

STRATEGIES FOR INNOVATIVE EDUCATION OF THE
EUROPEAN CULTURAL HERITAGE

“LIVING HERITAGE”

INTELLECTUAL OUTPUT - 1
PEER LEARNING METHOD
2016 - 2018



LIVING HERITAGE
Strategies for Innovative Education of the European Cultural Heritage

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1

PEER LEARNING METHOD IN THE CONTEXT OF LIVING HERITAGE PROJECT

1 PEER LEARNING METHOD

in the context of Living Heritage project

The ERASMUS + program considers an intellectual product (IO) of interest "the creation of peer learning methods".

Living Heritage project (from here on out LH) responds to this interest with the OI 1: "Creating PEER LEARNING METHOD based on participatory workshops among school educators cultural heritage".

This IO 1 supports the achievement of all the objectives of the LH project to a greater or lesser extent, but especially objectives 1 to 3:

- 1.- To design strategies, methods and innovative educational tools to transfer cultural heritage.
- 2.- To promote the updating of the teachers in areas related to cultural heritage by the organization of formative activities and interactive working groups
- 3.- To design (...), methodological strategies (...) that can be used by professionals in education formal and no formal.

The method as such is not the innovation proposed by the project since there is already a trajectory of its application in different areas. The INNOVATION that defines the project LH lies in two main issues:

- a. The application of the PLM to teaching-learning about cultural heritage.
- b. The interrelation through the PLM of the two school levels to which this project is intended.

The use of the PLM in the participatory workshops among educators that have been carried out in the partner countries has allowed:

1. To promote the methodological updating of the teaching staff. To teach the methodology to the participating educators.
2. To adjust this methodology to teaching-learning about cultural heritage, through the debate on its possibilities of implementation in the field of action of the participants.
3. To get a participated diagnosis of the innovations to be introduced in the school curriculum on European cultural heritage.

The final objective is to elaborate the "adaptation of the methodology used" as IO.

2

SHARING CONCEPTS. BASIC INFORMATION ABOUT PEER LEARNING METHOD

Definition and key concepts.

The method and its benefits

Planning guidelines peer tutoring
and identification of roles

Bibliography

2 SHARING CONCEPTS..

Basic information about Peer Learning Method

Peer Learning Method (PLM) is a cooperative learning method and typical of inclusive education.

The word “peer” is not so associated with “a group of two people” but to “equal or totally similar”. That’s why this methodology is called “peer-to-peer” or “peer learning”.

Although it’s usual to organize the work in couples but also it admits working in small groups.

Anyway the work is developed between “equals”, the students, because they are the protagonists of the process:

- Recipients take the role of tutor-tutored which can be interchangeable.
- No standardized hierarchies are created in the teaching-learning process.
- Both students learn because their relationship is previously planned by the teachers. All participants end up teaching and learning.



The method is based on the following key principle
TEACHING IS A GOOD WAY TO LEARN.

When there is someone who teaches there is
someone who learns and you are not able to teach
if you are not able to learn during the same
teaching task.

DEFINITION and KEY CONCEPTS

- To Topping (2000) describes peer tutoring as the link between people who belong to similar social situations, who, not being education professionals, help themselves to learn while they learn.
- In a more focused approach to formal education, Duran and Vidal (2004) understand the PLM as a learning method based on the creation of couples (or small groups) that establish an asymmetric relationship (due to the role of tutor or tutored respectively), which have a common goal, known and shared (usually the acquisition of an academic competence), which is achieved through a relationship framework previously planned by the teacher.

The word “peer” is not associated so much with “a group of two” as with “equal or totally similar”.

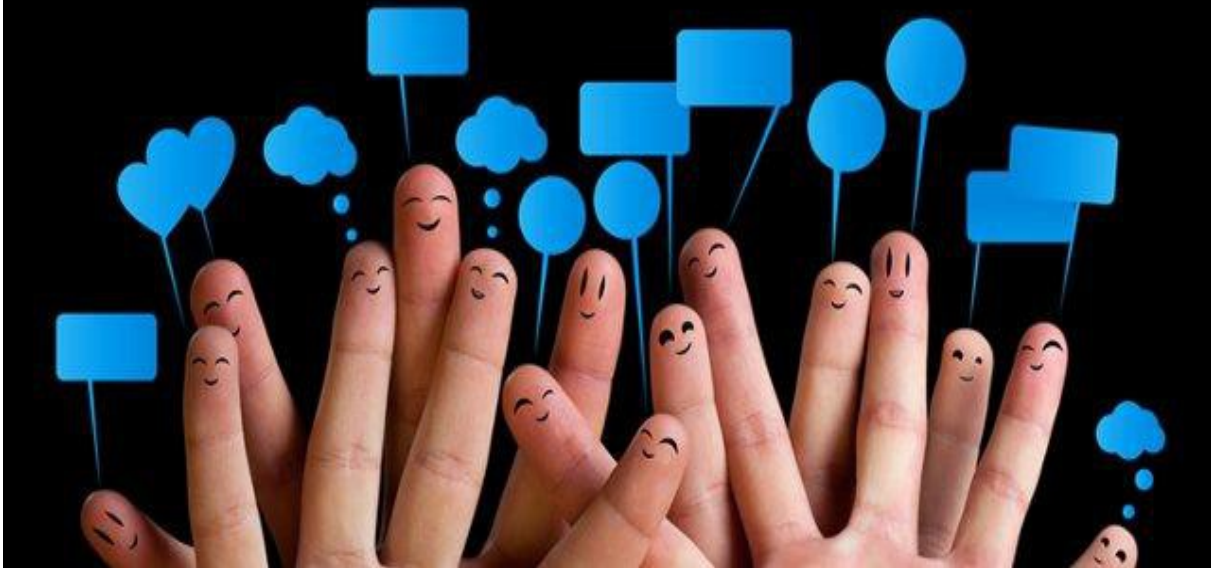


Image: Asier Aranzabal

- The peer tutoring is an educational method which consists of continuous supporting among schoolmates, it's based on the proposal of cooperative learning for the collective knowledge construction among students and it aims the scholar progress of their schoolmates, reducing school dropout rates and favouring the adaptation of the young people to the scholar context. (Movement against the drop out of school, SEP-México 2014)

It is convenient to recapitulate and share the use of **BASIC CONCEPTS about this methodology.**

1. Cooperative learning vs collaborative learning

Both methodologies are constructivist (knowledge is discovered by the students) and similar in their working ways, because they work grouping students, but not all group work is necessarily cooperative or collaborative. Both aim that the student interact with their peers and thus increase their learning. The role of the teacher is essential in both. They are different in:

| COOPERATIVE L. | COLLABORATIVE L. |
|---|---|
| It's more typical of Primary and Secondary Education | It's more typical of high education |
| Leadership is more focused on the teacher and the responsibility is distributed | Teachers and students share the leadership and the responsibilities |
| Students need to interact and work together in order to maximize their learning and to get a good result | It implies the sum of individuals who come together to get a good result, contributing the best of themselves |
| We focus more on the result and the idea of the goal | We focus more on the process than on the result pursued |
| The role of the teacher is to watch and to guide in order to feed back the tasks and to evaluate. He keeps more control of the design of the program and the interactions | The role of the teacher is to facilitate whose intervention is based on the participation and the joint evaluation. The students are the main responsible for the control of the learning |

Rodríguez Sánchez, C.J. (Thesis 2015)

It is necessary to diagnose the group we are going to work with (responsibility level, motivation, training,...) to decide the best methodology to use. The cooperative learning is more interesting when we have a group of students not uniform in terms of its characteristics.

