STRATEGIES FOR INNOVATIVE EDUCATION OF THE EUROPEAN CULTURAL HERITAGE

"LIVING HERITAGE"

INTELLECTUAL OUTPUT - 2

EDUCATIONAL CURRICULUM ON EUROPEAN CULTURAL HERITAGE FOR PRIMARY AND SECONDARY

2016 - 2018

LIVING HERITAGE
Strategies for Innovative Education of the European Cultural Heritage

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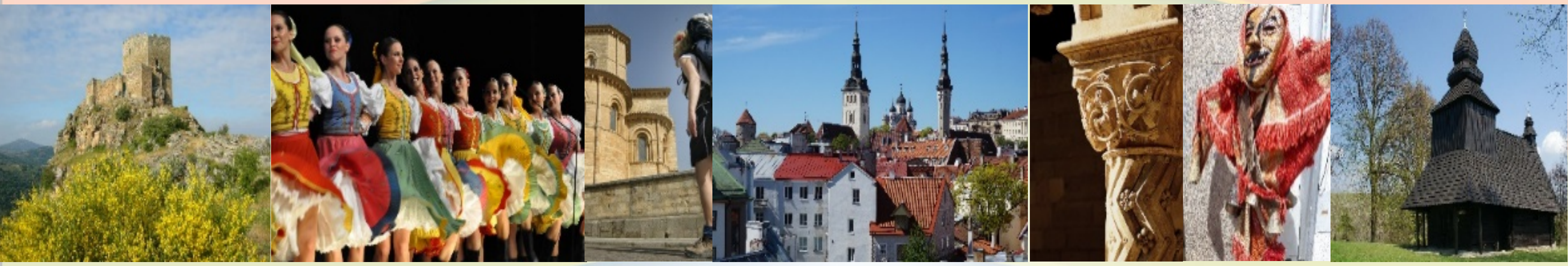
STRUCTURE OF DEVELOPMENT OF THE MODULES

1. INTRODUCTION
2. OBJETIVES
3. CURRICULAR ELEMENTS
    - 3.1. Competences
    - 3.2. Contents
        - Conceptual contents
        - Attitudinal contents
        - Procedimental contents
        - Emotions and feelings
    - 3.3. Teaching-learning techniques or activities

Part 1: Presentation



1

INTRODUCTION

What is the educational curriculum on European Cultural Heritage?

1 INTRODUCTION

WHAT IS THE EDUCATIONAL CURRICULUM ON EUROPEAN CULTURAL HERITAGE?

It is one of the main intellectual outputs of the educational innovation project LIVING HERITAGE and it contributes significantly to its objectives. It aims to be a model for educational processes on European cultural heritage, a guiding base that will not refer only to the contents but will try to guide on the rest of educational and methodological aspects.

The educational Curriculum has the following **GENERAL OBJECTIVES:**

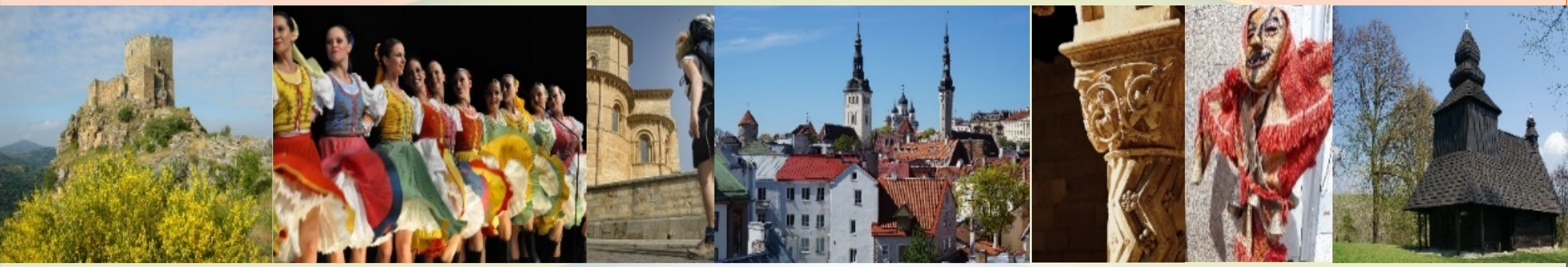
> - Provide teachers and educators with support for innovative methodological work to tackle transversally the issue of cultural heritage and European Identity.
> - Contribute suggestions of contents, themes and activities as common threads for the pedagogical development by levels, allowing the adaptation of the curricular proposal to the reality of each school.
> - Contribute to the development of an individual and collective identity, capable of valuing one's own roots and European cultural diversity.
> - Promote a climate of appreciation of European cultural heritage through strategies that foster intercultural dialogue between countries of the European Union.
> - Encourage appreciation for traditions and traditional knowledge with the interaction of them and families, as fundamental axes in the learning process.
> - Encourage the development of actions related to the knowledge and care of European cultural heritage starting from the environment of each school, involving and encouraging the participation of the community.

