <https://forms.gle/YVvewYo3PLCvPv7>

2 – teams’ performance in the debate – <https://forms.gle/uTDdLWfQVbDH9gUN9>

TEACHER’S REMARKS

After implementing the activity, I realised that the students worked well in groups and got engaged in the research previous to the debate. The moderators were aware of their responsibility – I had provided them with some guidelines; however, they needed extra help to feel confident and get a clearer notion of their role. The debate itself had to be implemented online because of lockdown. Therefore, it was not as lively as it would have been at school. Still, the students liked the activity and gave positive feedback. All in all, this was an engaging activity, although I would select fewer links to online sources of information or expand the research time, and I would adjust the discussion issues so that more students could take part in the discussion.

STUDENTS’ FEEDBACK

“To be completely honest, I was really surprised when I started the research with my group. I loved my group’s involvement. We all were motivated to search for this cause and know everything about it. We had too much to say about it, and the questions did not allow us to show all our knowledge. Still, it is always good to learn more about such an important movement.”

“The next time we should have a little bit more time to discuss with the team.”

“More questions to discuss between the teams.”

“I really liked this activity because we could practise speaking in a more spontaneous way, without having the phrases memorised and because we learn more about serious problems in our society.”

“It was a lovely activity, there was so much teamwork, and everyone was doing great.”

“If we had done this in a classroom environment, it would have gone way better.”

“It was a ‘challenge’ to do this online debate, despite the difficulties and the time, I think everyone did well.”

“I would like to do more work like this!”

ANNEXES

WHAT IS WRONG WITH OUR CULTURE? (transcript)

“Why is it that we don’t seem to be able to adjust ourselves to the physical environment without destroying it?

Why is it that in a way this culture represents in a unique fashion the law of diminishing returns? That our success is a failure.

That we are building up – in other words – an enormous technological civilisation which seems to promise the fulfilment of every wish almost at the touch of a button.

And yet as in so many fairy tales when the wishes finally materialise, they are like fairy gold, they are not really material at all.

In other words, so many of our products, our cars, our homes, our clothing, our food, it looks as if it were really the instant creation of pure thought; that is to say it’s thoroughly insubstantial, lacking in what the connoisseur of wine calls body.

And in so many other ways, the riches that we produce are ephemeral. and as the result of that we are frustrated, we are terribly frustrated. We feel that the only thing is to go on getting more and more.

And as a result of that the whole landscape begins to look like the nursery of a spoiled child who’s got too many toys and is bored with them and throws them away as fast as he gets them, plays with them for a few minutes.

Also, we are dedicated to a tremendous war on the basic material dimensions of time and space. We want to obliterate their limitations. We want to get everything done as fast as possible. We want to convert the rhythms and the skills of work into cash, which indeed you can buy something with, but you cannot eat it.

And then rush home to get away from work and begin the real business of life, to enjoy ourselves. You know, for the vast majority of American families what seems to be the real point of life, what you rush home to get to is to watch an electronic reproduction of life. You cannot touch it, it does not smell, and it has no taste.

You might think that people getting home to the real point of life in a robust material culture would go home to a colossal banquet or an orgy of lovemaking or a riot of music and dancing; but nothing of the kind.

It turns out to be this purely passive contemplation of a twittering screen. You see mile after mile of darkened houses with that little electronic screen flickering in the room. Everybody isolated, watching this thing. And thus, in no real communion with each other at all. And this isolation of people into a private world of their own is really the creation of a mindless crowd.

And so, we do not get with each other except for public expressions of getting rid of our hostility like football or prize-fighting.

And even in the spectacles one sees on this television it is perfectly proper to exhibit people slugging and slaying each other but oh dear no, not people loving each other, except in a rather restrained way.

One can only draw the conclusion that the assumption underlying this is that expressions of physical love are far more dangerous than expressions of physical hatred.

And it seems to me that a culture that has that sort of assumption is basically crazy and devoted – unintentionally indeed but nevertheless in fact devoted – not to survival but to the actual destruction of life.”

Alan Watts

If remote learning is not possible, students may complete a handout on paper such as the following models.

Team Participation Rubrics

CATEGORY	Exemplary – 4	Proficient- 3	Partially proficient- 2	Unsatisfactory- 1
Contributions	<i>Routinely provides useful ideas when participating in the group and in classroom discussion. Gathers information and shares useful ideas which fits the group's goals.</i>	<i>Usually provides useful ideas when participating in the group and in classroom discussion. Usually provides useful information and ideas to discussion.</i>	<i>Sometimes provides useful ideas when participating in the group and in classroom discussion. Sometimes provides useful information and ideas for discussion.</i>	<i>Rarely provides useful ideas when participating in the group and in classroom discussion. Almost never provides useful information or ideas to discussion.</i>
Problem solving	<i>Actively looks for and suggests solutions to problems.</i>	<i>Improves on solutions suggested by other group members.</i>	<i>Does not suggest solutions but is willing to try out solutions suggested by others.</i>	<i>Does not try to solve problems or help others solve problems. Let us others do the work.</i>
Attitude	<i>Is never publicly critical of the project or the work of others. Always has a positive attitude about the task(s).</i>	<i>Is rarely publicly critical of the project or the work of others. Often has a positive attitude about the task(s).</i>	<i>Is occasionally publicly critical of the project or the work of other members of the group. Usually has a positive attitude about the task(s).</i>	<i>Is often publicly critical of the project or the work of other members of the group. Is often negative about the task(s).</i>
Focus on the task	<i>Consistently stays focused on the task and what needs to be done. Very self-directed. Works hard and helps others in the group.</i>	<i>Focuses on the task and what needs to be done most of the time. Other group members can count on this person. A strong group member who tries hard.</i>	<i>Focuses on the task and what needs to be done some of the time. Other group members must sometimes remind to keep this person on task. Sometimes an active group member but needs to try harder.</i>	<i>Rarely focuses on the task and what needs to be done. Let us others do the work. Sometimes chooses not to help out and does not complete the tasks.</i>
Working with others	<i>Almost always listens to, shares with, and supports the efforts of others. Tries to keep people working well together and helps other members. Completes assigned tasks and does not depends on the others to do the work.</i>	<i>Usually listens to, shares, with, and supports the efforts of others. Usually helps to complete the group's tasks. Completes most assigned tasks.</i>	<i>Often listens to, shares with, and supports the efforts of others, but sometimes is not a good team member. Does not follow through on most tasks and sometimes counts on others to do the work.</i>	<i>Rarely listens to, shares with, and supports the efforts of others. Often is not a good team player. Does not complete tasks and depends on others to do all the work. May refuse to participate.</i>

Reflecting on your teammates' participation within the group project, rate each teammate using the following rubric. Add your teammates' names at the bottom of the rubric and the corresponding points you award them. The teamwork points will be averaged and entered into your teammates' final grade.