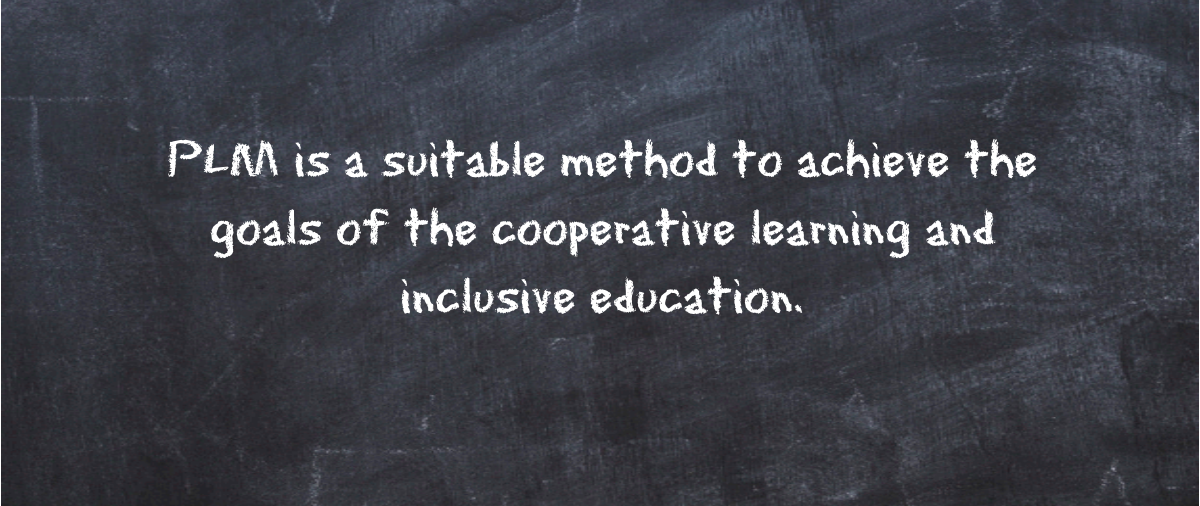
2. Inclusive education

For UNESCO it's a method which we reflect on how to change the educational systems in order to respond to the student diversity; it's not about integrating only some students.

Inclusive education seeks to realize a fundamental right, the right to education, through the integration of all students, respect for their diverse needs, capacities and characteristics and the suppression of all kind of discrimination in the context of learning.

The inclusive education is both a principle and a process that should guide the educational policies and practices as the basis for a fairer and more equitable society. It's about how to move all barriers for learning and facilitate the participation of all students vulnerable to the exclusion and marginalization by providing the support they need in order to have the opportunity to participate as members of a regular classroom, with their age peers, ...

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PLM is a suitable method to achieve the goals of the cooperative learning and inclusive education.

3. Participatory workshop

The workshop is a teaching-learning mode in group, especially suitable for several topics, in diverse scenes and with mixed populations.

Its objective is to reduce the gap between theory and practice. In the group there isn't a person who knows and other people who listen, without hierarchies, but it works from the singularity of each participant, with his knowledge and his experience. It's based on "Learning something watching it and doing it is much more formative and motivational than learning by simple verbal communication of ideas" (Froebel's principle, quoted by Ander Egg, 1991)

But we need to be present that not any activity developed in group is a workshop, we must anticipate their internal organization (how and when) to ensure that the result will be useful and operational, adapting it to the specific circumstances during the development.

4. Group dynamics vs group techniques

We will call “group dynamics” to the phenomena that take place during a group’s life, usually caused by the characteristics and roles of the different members.

The “group techniques” are the skills to develop the group work. Its effectiveness depends on the personal ability, the sense of the opportunity, the creative and imaginative ability of the person who introduces the technique in a specific moment in a group work. The use of a specific technique is not a guarantee of expected success; it will only have the value that the person who uses it knows to give.



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5. Tutoring

It's a form of accompaniment or individual and personal attention to the students which complements the teacher activity and it's organized to use the potentiality of each student, to improve and his learning capacities and to overcome the factors may influence his discouragement, avoiding the drop-out. The objective is to improve the school performance, to solve school problems and develop study habits and work in order to avoid the school failure. (García, Cuevas et al.)

6. Teacher-tutor

It's the role of teachers and educators using the PLM on their daily work.

7. Student-tutor (s-tutor)

It's the role of a part of the teachers-educators' students using the PLM.

8. Student-tutored (s-tutored)

It's the role of the rest of the students of teachers and educators using the PLM.

THE METHOD and ITS BENEFITS

PLM is a form of teaching-learning based on tutoring in which some students-tutors (s-tutors) act as a reference, motivators and facilitators for other students-tutored (s-tutored) . The generational proximity is a fundamental factor, their own condition of students places them in the same channel of communication.

In spite of this, PLM will be pedagogically effective for both, if an asymmetry between s-tutor and s-tutored exists, to take advantage of the designed learning activities, in order that learning is bi-directional:

- the s-tutored learns from the experience of the s-tutor
- the s-tutor learns from the s-tutored as this will raise questions or issues that will lead to having to have a better handling of information and deploy their communication strategies to give answer.

The asymmetry between s-tutor and s-tutored that must be looked for when forming the pairs or groups in the PLM can be obtained:

- depending on the age of the participants
- on the basis of previous training or preparation, especially of the s-tutors
- depending on the participants' own personal capacities.

According to Topping (1998) there are two types of tutoring according to the age of the participants:

- Tutoring among students of different ages (Cross Age Tutoring), objective of the LH project.
- Tutoring between students of the same age or course (Same Age Tutoring)

In the first several authors propose that the different age between s-tutor and s-tutored is not too much and they advise that the maximum difference must be two courses (Duran and others, 2011); although others admit as valid a difference of up to four years (Lippit, 1976).

PLM complements the teaching activity, it does not substitute it. This method contributes to the social and affective development of students, s-tutors and s-tutored, generating feelings of group, belonging and promoting collective action and developing attitudes of solidarity, responsibility, cooperation and respect.