This Curriculum responds to a global approach as an instrument that guides the teaching practice, that is to say, **a first level of concretion of the educational programs** * with the **essential structure** of them, including the following sections:

1. the **objectives** to be achieved
2. the sequence of **contents** and **competences**
3. the **activities** and **methodological techniques** to be used in order to facilitate the educational process (teaching-learning strategy)
4. some main **evaluation standards**

* *All the specific details will be developed by teachers and educators to adapt the curriculum to the centre's program or to the specific course program or group of students, etc.*

Part 1: Presentation



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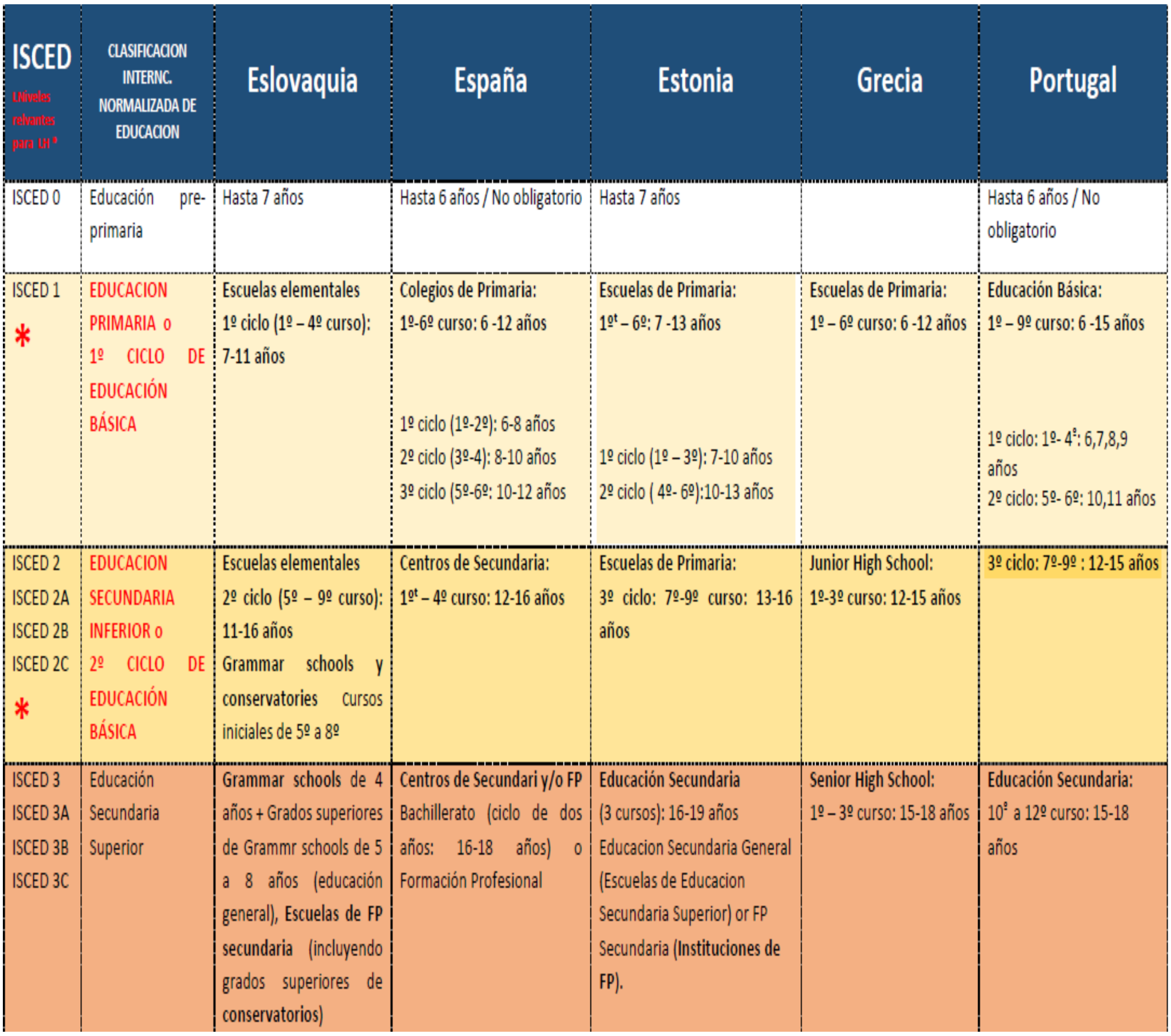
EDUCATIONAL STAGE TO WHICH IT IS DIRECTED.