Teammate 1: _____
 Teammate 2: _____
 Teammate 3: _____
 Teammate 4: _____
 Your self-assessment: _____

CLASS OBSERVATION

Students Content 1/2/3/4	Rubrics categories					Total score
	Interaction	Critical thinking and creativity	Presentation	Collaboration		
	1/2/3/4	1/2/3/4	1/2/3/4	1/2/3/4	20	
1						
2						

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STEAM (STEM+Arts) Learning Scenarios

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
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Bites: when nutrition meets SDGs

Europeana Learning Scenario

(Museum Educators)

TITLE

Bites: when nutrition meets SDGs

AUTHOR(S)

Patricia Barciela

ABSTRACT

Everyone has a right to adequate food. Good nutrition is the basis for well-being and human potential. It is not only a product of development, but also the seed that will enable a better future. For this reason, the Sustainable Development Goals (SDGs) of the UN commit us to act in favour of global and integrated changes that will put an end to hunger and malnutrition by 2030. The SDGs are 17 objectives that are directly or indirectly related to nutrition. This Europeana Learning Scenario addresses issues from zero hunger and end of poverty to education. The challenge is to think globally and act locally for the transformation towards a more sustainable world.

KEYWORDS

Nutrition, Sustainable Development Goals, food, cereals, gastronomy

Subject	Biology, Chemistry, Art, Geography
Topic	Nutrition and Sustainability
Age of participants	10-15
Suitable setting for implementation	The LS could be implemented in the museum and online. If it is implemented in the museum, this could be done in a lab, an activity room or a room with tables, chairs, a computer and a screen.
Activity time	1 hour 30 min The LS is developed so that the educator can choose to run the three tasks proposed or choose to run only two or one of them, according to his/her time and resources.
Online educational material	https://www.un.org/sustainabledevelopment/news/communications-material/ https://youtu.be/Qx0AVjtdg_Q Online tools for quizzes (e.g. Kahoot, Microsoft Forms, SurveyMonkey, etc.) Online tool for sharing information, ideas (e.g. Google Docs, Padlet, etc.)
Offline educational material	Per table of four participants maximum 1 digital device (tablet, mobile, computer). If not available, share as group. Find the cereal! Cereals: grains of wheat, oats, corn, spelt, rice, millet, barley, rye 8 small containers for grains Fruits for everyone: several pieces of paper white or coloured School of cooking: Sodium alginate (0.5 g) Calcium chloride (0.5 g) 300 mL of water Strainer Pasteur pipettes (or dropper) Food dyes Hand blender to help dissolve alginate

Europeana resources used

Cereals images:

https://www.europeana.eu/es/item/11651/Botany_L_3095599 Naturalis Biodiversity Center
<https://www.europeana.eu/es/item/11614/KXHERBARIUMXK001131018> Royal Botanic Gardens, Kew
https://www.europeana.eu/es/item/11653/Botany_L_4240064 Naturalis Biodiversity Center
https://www.europeana.eu/es/item/11651/Botany_L_3068135 Naturalis Biodiversity Center
https://www.europeana.eu/es/item/11654/Botany_U_1504785 Naturalis Biodiversity Center
https://www.europeana.eu/es/item/11655/Botany_L_1329232 Naturalis Biodiversity Center
https://www.europeana.eu/es/item/11648/Botany_L_1351112 Naturalis Biodiversity Center
https://www.europeana.eu/es/item/11651/Botany_L_3110935 Naturalis Biodiversity Center

Origami images:

<https://www.europeana.eu/es/search?page=1&view=grid&query=origami>

Food images:

<https://www.europeana.eu/es/search?page=7&view=grid&query=food>

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INTEGRATION INTO THE CURRICULUM

Biology, Natural Sciences, Healthy lifestyle, Chemistry

AIM OF THE EDUCATIONAL ACTIVITY

To persuade participants to act in favour of global and integrated changes that will put an end to hunger and malnutrition by 2030. Also, to raise awareness that SDGs are 17 objectives that are directly or indirectly related to nutrition. Finally, to communicate that the challenge is to think globally and act locally for the transformation towards a more sustainable world.

OUTCOME OF THE EDUCATIONAL ACTIVITY

- Collaborative work: two online exhibitions created by participants with Europeana resources,
- Individual creations: each participant will create their own origami pieces,
- Science experiment: each participant will explore the link between science and gastronomy by conducting molecular cooking experiments.

21ST CENTURY SKILLS

- Critical thinking
- Creativity
- Collaboration
- Communication
- Information literacy
- Media literacy
- Technology literacy
- Social skills

ACTIVITIES

Name of activity	Procedure 1 (Face-to-face)	Time
Introduction to nutrition and SDGs	<p>The visit will begin in the museum exhibition room dedicated to nutrition/food or in the museum lab or activity room.</p> <p>The Museum Educator (ME) will introduce the topic, talking about nutrition and the UN Sustainable Development Goals (SDGs), which commit us to make changes that will put an end to hunger and malnutrition by 2030.</p>	10 minutes

Name of activity	Procedure 1 (Face-to-face)	Time
Find the cereal!	<p>The ME will use a digital poster and the official video to present SDGs:</p> <ul style="list-style-type: none"> • https://www.un.org/sustainabledevelopment/news/communications-material/ • https://youtu.be/Qx0AVjtdq_Q <p>The ME will introduce this activity, talking about:</p> <ul style="list-style-type: none"> • Nutrition: World Health Organization recommends that 55% of the energy we take in comes from carbohydrates. • SDG 2 Zero hunger. Cereals are one of the pillars of food in poor and developing countries, not only for human consumption but also as livestock feed. Climate change and other environmental factors are threatening the production of cereals and other crops. <p>Steps of the activity:</p> <ul style="list-style-type: none"> • The ME prepares real grains of the eight most consumed cereals in the world: wheat, oats, corn, spelt, rice, millet, barley, and rye. • The ME prepares eight containers per table of 2-4 participants with each kind of grain. • Each grain is accompanied by an image of the plant of each cereal from Europeana (from the Naturalis Biodiversity Center, Leiden, the Netherlands and Kew Gardens, UK) <ul style="list-style-type: none"> □ https://www.europeana.eu/es/item/11651/_Botany_L_3095599 □ https://www.europeana.eu/es/item/11614/KXHERBARIUMXK001131018 □ https://www.europeana.eu/es/item/11653/_Botany_L_4240064 □ https://www.europeana.eu/es/item/11651/_Botany_L_3068135 □ https://www.europeana.eu/es/item/11654/_Botany_U_1504785 □ https://www.europeana.eu/es/item/11655/Botany_L_1329232 □ https://www.europeana.eu/es/item/11648/_Botany_L_1351112 □ https://www.europeana.eu/es/item/11651/_Botany_L_3110935 <p>The participants observe carefully what each one of the cereals is. After this observation, each group plays the digital game “Find the cereal!”, an online quiz where participants are shown images of cereals and have to guess their correct name. The game could be created by using relevant apps (e.g. Kahoot, Microsoft Forms, SurveyMonkey, etc.) Here you can find one example of such a game: https://create.kahoot.it/share/find-the-cereal/80482a27-0846-49ee-b610-be96e073e72d</p>	20 minutes