The following table summarizes the characteristics and benefits of this method, although we provide a greater development of the fundamental theoretical bases for teachers and educators (objectives, impact, characteristics ...) developed for [participatory workshops \(EN\)](#).

PLM CHARACTERISTIQUES

It improves the attitude and aptitude for learning due to the change of referents (*student-student vs teacher-student*).

It's an educational modality based on communication.

It promotes the personal and humane development of students, helping to create identities.

It facilitates student active participation in their own learning process. Peer-to-peer training places the students in an active role regarding their curriculum participation, while involving him directly in matters related to it.

PEER TUTORING BENEFITS

Academic performance

- Improving learning and academic abilities.
- Deeper understanding of the subjects.
- Reduction of school failure rate.
- The increase of receiving individualized aids and correction of immediate error

Self-concept

- Development of a more positive self-image.
- Improving self-esteem.
- It favours the organization of conceptual framework of tutor-tutored in order to ask questions and hypothesis, to look for solutions,...

Positive attitudes

- Students more involved in teaching process, developing more positive attitudes toward learning, academic tasks and teachers.
- It reduces the absenteeism and improves the punctuality.
- Increased student motivation.
- Greater involvement of students in academic tasks.

Competences/Skills

- Increasing student autonomy.
- Increasing critical thinking skills.
- Greater student sense of responsibility.
- Possibility of dialogue and reflection between tutors-tutored about their own learning processes: listening, negotiation, conflict resolution and team work abilities.
- Development of skills in organization and planning of learning activities.
- Development of social and psychosocial skills.

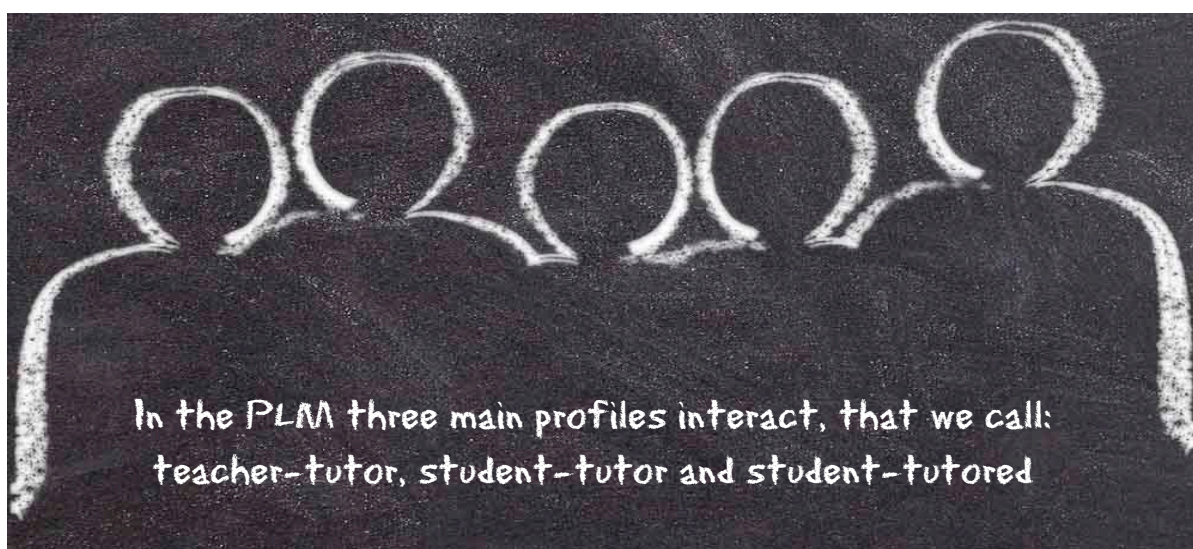
Atmosphere in classroom

- Making a more relaxing classroom atmosphere.
- The best interaction and connection between classmates.
- Generation of a spirit of cooperation in the classroom.
- Creation of conditions that promote a relationship of mutual trust.
- Increasing the time allocated to active work and participation by the students.
- Creation of peer-to-peer networks, which help to fight against to drop out and favour the inclusion.

Teachers

- Increasing the confidence and high expectations for students by the teachers.
- The concentration of teachers in individual cases requiring more help.
- The elimination of the authority relation and of the distance between the students and the teachers.
- Playing down importance of classroom ratio. Reduction of the negative effects of overcrowding.

PLANNING GUIDELINES PEER TUTORING and IDENTIFICATION OF ROLES



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The role of the teacher-tutor is essential in PLM. According to Duran and Blanch (2008) the role of the teacher-tutor should aim basically to promote what they call the dimensions of learning among equals. These dimensions are as follows:

| Positive interdependence | Face-to-face interactions | Individual responsibility | Team self-reflection | Deliberate teaching of social skills |
|---|---|--|---|---|
| The success of each team member is associated with the rest of their teammates. | Maximizing opportunities for interaction between students leads to the generation of help and support dynamics. | The proposals for collaborative learning to ensure the participation of all students through division of tasks, roles, evaluations, etc. | To learn to collaborate as a team, and to become better acquainted personally, they must have instances to reflect together on the learning process itself. | Teamwork is something that requires the teaching and development of complex social skills, such as appropriate communication, constructive conflict resolution, empathy, etc; |

These authors believe that if the above-mentioned principles of peer-to-peer learning are understood, teachers will be able to quickly imagine and devise situations in the classroom and outside them, to develop them in interaction with students, making an appropriate and creative use of the needs and realities of each educational context, getting closer to one of the main dimensions of a quality education such as equity and educational effectiveness.

Prior to the development of the peer learning tutorships the work of the teacher-tutor is fundamental in the preparation of the s-tutor: to develop their capacity for dialogue, openness and active listening, and to know the group techniques that should be used to achieve good coordination of the peer tutorships.

The role of the teacher-tutor during the development of the peer to peer tutorships is that of transmitter/facilitator of communication and learning. He participates with the group in the production of new knowledge as a result of the work that is deployed there.

His function is also to promote the link between the members and his objective is to generate new links between the experiential, the affective and the conceptual. His task is constant, since he must perform a reading of the "emergent topics in the group" (what is said, what is spoken about, how to do what is done, what is not said or done). He must try to detect what they know and what they expect, to discriminate the moments of no communication from the silences, the bustle of moments of production, etc. He must be permanently attentive and respect group times.

Its role becomes active when it signals to the group what is happening, when it makes explicit what the participants can not perceive because of living in the moment. The teacher-tutor observes, records and tells the group how they approach the task. He does not judge, it only feeds the work, without capitalizing neither the power nor the information, consciously moving away from the "dominant" place.



Image: Escolas Sadako

Training in the role of student-tutor (s-tutor) and student-tutored (s-tutored)

is fundamental because they must assume an active role in the learning process (in both academic and affective processes) being important, for example, the promotion of abilities that take them away from the traditional teacher role they are used to, especially to the s-tutor, who will tend to repeat if he is not correctly oriented.

The s-tutor must be aware that his attitude is to promote reflection, search and interest. Following the guide marked by the teacher-tutor, he has to generate questions to question assumptions and transform them into instruments of analysis and work. His fundamental role is summarized in two words: orientation and motivation, accompanying and supporting the s-tutored.

Faced with this challenge, the teacher-tutor must take into account any of the following characteristics of the profile of the students who can / should be selected as s-tutor:



Based on imagen: Escuelas Maristas

The training of the s-tutor must also be active and the creation of cooperation networks of s-tutors organized by the teachers is a trend that gives the best results. Whatever the chosen training strategy, it is proposed (Mosca, A. et al) the training of the s-tutor in two complementary stages to build strategies that will facilitate work with the future s-tutored:

- a general one, to address three issues: the concept of PLM (peer tutoring), their personal resources and the work with others.
- and another specific one, on the theme that has been elaborated the proposal of tutoring, for example, the European cultural heritage.



Training, especially in terms of the concept of the PLM and working with others as a team, can be addressed jointly with the s-tutors and s-tutored.

Apart from the previous training of the students, support work and monitoring of its evolution is required throughout the process. It is during the development of the peer-to-peer tutoring when both roles are going to unfold their identity, when multiple situations and demands will arise from the s-tutored that will lead the s-tutor to give improvised answers. That is why it is interesting to create follow-up "spaces" to think together about the progress of the process.



In general organizational guidelines and basic questions when planning a Peer Tutoring several authors emphasize as an essential requirement that tutorships be a programmed and systematized action throughout the whole school cycle. The activities of the s-tutors should be organized through a Tutorial Action Plan (TAP) that addresses the needs and problems previously identified.

In formal education knowing the characteristics of the students group is common, but not so much in non-formal education and still less in the informal one. Anyway, unforeseen events always occur in terms of available spaces or materials, etc., in these cases two conditions are required:

1. Always have more than one proposal that contemplates diverse alternatives.
2. Plasticity, ability to manage in unforeseen situations and betting also to promote the creativity of the members of the group in the search for possible solutions.

It is interesting to have thought the minimum and maximum number of participants convenient to perform the PLM depending on the type of proposal, space, available materials,...

Following Monereo and Mollá (2004) and completing it with what contributed by other authors, the Tutorial Action Plan of PLM must include at least the following aspects:

- a. **Needs detection:** in terms of socio-cultural context, the Educational Center (or other place), the students and/or a certain subject.
- b. **Objectives:** These are the aims to be achieved. Cognitive objectives and affective, attitudinal, social and emotional gains must be taken into account (Topping, 2001).
- c. **Contents:** refers to the themes that will be treated, as in our example, European cultural heritage, with or part of its development.
- d. **Selection of couples/groups:** There are a number of guidelines to follow when it comes to make groups according to the tutoring modality, but always have to take into account the personal and psychological characteristics of the students, especially their level of competences.
 - in the same-age fixed tutoring modality, they are usually tutoring of the same age
 - in the same-age reciprocal tutoring
 - in the cross-age tutoring modality although the students do not share course. As we have said before, several authors point out the convenience of a distance of age of two years between s-tutor and s-tutored; for this reason, the proposal launched by the Living Heritage project to implement PLM between primary (s-tutored) and secondary students (s-tutors) with this age range of difference finds its didactic support.
- e. **Training of the whole educational community,** including the rest of the teachers and students' families to prevent and solve reluctance that the introduction of innovations in academic methodology generates.
- f. **Resources and materials.** The evidence points to the fact that PLM is more effective if the materials are structured step by step as support, above all, to the s-tutors. This does not mean that the materials are rigid because they can reduce the initiative of the s-tutor and the creativity of the s-tutored. The example proposed by LH is to organize the material in a **WORK SHEET** (to see example next page) on the basis of which the s-tutor develops his own **ACTIVITY SHEETS**.
- g. **Sequencing and timing.**
- h. **Monitoring and evaluation.**



We provide a greater development of the main theoretical foundations for teachers and educators (planning, training and organization of the Peer tutoring) prepared for the [participative workshops \(ES\) \(EN\)](#).

EXAMPLE OF BASIC MODEL OF WORK SHEET FOR PLM

| MEMBERS OF GROUP | | | | | | | | | | | | | | | | | | | |
|---|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|---|--|----|--|
| s-TUTOR/s | | | | | | | | | | | | | | | | | | | |
| s-TUTORED: | | | | | | | | | | | | | | | | | | | |
| OBJETIVES: | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| THEME OF THE TUTORSHIP: | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| WE KNOW THAT ... <i>(activity sheet to be developed by the s-tutor after the group reading of the initial approach)</i> | | | | | | | | | | | | | | | | | | | |
| See document ... | | | | | | | | | | | | | | | | | | | |
| WE DEEPEN IN ... <i>(sheet of activities to be developed by the s-tutor)</i> | | | | | | | | | | | | | | | | | | | |
| Other recommended readings: | | | | | | | | | | | | | | | | | | | |
| - | | | | | | | | | | | | | | | | | | | |
| - | | | | | | | | | | | | | | | | | | | |
| - | | | | | | | | | | | | | | | | | | | |
| Questions for reflection: | | | | | | | | | | | | | | | | | | | |
| - | | | | | | | | | | | | | | | | | | | |
| - | | | | | | | | | | | | | | | | | | | |
| - | | | | | | | | | | | | | | | | | | | |
| WE MULTIPLY IT... <i>(activity sheet to be developed by the s-tutor)</i> | | | | | | | | | | | | | | | | | | | |
| EVALUATION | | | | | | | | | | | | | | | | | | | |
| Activity sheet | | | | | | | | | | | | | | | | | | | |
| 1 | | 2 | | 3 | | 4 | | 5 | | 6 | | 7 | | 8 | | 9 | | 10 | |
| Interest of students-tutored | | | | | | | | | | | | | | | | | | | |
| 1 | | 2 | | 3 | | 4 | | 5 | | 6 | | 7 | | 8 | | 9 | | 10 | |

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3

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

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

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

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

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

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

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

1. Archaeological heritage. The Roman Villa "La Olmeda". SPAIN

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

3. Traditional architecture. Central European wooden constructions. SLOVAKIA

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

5. Ethnographic heritage. The masks and "caretos". PORTUGAL

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

The **basic outline of the Tutorial Action Plan (TAP)** must respond to the sections mentioned in page 17. In relation to our case, we highlight the following:

1.- Detection of needs: In our case they are the application of methodologies that are innovative to the study of European cultural heritage, which allow:

- interacting between Primary and Secondary educational levels.
- innovate in the use of educational resources of the environment, favouring the relationship with institutions of heritage management.
- increase the contents in relation to traditional and intangible culture
- introduce contents about heritage management and its value as economic resource in the framework of a sustainable management.
- revalue the cultural diversity in order to promote the integration.
- increase the team spirit favouring this way the inclusion and the fight against the school drop-out.
- facilitate the intergenerational contact, with the elderly people of the students' environment.