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

Name of activity	Procedure 1 (Face-to-face)	Time
Fruits for everyone	<p>The ME will introduce this activity talking about:</p> <ul style="list-style-type: none"> • Nutrition: Fruit consumption is a good source of vitamins and minerals, which are essential to maintain a good state of health. • SDG 1 End of poverty: Combating poverty in the world implies, among other issues, increasing the population's access to the consumption of fruit and vegetables. <p>Steps of the activity:</p> <ul style="list-style-type: none"> • The first step is to do the <i>Origami Europeana Tour</i> to know the possibilities of this folding paper technique. The ME leads a joint search in Europeana for pieces created with this technique using the following link: https://www.europeana.eu/es/search?page=1&view=grid&query=origami • Then, each group member uploads five images to a relevant online tool used for sharing information (e.g. Google Docs, Padlet, etc.) to create their own Europeana Origami Exhibition. • Finally, the ME briefly explains how to make simple origami and distributes to the participants white or coloured pieces of paper for folding. Participants make their own origami creations. 	30 minutes
School of cooking	<p>The ME will introduce this activity, talking about:</p> <ul style="list-style-type: none"> • Nutrition: Boiled, roasted, grilled, sautéed, steamed, fried, or microwaved. These are some of the culinary techniques used to cook. Each has its tips to preserve the nutritional value of food, since the heat of cooking and other factors destroy certain vitamins and minerals. • SDG 4 Quality education: The educational system is the perfect stage to teach how to cook and eat appetisingly and inform about healthy and sustainable diets. In addition, there is a strong connection between education and food: poor nutrition affects learning and performance at school.XXX <p>Steps of the activity:</p> <ul style="list-style-type: none"> • Tasty Europeana Tour: ME begins with a joint search about food in Europeana https://www.europeana.eu/es/search?page=7&view=grid&query=-food • Then, each group selects up to 10 food images from Europeana and upload them to a digital map: creating their own map called Tasty Europeana Tour. • Be a molecular cook! is the following activity: molecular gastronomy studies the physical and chemical changes that food undergoes while cooking. Certain ingredients produce certain reactions and it's the newest trend for chefs to make fake "caviar" from sodium alginate. 	30 minutes

Name of activity	Procedure 1 (Face-to-face)	Time
	<ul style="list-style-type: none"> • Materials <ul style="list-style-type: none"> • Sodium alginate (0.5 g) • Hydrated calcium chloride (0.5 g) • 300 mL of water • Strainer • Pasteur pipettes (or dropper) • Food dyes • Hand blender to help dissolve alginate • Procedure: <ul style="list-style-type: none"> • Adding food colouring to a container containing 100 mL of water • In this solution, dissolve the sodium alginate with the help of a mixer. Bubbles will form. This solution must be left to rest (even up to 1 hour). • In another container with another 100 mL of water (in this case without colorant) dissolve the calcium chloride. Add the alginate solution drop by drop to the calcium chloride solution, which will instantly convert the drops into gel spheres that in “molecular gastronomy” are known as “caviar”. These spheres can be extracted with a strainer. 	

Name of activity	Procedure 2 (Virtual)	Time
Introduction to nutrition and SDGs	<p>The visit will begin in the museum lab or activities room with a videoconference call. The ME will introduce the topic, talking about nutrition and the UN Sustainable Development Goals (SDGs), which commit us to make changes that will put an end to hunger and malnutrition by 2030.</p> <p>The ME will share a digital poster and the official video presenting the SDGs:</p> <ul style="list-style-type: none"> • https://www.un.org/sustainabledevelopment/news/communications-material/ • https://youtu.be/Qx0AVjtdq_Q 	10 minutes
Find the cereal!	<p>The ME will introduce this activity, talking about:</p> <ul style="list-style-type: none"> • Nutrition: World Health Organization recommends that 55% of the energy we eat comes from carbohydrates. • SDG 2 Zero hunger. Cereals are one of the pillars of food in poor and developing countries, not only for human consumption but also as livestock feed. Climate change and other environmental factors are threatening the production of cereals and other crops. 	20 minutes

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

Name of activity	Procedure 2 (Virtual)	Time
	<p>Steps of the activity:</p> <p><u>PART 1</u>: real grains and plant pictures are showed by the ME to virtual participant.</p> <ul style="list-style-type: none"> • The ME prepares real grains of the eight most consumed cereals in the world: wheat, oat, corn, spelt, rice, millet, barley, and rye. • The ME prepares eight containers per table of 2-4 participants with each kind of grains. • Each grain is accompanied by an image of the plant of each cereal from Europeana (from the Naturalis Biodiversity Center, Leiden, The Netherlands, and Kew Gardens, UK): <ul style="list-style-type: none"> <input type="checkbox"/> https://www.europeana.eu/es/item/11651/_Botany_L_3095599 <input type="checkbox"/> https://www.europeana.eu/es/item/11614/KXHERBARIUMXK001131018 <input type="checkbox"/> https://www.europeana.eu/es/item/11653/_Botany_L_4240064 <input type="checkbox"/> https://www.europeana.eu/es/item/11651/_Botany_L_3068135 <input type="checkbox"/> https://www.europeana.eu/es/item/11654/_Botany_U_1504785 <input type="checkbox"/> https://www.europeana.eu/es/item/11655/Botany_L_1329232 <input type="checkbox"/> https://www.europeana.eu/es/item/11648/_Botany_L_1351112 <input type="checkbox"/> https://www.europeana.eu/es/item/11651/_Botany_L_3110935 <p>The participants observe carefully which cereal each one is during the ME's explanation.</p> <p><u>PART 2</u>: virtual participants take part individually in a group game which is an online quiz, that could be created by using relevant apps (e.g. Kahoot, Microsoft Forms, SurveyMonkey, etc.).</p> <ul style="list-style-type: none"> • After the cereals observation, each participant play a digital game "Find the cereal!", which is an online quiz where participants are shown images of cereals and have to guess their correct name. The game could be created by using relevant apps (e.g. Kahoot, Microsoft Forms, SurveyMonkey, etc.) An example of this, can be found here: https://create.kahoot.it/share/find-the-cereal/80482a27-0846-49ee-b610-be96e073e72d 	