2.- Objectives: In our case the following knowledge areas will be generically involved to a greater or lesser extent, with their variations according to the school level and the European country, with the following objectives:

| | | GENERAL | SPECIFIC |
|---------------|--|---|--|
| Core subjects | Social Sciences- History and Geography / Language and Literature / Natural Sciences / Mathematics / Languages/ Religious studies ... | <ul style="list-style-type: none"> ▪ Know and value the European cultural heritage and contribute actively to its preservation and improvement. ▪ Understand, value and respect the different cultural and linguistic manifestations of the EU, through the knowledge of the diversity of geographic, natural, social and economic factors which define them and the EU as meeting place of cultures. ▪ Discover and build a historical collective identity, social and cultural, through the relevant facts and elements in the several periods of the history. ▪ Awake the interest in the cultural legacy, valuing the importance of monuments, museums, traditions, buildings and older people, developing an attitude of respect and responsibility towards that cultural legacy preservation. ▪ Use the language as an effective tool for communication and interaction, respecting the basic rules of communication and showing a positive attitude towards multilingual diversity. ▪ Develop the ability to communicate knowledge and organize thought, and control emotions and behaviour through language and group work. ▪ Learn to listen, talk and actively dialogue and respecting the approaches of others. ▪ Identify the coins and notes of the European monetary system: the Euro and the Eurozone. Reflect on the evolution of the currency since antiquity and the different systems of economic exchange. Operate with them. | <p>Promote emotional development</p> <ul style="list-style-type: none"> • Promote their emotional literacy. • Transmit and express emotions. • Develop empathy and social skills. <p>Strengthen the relationship of students with the European cultural heritage.</p> <ul style="list-style-type: none"> • Contribute to the construction of an intercultural European identity through cultural heritage. • Promote and internalize values and attitudes of: cohesion, solidarity, democracy, social justice and human rights ... • Strengthen the sense of European belonging. <p>Preserve and value the European cultural heritage.</p> <ul style="list-style-type: none"> • Recognize the cultural diversity of the European Union to create a common cultural space. • Understand the heritage as cultural legacy and encourage its conservation. • Know the elements or symbols most representative of the European Union and each of the countries that comprise it. <p>Socialize from an integrative, plural and multicultural perspective.</p> <ul style="list-style-type: none"> • Understand the value of diversity as a source of personal and collective enrichment. • Facilitate the exchange of cultural references. • Develop tolerant, open and flexible attitudes towards a multicultural world. |
| | Artistic Education/ Social and civic values / citizenship education / Physical Education... | <ul style="list-style-type: none"> ▪ Use song, image and theatre in general to express ideas and feelings. ▪ Recognize the most relevant artistic manifestations of the EU, in the historical art and in the traditions and crafts, tangible and intangible. ▪ Recognize the value of the artistic and musical language as an identity element of the European diversity, as part of the historical legacy and the current changing world around us. ▪ Cultivate the sense of belonging to EU, valuing its cultural and historical diversity, its material and intangible heritage as own, appreciating the global and intercultural interdependence framework in order to be involved in its defence and preservation. ▪ To become aware, develop and control their own affectivity and the acquisition of social and communicative skills (verbal and non-verbal) to act with autonomy, empathy, responsibility and respect towards the diversity of the environment, inside and outside the classroom. ▪ Feel a member of the European community, learning forms of citizen participation, valuing the contributions of their own and others to promote mutual understanding, inclusion, solidarity and cohesion and learn to exercise the duties and responsibilities that correspond to the groups in the which is integrated. ▪ Develop cooperative attitudes and habits based on fair play, solidarity, tolerance, respect and acceptance of the rules, offering dialogue in problem solving and avoiding discrimination of any kind. ▪ Show a responsible and civic human behaviour, collaborating in the reduction of the causes that generate the degradation or loss of cultural heritage, promoting sustainable development and responsible consumption. Collaborate in its conservation from interculturality. | |

The achievement of these objectives will facilitate the students to acquire transversal competences in: linguistic, social, civic and citizen communication, learn to learn, autonomy...

Based on final degree work by Rubén Navarro Fernández. Faculty of Education Sciences. University of Granada

3.- Methodologies: in Living Heritage project, the methodological innovation lies in the application of peer to peer tutoring to the study of European cultural heritage along with the methodological strategies specific to education outside the classroom in other areas such as the environmental education. (see OI 2 and OI 3).

Once this election has been made, in this section the guidelines for *the organization of groups* have to be defined. In the case that concerns us, we have opted for the cross-age tutoring modality. Among the existing possibilities an example would be to organize tutorial groups between students of 5th grade of Primary and 1st grade of Mandatory Secondary or between 6th grade of Primary and 2nd grade of Mandatory Secondary in the Spanish school scheme or equivalent in the rest of countries.

In our case we suggest the organization of the tutors in teams of TWO students so that, given the age of the levels we are proposing, responsibility is shared among the secondary students during tutorships.

Each team of two tutors of Secondary would organize a tutoring for a group of 5 or 6 Primary school students (s-tutored). If, for example, 6 tutorships are organized, a secondary class group and two primary classes could interact, depending on the number of students per classroom.

This organization also promotes a greater collaboration of the teaching staff than in the organization of tutoring within the same level.

Within the infinite possibilities of organization, the tutorials can work simultaneously on the same object of study during a certain period of time or choose a different object of study for each tutorial and then rotate.

It is advisable to select and train the teams of both the s-tutor and the s-tutor/s-tutored based on the level of competence of the students, without using completely random strategies, so you should work on cards of each student which reflect information about their academic performance but also about their personal and psychological characteristics.

Another aspect within this section of the TAP is *the training in PLM (Peer Learning Method)*:

An adequate number of sessions must be defined according to the characteristics of the students of each level in order to familiarize them separately with group work techniques and to present the methodology.

With the students of secondary school, the time will be longer to know more deeply:

- a. the foundations of the PLM (definition, roles, benefits ...) and group dynamics: they have to know how to recognize and value the characteristics of a good tutor and tutored, role play that is established within the teams, the importance of offering positive reinforcements correctly.
- b. materials and resources that you can use during the program. It will include the documentation and references that on the subject in question will facilitate and work the professor with the s-tutors and in our assumptions we pose as the WORK SHEET of the s-tutor, on the basis of which each team of tutors will develop their own ACTIVITY SHEET for each session.

- c. group techniques appropriate for each moment in the evolution of a working group. Some examples of techniques you should know are:

| | |
|--|--|
| Introducing techniques | <ul style="list-style-type: none"> - Allow the facilitator to appear as a member more of the group - Allow the members of the group to meet each other (even with groups already know previously) from different perspectives <p>Names chain, the four corners, presentation in pairs, the spider web, ...</p> <p>They help to break barriers of relationship in the groups, to create bonds of companionship that propitiates mutual help and combats drop out. They create a climate of trust and relaxation.</p> |
| Relaxing techniques | <ul style="list-style-type: none"> - Reduce levels of anxiety, in groups. - Provoke a more relaxed atmosphere in the group. <p>The group is taught to relax in the face of stress, and at an individual level they help to cope more successfully with stressful moments. All the techniques are similar and guided by the tone of voice and the words addressed to the group.</p> <p>They can be used at the beginning, during the development or at the end of the session.</p> |
| Animation and concentration techniques | <ul style="list-style-type: none"> - Create a trust atmosphere through the active participation. <p>The invisible friend, making numbers, double wheel, telegrams ...</p> <p>They can be used at the beginning of a session to favour integration; after intense moments and fatigue, to calm the mood and relax the atmosphere, or to move from one moment to another of the session, to help focus attention on a new issue.</p> |
| Approach and sensitization techniques | <ul style="list-style-type: none"> - They allow to start work on a topic based on the group's previous knowledge about it. <p>Keywords, brainstorming, Phillips 66, acrostics, definition wheel, chain of associations, photo competition, debate exchanged, dramatizations on a theme, ...</p> <p>They help the previous reflection on preconceived ideas and the clarification and unification of concepts with a view to the subsequent work. They are part of the evaluation and monitoring process.</p> |
| Research techniques General analysis techniques Communication techniques Dramatization techniques | <ul style="list-style-type: none"> - They allow to work on themes in different work sessions by the group. - They allow to pass from simple memorization to the real capacity of analysis. - They contribute to develop interpersonal relationships and communication. <p>The grid, efficient readings, discovering, the debate, the forum ...</p> <p>Your choice will depend on the objective of each session: analysis, communication, dramatization ... The capacity for abstraction, synthesis and objective and subjective analysis of a situation are central elements of the learning process. They are skills that are developed with practice.</p> |
| Globalization and closing techniques | <ul style="list-style-type: none"> - They allow expressing conclusions about what has been learned. - They allow exposing action initiatives as a contribution of solutions to situations detected as problematic. <p>Let's look further, role-play (judgment, league of knowledge, plenary session of the council ...), "calamones" and chameleons, dramatization ...</p> <p>They are part of the evaluation and monitoring process</p> |

4.- Content: refers to the topics that will be treated in each of the selected examples. Living Heritage project proposes to structure them around the WORK SHEET of the s-tutor team, according to the model provided (page 17).

In the planning and organization of the PLM, two types of information must be handled:

- the work of the teacher-tutor with the s-tutor (here a team of 2 students of Secondary)
- the work of the s-tutor team with the s-tutored (here a team of 5 or 6 Primary school students)

We suggest the following work guidelines for the teacher-tutor when preparing a work card with the following sections:

WE KNOW THAT...

- a.- Brief introductory with the key issues that must be addressed by the s-tutor to prepare the topic.
- b.- The techniques to be used are articulated for the specific chosen thread. Several alternatives are exposed and the s-tutor is taught the guidelines to develop them with their s-tutored, if they have not been incorporated in the previous training. In the LH examples, the activities proposed in this section will be **"awareness and approach" activities**, also designed for the s-tutor to develop this section

DEEPENING IN...

- c.- Information is expanded on those details that are considered necessary for the s-tutor to try to address with their s-tutored.
- d.- The guidelines for the realization of the tutorial are given in terms of techniques and resources to be used with the s-tutored. In the LH examples, the activities proposed in this section will be **"research" activities**. The work of the teacher-tutor with the s-tutor has to allow him to cover two parts of his worksheet: recommended readings and questions for reflection, which are the result of his own previous investigation. It will be complemented with the research to be carried out by the s-tutored.

WE MULTIPLY IT ...

- e.- Even the work of a single group has to go through a final phase that responds to the idea of **"globalization/action" activities** and that in the s-tutor's file corresponds to this section. The teacher-tutor facilitates the guideline to the s-tutor so that he conducts the work of the s-tutored towards the putting in common, exposition and extraction of conclusions.... And to the extent of the possibilities of the group, directing the work of the team towards action, towards the realization of activities that involve an intervention on the part of the students in favor of some consensual objective. Information should be provided to the s-tutor about the techniques and resources available to him in this section.

It must keep in mind that on the same object of study, tutorships can be developed from multiple approaches, following different GUIDING THREADS. Each one will be the subject of a worksheet. All the tutoring groups can work on the same or several sheets simultaneously, in any case making a final sharing.

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

EXAMPLE 1. ARCHAEOLOGICAL HERITAGE.

Busy with the tiles. The Roman villa “La Olmeda” (Spain)

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

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

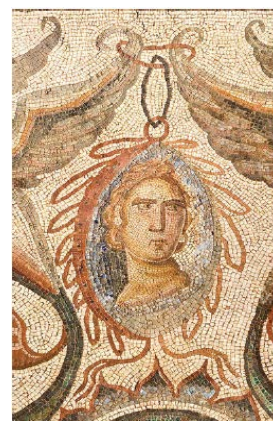
Among the many elements of work available, **TESSERA** has been chosen as the object of study from which multiple threads are started in which the tutorials can be centered. A small element that is motivating in itself.



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

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

- Draw the faces of the "owners" of your own house (father and / or mother or grandfather ...) and color it with the technique of pointing.
- Draw the plan of your own house and indicate the different materials that are on the floor and walls in each room.
- Not without mine!: organize a team game to build a puzzle collaboratively.
- Set the appointment of "master craftsman" for s-tutored to perform the "challenges" that are proposed in the tutoring. Use a symbol as a reward, recreating the "CONTORNIATO" of Theodosius I.



DEEPENING IN... (research)

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



Recommended readings: www.villaromanalaolmeda.com // domus romana. Blogspot // mosaicaromana.wp

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



WE MULTIPLY IT... (globalization/action)

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

EXAMPLE 2. HISTORICAL-ARTISTIC HERITAGE.