Name of activity	Procedure 2 (Virtual)	Time
Fruits for everyone	<p>The ME will introduce this activity talking about:</p> <ul style="list-style-type: none"> • Nutrition: Fruit consumption is a good source of vitamins and minerals, that are essential to maintain a good state of health. • SDG 1 End of poverty: Combating poverty in the world implies, among other issues, increasing the population’s access to the consumption of fruit and vegetables. <p>Steps of the activity:</p> <ul style="list-style-type: none"> • Previously, ME will have asked participants to get several pieces of paper to do the activity. • The first step is to do the Origami Europeana Tour to know the possibilities of this folding paper technique. The ME leads a joint search in Europeana for pieces created with this technique https://www.europeana.eu/es/search?page=1&view=grid&query=origami • Then, each participant upload five images to a relevant online tool used for sharing information (e.g. Google Docs, Padlet, etc.) to create their own Europeana Origami Exhibition. • Finally, the ME briefly explains how to make simple origami to the participants, who will begin to make their own creations. At the end, they can share their pieces, uploading them to the digital tool used for Origami Europeana Tour. 	30 minutes
School of cooking	<p>The ME will introduce this activity talking about:</p> <ul style="list-style-type: none"> • Nutrition: Boiled, roasted, grilled, sautéed, steamed, fried or microwaved. These are some of the culinary techniques used to cook. Each has its tips to preserve the nutritional value of food, since the heat of cooking and other factors destroy certain vitamins and minerals. • SDG 4 Quality education: The educational system is the perfect stage to teach how to cook and eat appetisingly and inform about healthy and sustainable diets. In addition, there is a strong connection between education and food: poor nutrition affects learning and performance at school. <p>Steps of the activity:</p> <ul style="list-style-type: none"> • Tasty Europeana Tour: ME begins with a joint search about food in Europeana https://www.europeana.eu/es/search?page=7&view=grid&query=food . • Then, each group selects up to 10 food images from Europeana and uploads them to a digital map creating their own map called Tasty Europeana Tour, for example: https://padlet.com/patriciab_d/hltwmx-rbkzpv9xr, • Be a molecular cook! is the following activity: this experiment will be showed by the ME to the audience. Molecular gastronomy studies the physical and chemical changes that food undergoes while cooking. Certain ingredients produce certain reactions and it’s the newest trend for chefs to make fake “caviar” from sodium alginate. 	30 minutes

Art
Diversity & Inclusion
Environment
History
Language Subjects
Music
Philosophy
STEAM (STEM+Arts)

Name of activity	Procedure 2 (Virtual)	Time
	<ul style="list-style-type: none"> • <i>Note 1: for virtual implementation of the experiment there are two options: virtual participants see the experiment on the screen while the educator performs it OR the museum prepares and sends a kit with the necessary materials to the participants (this last option could be implemented for groups of virtual participants such as schools or associations)</i> • <i>Note 2: see Materials and Procedure of the experiment in Procedure 1 (Face to face) Section.</i> 	

PARTICIPANTS’ FEEDBACK

Participants will be asked to give feedback after the session if in presence, and to fill out a brief survey if the activity is held online.

EDUCATOR’S REMARKS: SELF-ASSESSMENT

The educator will conduct a self-assessment of the entire educational activity through the rubric included in the Annex.

ANNEX

Self-assessment rubric

Category	4-5	3-4	2	0-1	Rating
Enthusiasm	Facial expression and body language showed a strong interest and enthusiasm about the topic throughout the workshop, but it was not overdone.	Facial expression and body language showed a strong interest and enthusiasm about the topic throughout the workshop, but it was somewhat overdone.	Facial expression and body language showed some interest and enthusiasm about the topic throughout the workshop, but it was not overdone.	Facial expression and body language depicted apathy or boredom towards the topic.	
Point of view-purpose	Workshop established a purpose at the beginning and maintained focus.	Established a purpose at the beginning but occasionally wandered from that focus.	The purpose was fairly clear but many aspects of the workshop seemed only slightly related.	It was difficult to figure out the purpose of the workshop.	
Media and resources	Media and resources were effective in aiding to understand and enjoy the workshop.	Media and resources were somewhat effective in aiding to understand and enjoy. Some were not clear.	Media and resources were difficult to follow and contributed little to understanding of the workshop.	Media and resources were not related to the workshop.	
Group work	The group functioned exceptionally well. All members listened to, shared with and supported the efforts of others. The group (all members) were always on task!	The group functioned pretty well. Most members listened to, shared with and supported the efforts of others. The group (all members) were almost always on task!	The group functioned fairly well but was dominated by one or two members. The group (all members) were almost always on task!	Some members of the group were often off task and/or were disrespectful to others in the group and/or were typically disregarded by other group members.	
Total					
					25

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM
(STEM+Arts)

Connecting Generations through Stories

Europeana Learning Scenario

(Museum Educators)

TITLE

Connecting generations through stories: the importance of Griot narrations in identity construction through the shared heritage of tales and traditions

AUTHOR

Elena Pessina

ABSTRACT

This Learning Scenario is designed to make children reflect on the importance of the dialogue between generations as well as family and cultural stories and traditions in the construction of identity. Moving from the discovery of West African Griots and the tools used in storytelling (kora, balafon, ngoni), children will be invited to reflect on objects and stories related to their family. In the activities, they will also analyse African myths, touching key points of African culture.

KEYWORDS

Griot, storytelling, African culture, identity construction, traditions

TABLE OF SUMMARY

Subject	Music, art, ethnography, African culture, history.
Topic	Griot storytelling: tools and traditions between past, present and future.
Age of participants	8-12
Suitable setting for implementation	Depending on the circumstances, the proposed activities can be carried out: - at the museum (educators can start the activity within the museum galleries – African section – and then move to the museum activity lab or start directly in the lab) - online, both synchronously (the first part of the activity led by the Museum Educator (ME) with a video-conference system) and asynchronously.
Activity time	2 h (in presence) 1 h (online)
Online educational material	Resources for educators: Griot https://it.wikipedia.org/wiki/Griot / https://en.wikipedia.org/wiki/Griot https://static1.squarespace.com/static/53cfd0e5e4b057663ea1bc61/t/57b1e0b746c-3c406dd172afd/1471275383444/Oral+Traditions+of+West+Africa.pdf https://www.fcusd.org/cms/lib/CA01001934/Centricity/Domain/5023/African%20Society%20and%20Traditions%20Placards.pdf https://www.youtube.com/watch?v=hvnQG5NRbvQ https://www.youtube.com/watch?v=QdrPmZwsXiM https://www.youtube.com/watch?v=jdxKQkcCtpQ Musical instruments https://en.wikipedia.org/wiki/Kora_(instrument) https://www.ngoni.org/ https://en.wikipedia.org/wiki/Ngoni_(instrument) https://en.wikipedia.org/wiki/Balafon

Offline educational material

Europeana resources used

Balafon sound:
https://www.youtube.com/watch?v=kXXhp_bZvck

Kora sound:
<https://www.youtube.com/watch?v=-cLAWAOi-hA>

Ngoni sound:
<https://www.youtube.com/watch?v=qWufK2qRkrQ>

Griot song:
<https://www.youtube.com/watch?v=zQMFN-whbEU>

Online tool for sharing information, ideas (e.g., Google Docs, Padlet, etc.)
Digital tools for presentations (e.g., Microsoft PowerPoint, Canva, Prezi, etc.).

Paper, pencils, markers, coloured pencils, pens, rubbers, sharpeners, tablets, recorders.

Masks: Images from the Museo Popoli e Culture PIME, Milan (see the Annex section)

Griot images:
https://www.europeana.eu/en/item/91627/SMVK_EM_fotografi_3831210 - Etnografiska museet
https://www.europeana.eu/en/item/91627/SMVK_EM_fotografi_3670848 - Etnografiska museet

Kora images:
https://www.europeana.eu/en/item/09102/spk_obj_258351 - Ethnologisches Museum, Staatliche Museen zu Berlin
https://www.europeana.eu/en/item/09102/spk_obj_258096 - Ethnologisches Museum, Staatliche Museen zu Berlin
https://www.europeana.eu/en/item/2032013/Ethnologisches_Museum_Staatliche_Museen_zu_Berlin_DE_MUS_019118_258098 - Ethnologisches Museum, Staatliche Museen zu Berlin
https://www.europeana.eu/en/item/09102/CM_0859118 - Musée des Beaux-Arts (Rennes)
https://www.europeana.eu/en/item/09102/RMCA_BE_TEN00_MO_1981_2_2 - Royal Museum for Central Africa - Tervuren - Belgium

Balafon images:
https://www.europeana.eu/en/item/09102/CM_0861299 - Musée d'Art et d'Histoire (Pithiviers)
https://www.europeana.eu/en/item/09102/CM_0958153 - Musée de la musique
https://www.europeana.eu/en/item/09102/MDMB_310529 - Museu de la música de Barcelona

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INTEGRATION INTO THE CURRICULUM

The LS can be connected to different school subjects [such](#) as literature, music, history and art. It provides opportunities to acquire 21st-century skills, learning about different countries, and the building of personal and community identities.

In particular, it provides opportunities for sharing ideas, collaborating, communicating, promoting creative production skills, understanding the importance of historical and cultural heritage, observing and describing.

AIM OF THE EDUCATIONAL ACTIVITY

[The aims of the activity are:](#)

- to make children reflect on the importance of their own community and family history in the construction of their identity,
- to let children learn about the Griot and this particular aspect of West African tradition,
- to spark curiosity and create connections among them and the older generation, through the

- sharing of family stories,
- to strengthen children’s storytelling and 21st-century skills.

OUTCOME OF THE EDUCATIONAL ACTIVITY

At the end of the activity, each student will present a personal story, related to his/her family, sharing it with the group and listening to the others.

21ST-CENTURY SKILLS

- Creativity and Innovation:** thinking creatively and working in groups, using new technologies (ICT/AR) to explore the world, appreciating masterpieces, acquiring storytelling techniques;
- Critical Thinking:** making connections among cultures and exercising visible thinking through the objects;
- Communication:** listening to other opinions respectfully, articulating thoughts and ideas, expressing opinions clearly among peers and during the exhibition, sharing personal ideas/stories;
- Collaboration:** working in groups with the same focus and the same goals, respecting and accepting other ideas;
- Information Literacy:** accessing and evaluating information found in Europeana.

ACTIVITIES

Name of activity	Procedure – Option 1 (in the Museum)	Time
The role of the Griot in West African culture	The visit will begin in the Museum’s African area (if present; otherwise the activity could start directly in the museum lab), where the ME will introduce some aspects of African culture using mask images and engaging kids with an inquiry-based method, asking questions about the objects.	15 min
	The ME will then describe the role and function of the Griot in the West African cultural tradition, using images and song. https://www.europeana.eu/en/item/91627/SMVK_EM_fotografi_3831210 https://www.europeana.eu/en/item/91627/SMVK_EM_fotografi_3670848	
Storytelling tools: musical instruments	The ME will introduce the musical instruments played by the Griots during their performances (brief description, materials...) and then divide the students into small groups (three students per group). The musical instruments analysed will be kora, balafon and ngoni.	10 min
	Each group will have a tablet and some printed images of the instruments. Using an AR app they could trigger each image to listen to the sound of each instrument and write down on a Post-it three words to describe that sound.	20 min
	Kora https://www.europeana.eu/en/item/09102/_spk_obj_258351 https://www.europeana.eu/en/item/09102/_spk_obj_258096 https://www.europeana.eu/en/item/2032013/Ethnologisches_Museum_Staatliche_Museen_zu_Berlin_DE_MUS_019118_258098 https://www.europeana.eu/en/item/09102/_CM_0859118 https://www.europeana.eu/en/item/09102/_RMCA_BE_TEN00_MO_1981_2_2 https://www.youtube.com/watch?v=-cLAWAOi-hA	
Balafon https://www.europeana.eu/en/item/09102/_CM_0861299 https://www.europeana.eu/en/item/09102/_CM_0958153 https://www.europeana.eu/en/item/09102/_MDMB_310529 https://www.youtube.com/watch?v=kXXhp_bZvck		
Ngoni https://www.ngoni.org/ https://www.youtube.com/watch?v=qWufK2qRkrQ		
	After a brief sharing of the work, the group will move to the next part of the activity.	5 min

Art

Diversity & Inclusion

Environment

History

Language Subjects

Music

Philosophy

STEAM (STEM+Arts)