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

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

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

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



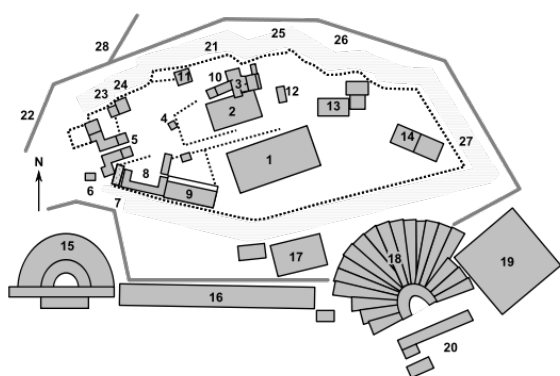
The teacher-tutor to elaborate the **WORK SHEET** of a tutorship, for example about **the Greek gods** in the Acropolis of Athens, could guide the student-tutor on activities such as:

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

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

DEEPENING IN... (research)

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



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

Reading and recommended videos: <https://www.youtube.com/watch?v=SkJXVSCwAn4> // <https://www.youtube.com/watch?v=MzprBqIE4xQ> // <https://www.youtube.com/watch?v=l6Wl4vyRqvw> // https://www.youtube.com/watch?v=3T7_oi985dg // <https://www.youtube.com/watch?v=WtYQBkyfb9A> //

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

WE MULTIPLY IT... (globalization/action)

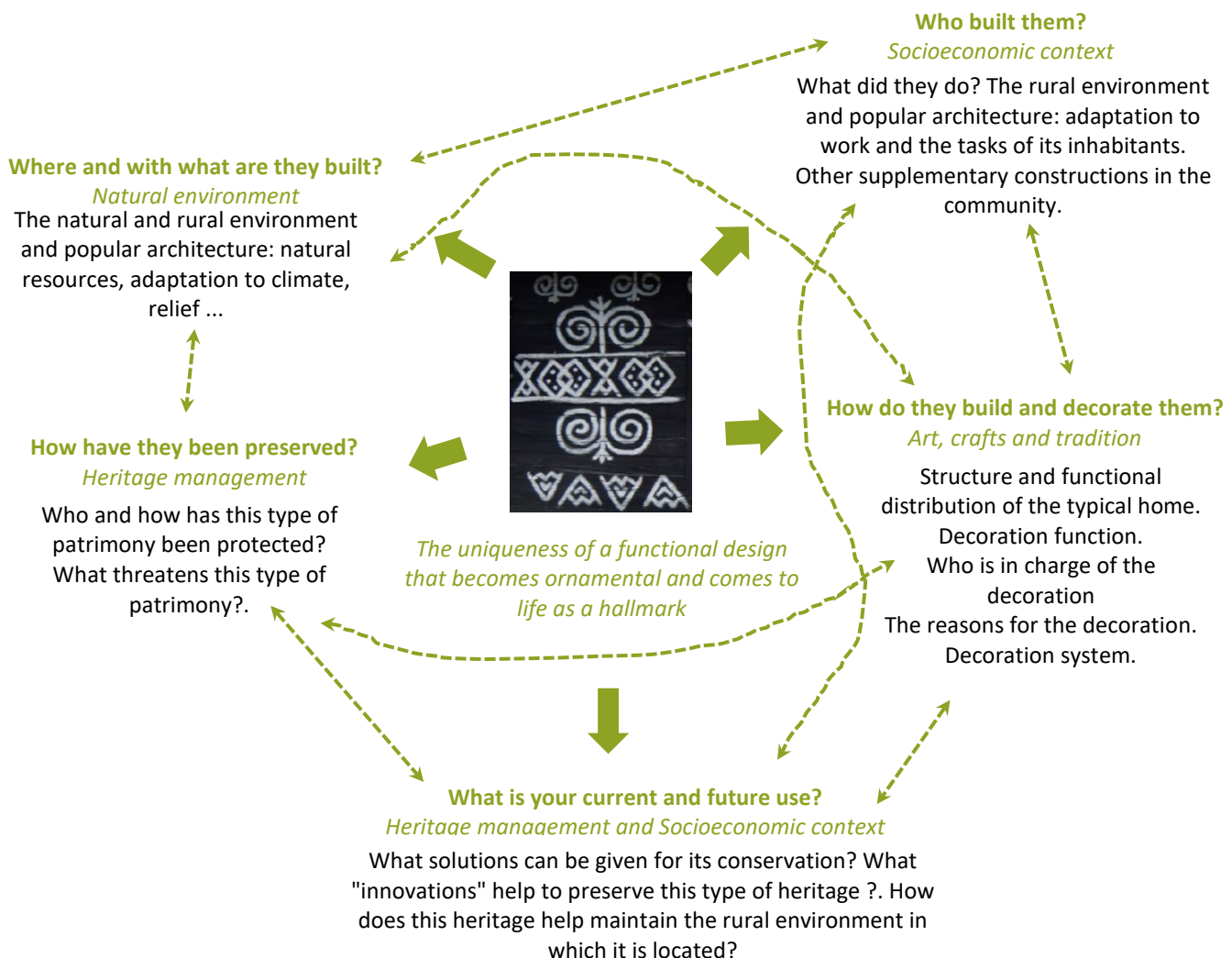
- Organize a survey at the school center. What "elements" of the historical-artistic heritage of Europe should be known by all Europeans?
- Draw a tourist route for example with google maps in the locality to know its historical-artistic heritage. Complement it with photos and videos to spread it by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

EXAMPLE 3. TRADITIONAL ARCHITECTURE.

A particular heritage. Central European wooden constructions (Slovakia)

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

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



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

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

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

DEEPENING IN... (research)

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



Picture: sashe.sk

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

Questions for reflection:

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

WE MULTIPLY IT... (globalization/action)