Name of activity	Procedure – Option 1 (in the Museum)	Time
Lab Activity – The role of the Griot today	The ME will introduce the lab activity by talking about the Griot today (initiatives linked to the transmission of these stories today) and invite children to become storytellers as well. In this phase, the educator can present some famous African myths like the story of Sundiata Keita.	10 min
	Each student will be given art materials to create and tell his/her own story, starting from this prompt: Is there an important or ancient object in the history of your family? What is its story? The children can draw the object and describe it.	30 min
Around the baobab	Each child will share his/her drawing, telling the related story to the group.	15 min
Feedback	The ME will ask for brief feedback about the activity.	5 min

Name of activity	Procedure – Option 2 (online)	Time
The role of the Griot in West African culture	The session will be held using any video-conferencing system like Zoom, Google Meet, etc., where the ME will introduce some aspects of African culture using mask images and engaging the students by asking questions about the objects. The ME will then describe the role and function of the Griot in the West African cultural tradition, showing images and songs (the resources can be presented using a digital tool for presentations, e.g., Microsoft PowerPoint, Canva, Prezi, etc.).	20 min
Storytelling tools: musical instruments	The ME will introduce the musical instruments played by the Griots during their performances (brief description, materials...). The musical instruments analysed will be kora, balafon and ngoni. For each of them, the educator will show the image and the related sound using a digital tool for sharing information (the link to it can be shared during the presentation, using the video-conferencing system chat). On this platform, each student could share impressions and thoughts about the sound of each instrument. The educator will wrap up all the ideas.	20 min
Lab Activity – The role of the Griot today	The ME will introduce the lab activity (to be carried on asynchronously) by talking about the Griot today (initiatives linked to the transmission of these stories today) and invite children to become storytellers as well. In this phase, the educator can present some famous African myths like the story of Sundiata Keita and ask for feedback about the activity. (At home – asynchronously) Each student will be asked to interview one older relative or friend who is familiar with the family history, gathering information, photos or objects connected to the story told. The story can be related to anything: a piece of music, a traditional dish, a moment spent together, etc. Next, they will illustrate it (drawing/photograph) and will tell it with their voice recording or written description. Afterwards, they will send it to the museum, to share their productions.	10 min

PARTICIPANTS' FEEDBACK

Participants will be asked to give feedback after the session if in presence, and to fill out a brief survey if the activity is held online.

EDUCATOR'S REMARKS

Because of the COVID-19 pandemic, the LS was implemented in the online version. Despite this, participants liked it a lot and said they had fun and learned new things. Some of them even expressed the wish to be able to come personally to our museum to discover some of the objects shown during the activity.

Below some tips to implement this activity online:

- Allow 10 minutes at the beginning of the session to wait for everyone to be connected to the video-conferencing system you chose and ask participants to set their exact name in the profile settings. This will help the educator a lot while conducting the activity, especially if there is more than one participant connected with only one account.
- During the welcome time explain clearly the activity steps as indicated in the LS and try to stick to the suggested timeframe for each.
- Children between 8 and 10 should be supported by their parents if they have difficulties in using the digital platforms.
- Before sending the link to the digital tool for sharing information in the video-conferencing system chat, allow five minutes to introduce this tool and the Europeana platform, providing clear instructions on how to interact with them.
- If you have time you can also ask participants to search in Europeana for images of the musical instruments to pin onto the digital tool (to reduce the time you can divide the children into three groups, and assign each one an instrument).

ANNEX

Images from the Museo Popoli e Culture, Milan (Italy)



Kora

Sec. XX

Pelle, legno e zucca, Guinea Bissau

Strumento musicale dell'Africa Occidentale. Il suonatore impugna le antenne rivolgendo lo strumento verso di sé e pizzica le corde con il pollice e l'indice.



Maschera *Vaca Bruto*

Sec. XX

Legno, Guinea Bissau

Maschera usata dai giovani di etnia *bijagò* per la danza dei camabi dopo le cerimonie di iniziazione.



Maschera
Sec. XX
Legno, fibre vegetali e metallo, Costa d'Avorio
Maschera dalla funzione incerta. Probabilmente utilizzata in guerra, nei funerali e per giudicare coloro che trasgrediscono la legge.

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Playing with cards in Mathematics

Europeana Learning Scenario

TITLE

Playing with cards in mathematics

AUTHOR(S)

Argyri Panagiota

ABSTRACT

This learning scenario combines game-based learning in mathematics and learning history based on Europeana resources. Taking as its starting point the history of card games, students play the game of examining in arithmetic representations, as they try to implement the appropriate operations to calculate the target number with four numbers, which are randomly selected from 40 cards (pack without court cards). Furthermore, being motivated by the interdisciplinarity of teaching mathematics based on the digital cultural heritage of Europeana resources, students are guided to design problems and include them in cards to produce a new card game, where the correct answer is one of three multiple choices. This learning scenario could be implemented face-to-face or by distance learning for ages 14-17, not only in the mathematics class, but also in science classes (biology, physics, chemistry, etc.), as the contents of the problems designed could be modified according to the concepts of these subjects.

KEYWORDS

Mathematics, algebra, card games, numbers, problem solving.

TABLE OF SUMMARY

Subject	Mathematics, STEM
Topic	<p>Mathematics: Problem solving with many mathematical concepts (e.g. percentages, equations, input of variables, systems of equations)</p> <p>Algebra: arithmetic representations using the priority of operations</p> <p>Technology: Using digital tools and apps for presentation and collaboration</p> <p>Science: Any concepts from the curriculum included in problem solving (e.g. energy, forces, etc.)</p> <p>Engineering: The process of design thinking in order to identify and solve problems, understand professional and ethical responsibility and communicate effectively.</p>
Age of students	13-17
Preparation time	100'
Teaching time	80'

<p>Online teaching material</p>	<p>For learning history of card games:</p> <p>Article by BoardGameGeek reviewer EndersGame about The History of Playing Cards: The Evolution of the Modern Deck</p> <p>You Tube video about history of Card Games</p> <p>You Tube video about history of Playing Cards explained in 5 Minutes</p> <p>Quick Quiz: Card Games and Games of Chance</p> <p>Discussions and open-ended speeches</p> <p>Playing newly designed games</p> <p><u>Survey for students' self-evaluation and evaluation of the learning process:</u></p> <p>Polleverywhere</p> <p>Surveymonkey</p> <p>For rubric creations for refining the Learning Activities that have been designed and tested in the classroom with a particular emphasis on 21st-century skills.</p> <p>21 CLD Student work rubrics</p> <p>Guidelines of 21CLD rubric cheat sheet</p>
<p>Offline teaching material</p>	<p>Papers for keeping notes in order to design and solve problems</p> <p>Maths textbooks (especially algebra of 1st class of High School) for i) finding mathematical concepts that students will include in the design of problems ii) reviewing methods of mathematical problem solving.</p> <p>Chronometer</p>
<p>Europeana resources used</p>	<p>Collection by galleries of Europeana: Playing Cards</p> <p>Item_1</p> <p>Item_2</p> <p>Item_3</p> <p>Item_4</p> <p>Item_5</p>

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INTEGRATION INTO THE CURRICULUM

This learning scenario can be integrated into the curriculum of mathematics in secondary school, as arithmetic representations and problem solving are basic components of the curriculum in algebra from 1st class of secondary school up to the 3rd class of high school. In other words, it could be implemented with students aged 13-17, who could modify the problems with the mathematical knowledge that they have learned or are learning.

AIM OF THE LESSON

This interdisciplinary lesson aims at

- Motivating students to search for information and getting knowledge of cultural heritage from the Europeana portal
- Reviewing students' mathematical knowledge
- Developing students' creativity and innovation, flexibility and adaptability and problem-solving skills
- Developing students' critical thinking through playing card games for arithmetical representations

The challenge of this lesson is that students take an active role in designing problems with mathematical

concepts from any chapter of their textbooks, outside the traditional way of learning, where teachers asked students to solve the mathematical problems included in textbooks. Moreover, the additional value is that the problems designed are based on materials of cultural heritage, so they focus on making connections between history, art, fashion, etc. and mathematics.

OUTCOME OF THE LESSON

Students implement mathematical knowledge to learn about cultural heritage (not just history of card games) and, conversely, they examine mathematical knowledge based on cultural heritage. Students search for information in the collections of cultural heritage of the Europeana portal and create the [quiz game based on problems and solutions that they have designed with materials of digital cultural heritage found in Europeana.](#)

TRENDS

Project-Based Learning: students get fact-based tasks, problems to solve, and they work in groups.
Game-Based Learning and Gamification: learning is mixed with games or with game mechanisms,
STEM Learning: Increased focus on Science, Technology, Engineering, Mathematics subjects in the curriculum.

Student-Centred Learning: students and their needs are at the centre of the learning process.

Peer Learning: students learn from peers and give one another feedback.

Flipped Classroom: students master basic concepts of the topic at home. Time spent in classroom is used to reflect, discuss and develop topic.

Cloud-based learning: Students will have the opportunity to access the materials they have learned, by themselves, or in collaboration with their peers, or, with the teacher, whenever they need, the lessons in Google Classroom.

Open-Source Learning: teachers copy, share, adapt, and reuse free educational materials.

Social media: teachers share some of their results on social media with hashtags #Europeana #SDC #Playing_Europe

21ST-CENTURY SKILLS

Creativity and Innovation:

- See concepts in a different light, which leads to innovation.
- Students elaborate, refine, analyse and evaluate their own knowledge of STEM lessons, in order to improve and maximise creative efforts to design a problem.
- Act on creative ideas to make a tangible and useful contribution to the field of calculations with different operations.

Critical Thinking and Problem Solving:

- Synthesise and make connections between digital cultural materials and mathematics.
- Reflect critically on learning experiences and processes.
- Solve different kinds of non-familiar problems in both conventional and innovative ways.

Communication:

- Use information accurately and creatively to discuss problems designed, through playing with their classmates.

Information Literacy:

- Understanding facts and figures and learning their meanings through the ages.

Flexibility and adaptability:

- Expressing the ability to adapt to changing ways of presentation of knowledge of mathematics in connection with real world.
- Adapting to varied roles, job responsibilities, schedules and contexts.
- Working effectively in a climate of ambiguity and changing priorities.

ACTIVITIES

Name of activity	Procedure	Time
Introduction	The teacher investigates students' knowledge of cultural heritage for games and especially for card games (QR codes included in Annex 1): i) Word cloud: What does cultural heritage include? , ii) Open-Ended / Speeches Famous ancient card games in Greece	15'
Flexible reading & learning	<p>The teacher introduces students to the cultural heritage of card games included in the Europeana portal, using the collection found in the galleries of Europeana: Playing Cards and items such as: Item 1 Item 2 Item 3 Item 4 Item 5</p> <p>As homework, students will read the article by BoardGameGeek reviewer Enders-Game about The History of Playing Cards: The Evolution of the Modern Deck. Also, they will watch YouTube videos about i) history of Card Games ii) history of Playing Cards explained in 5 Minutes</p> <p>The teacher suggests that students collaborate in preparing history of card games: they could work in groups via online discussion tools (calls in Viber or messages or Skype meetings).</p> <p>Via online distance learning, students share their opinions and discuss with their classmates via speeches about what impressed you the most (QR code included in Annex 1)</p> <p>Moreover, the teacher highlights that people use card games to have fun in their free time and explains to students that the objective of this lesson is learning mathematics via card games.</p>	15' (+40' preparation as homework)
Card games and arithmetic representations	<p>The teacher explains to the students the rules of the games: we need a photo of the 40 cards of a deck without the court cards, arranged in a row, showing the corresponding numbering. Each time we choose 5 cards at random, the first card is the target number, which must be formed by the appropriate operations with the correct priority, necessarily from the numbers of the other 4 cards. In an Excel sheet there is a column with numbers from 1 to 40, in any five cells of other columns we insert the function <code>RANDBETWEEN (1,40)</code> in order to have 5 numbers of the cards of deck. For example: when the first random number (e.g. in B2) is 21, it corresponds to card number 1 of the deck in the photo. When the other 4 random numbers are 39, 15, 7, 25, and then they correspond to cards with 9, 5, 7, 5 of the deck in the photo. This means that the students have to create an arithmetic representation to calculate 1 with numbers 9,5,7,5 using calculations. e.g. $1 = (9+7+5)/7 - (7-5)$. There is no limit in the times the four numbers are used there are no limits in times each operation is used. For each round, each student has 1 minute and gets 2 points for each correct solution and 1 point if his/her calculations differ by +, - 1. The students may work in groups using breakout sessions of Webex, but this needs more time.</p>	30'
Create new card games	<p>The teacher motivates the students to create a new card game based on materials of collections of digital cultural heritage of Europeana and problem solving. The students could select any concept in science included in their curriculum and create problems. They have to solve them and add three possible answers. In the presentation template there are instructions and examples. Also, the students have to present the solution of the problems designed.</p> <p>The teacher could guide the students to modify each slide of presentation into a card (picture). All of the cards will be inserted in the Web environment and the students could enjoy the problem solving with the quiz game.</p>	60' preparation as homework +20' on line by distance learning

ASSESSMENT

The assessment of this learning scenario includes i) [the rubric worksheet](#) for evaluating the activities and ii) [worksheet for evaluating development of students' skills](#)

STUDENT FEEDBACK

After the implementation of the learning scenario students (Annex 2):

- Describe in a few words or sentences their feelings and impressions about this lesson [in the poll](#)
- Fill out the [survey for self-assessment](#) of development skills
- Fill out the [survey for evaluation](#) of the activities of the learning scenario

TEACHER'S REMARKS

The motivation for creating a learning scenario based on the history of card games is the Erasmus+ KA229 project '[Playing Europe](#)', in which the school where I work as a Maths teacher ([Evangeliki Model High School](#)) is a partner. The principle is that games have a cultural and traditional value in every EU country, which we can integrate into our teaching methods. Gamification in the classroom is not yet widespread, since games tap into 21st-century [skills, like problem solving](#), collaboration and negotiation, which do not necessarily constitute the bedrock of our current educational system.