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

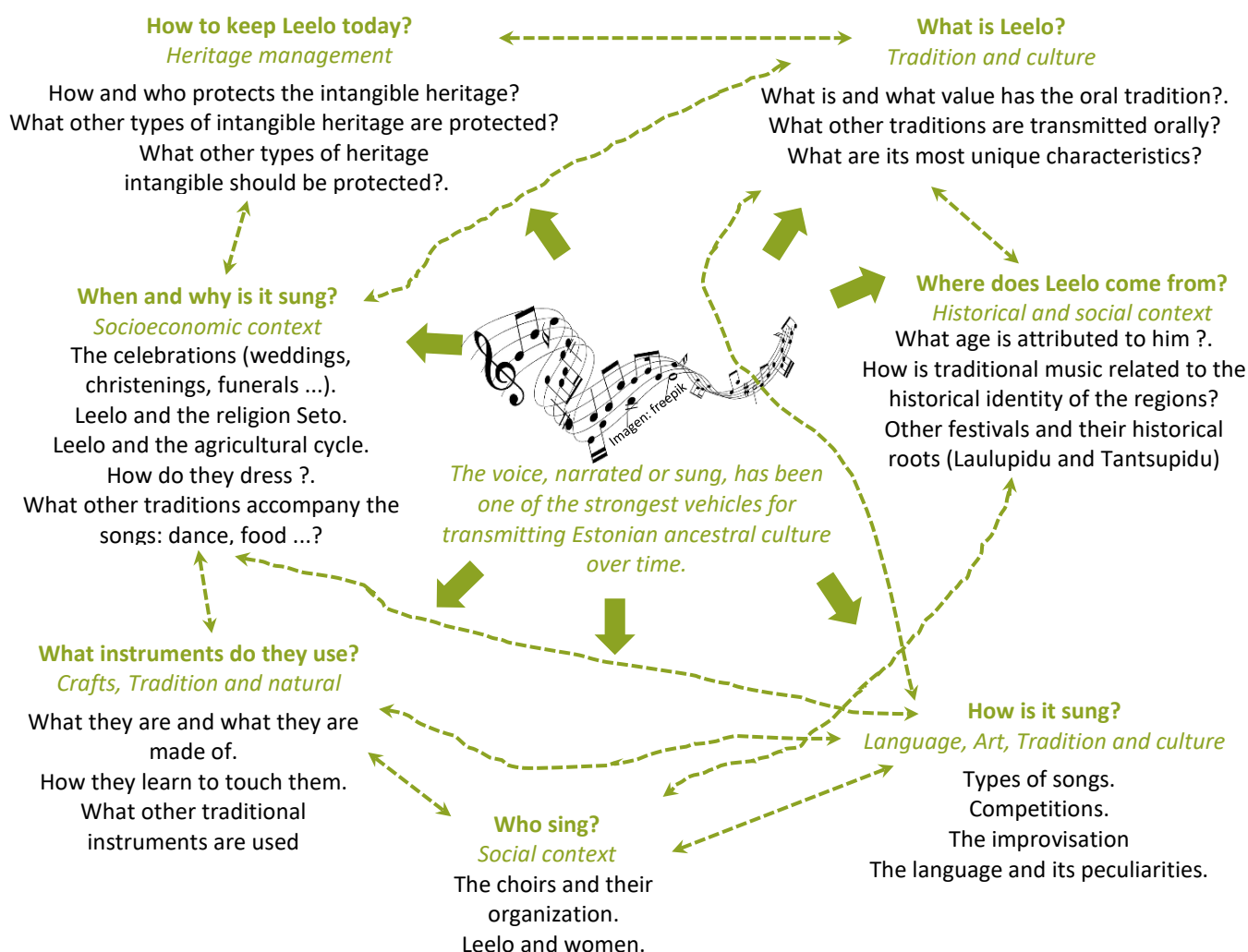
EXAMPLE 4. INMATERIAL HERITAGE.

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

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

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

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



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

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

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

DEEPENING IN... (research)

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



Pictures: Seto Instituut

Recommended readings: <http://setoinstituut.ee>

Questions for reflection:

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

WE MULTIPLY IT... (globalization/action)

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

EXAMPLE 5. ETHNOGRAPHIC HERITAGE.

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

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

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

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

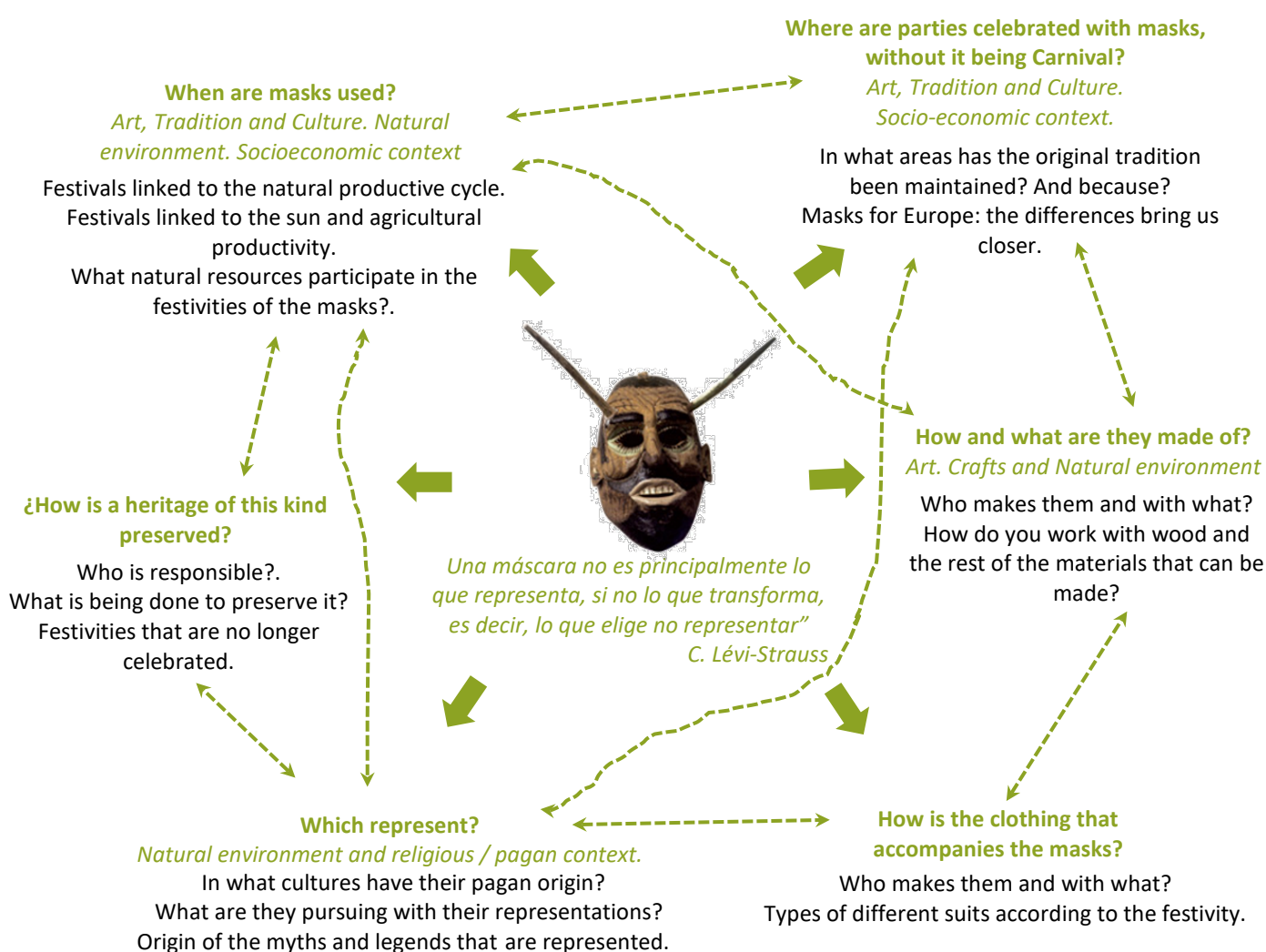


Image: Iberian museum of mask and costume

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

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

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

DEEPENING IN... (research)

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

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

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

WE MULTIPLY IT... (globalization/action)

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



Image: Iberian museum of mask and costume



Picture: Ambigés