[In these terms, I try to combine Europeana Collections](#) with learning mathematics through game-based learning, with as starting point the history of card games, but I expand the learning of cultural heritage with many materials from [the Europeana Collections](#).

This learning scenario was implemented with the 1st class of Evangeliki Model High School of Smyrna by distance learning. The results of the implementation (see Annex 2), which are presented in students' feedback, highlight that the students enjoyed the activities. It was a very interesting lesson which helped develop 21st-century skills.

This learning scenario could be modified in many STEM lessons, as teachers could ask the students to create problems in physics, chemistry, technology.

ANNEX

Annex 1



What does cultural heritage include?



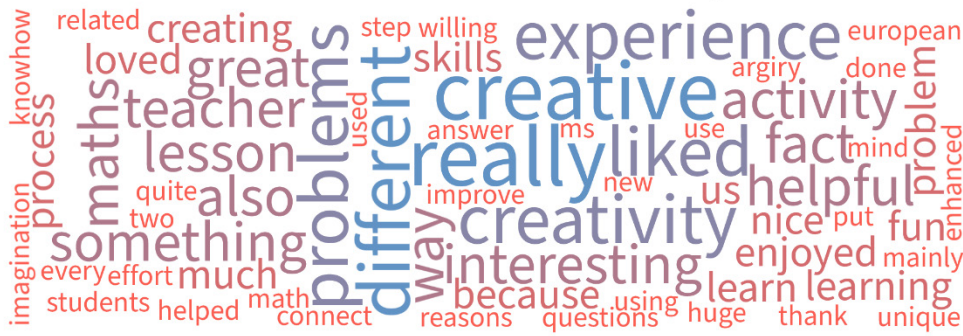
Do you know any ancient games in Greece?



Do you know any famous card games?

Annex 2

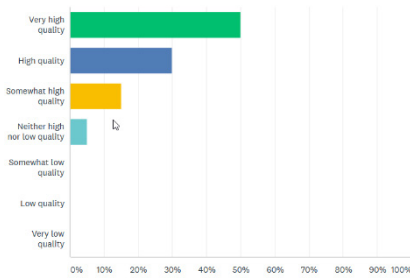
Describe with few words or sentences your feelings and impressions for this lesson?



Self-assessment of development skills

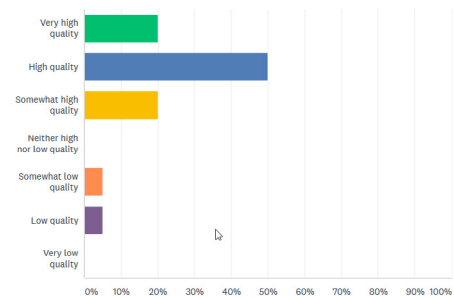
Creativity

Answered: 20 Skipped: 0



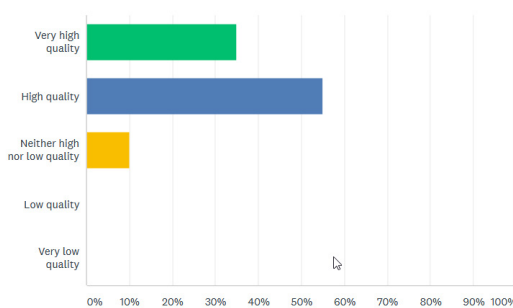
Critical thinking

Answered: 20 Skipped: 0



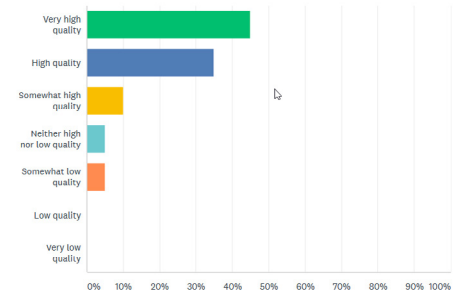
Information analysis

Answered: 20 Skipped: 0



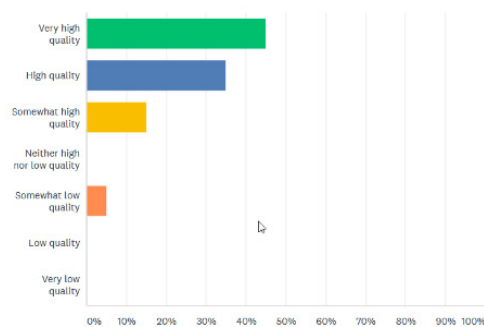
Flexibility and adaptability

Answered: 20 Skipped: 0



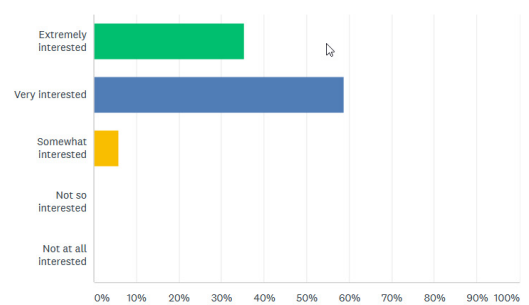
Problem Solving

Answered: 20 Skipped: 0



The connection between cultural heritage and mathematics was

Answered: 17 Skipped: 0



Any other skills that you think you have developed

'The ability to adapt my idea in order to make it a solvable problem', 'Combinatorial thinking, Imagination', 'memory, a nice practice for our skills in English', 'I developed my speed in solving problems', 'fast thinking', 'reading mathematical problems combined with cultural heritage'

What do you like most?

'The fact that we should make problems linked with daily life', 'The fact that we ourselves had to create our own problems instead of just solving others' problems', 'Being given the chance to do something creative', 'Learning about other cultures, traditions and ways of living', 'The opportunity to create something on my own', 'I really liked the variety and creativity of the problems', 'I liked that through this activity we connected two fields that do not seem to have a lot in common.'

Art

Diversity &
Inclusion

Environment

History

Language
Subjects

Music

Philosophy

STEAM
(STEM+Arts)



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