2 EDUCATIONAL STAGGE TO WHICH IT IS DIRECTED.

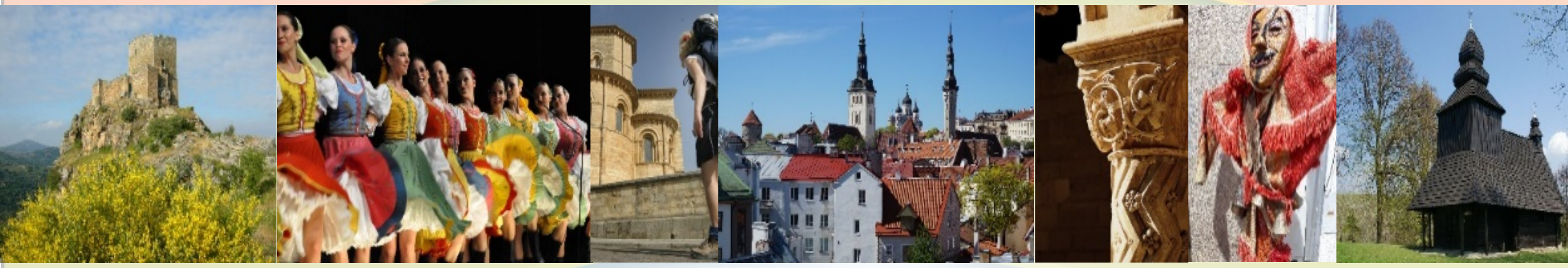
MANDATORY EDUCATION: PRIMARY and SECONDARY (levels between 6 annd 16 years old)

Although there are small differences regarding the organizational structure of the educational levels of the different countries that make up Europe * we can say that according to the International Standard Classification of Education (ISCED) the levels to which the curriculum of the LIVING HERITAGE project is adapted are levels 1 and 2, that is, **Primary education or first stage of basic education** and **Lower secondary education or second stage of basic education**, stages that include approximately **from 6 to 16 years old and coincide with Basic or Mandatory Education.**



ISCED LNiveles relvantes para LH *	CLASIFICACION INTERNC. NORMALIZADA DE EDUCACION	Eslovaquia	España	Estonia	Grecia	Portugal
ISCED 0	Educación pre-primaria	Hasta 7 años	Hasta 6 años / No obligatorio	Hasta 7 años		Hasta 6 años / No obligatorio
ISCED 1 *	EDUCACION PRIMARIA o 1º CICLO DE EDUCACIÓN BÁSICA	Escuelas elementales 1º ciclo (1º – 4º curso): 7-11 años	Colegios de Primaria: 1º-6º curso: 6 -12 años 1º ciclo (1º-2º): 6-8 años 2º ciclo (3º-4): 8-10 años 3º ciclo (5º-6º: 10-12 años	Escuelas de Primaria: 1ºt – 6º: 7 -13 años 1º ciclo (1º – 3º): 7-10 años 2º ciclo (4º- 6º):10-13 años	Escuelas de Primaria: 1º – 6º curso: 6 -12 años	Educación Básica: 1º – 9º curso: 6 -15 años 1º ciclo: 1º- 4º: 6,7,8,9 años 2º ciclo: 5º- 6º: 10,11 años
ISCED 2 ISCED 2A ISCED 2B ISCED 2C *	EDUCACION SECUNDARIA INFERIOR o 2º CICLO DE EDUCACIÓN BÁSICA	Escuelas elementales 2º ciclo (5º – 9º curso): 11-16 años Grammar schools y conservatories Cursos iniciales de 5º a 8º	Centros de Secundaria: 1ºt – 4º curso: 12-16 años	Escuelas de Primaria: 3º ciclo: 7º-9º curso: 13-16 años	Junior High School: 1º-3º curso: 12-15 años	3º ciclo: 7º-9º : 12-15 años
ISCED 3 ISCED 3A ISCED 3B ISCED 3C	Educación Secundaria Superior	Grammar schools de 4 años + Grados superiores de Grammr schools de 5 a 8 años (educación general), **Escuelas de FP secundaria** (incluyendo grados superiores de conservatorios)	**Centros de Secundari y/o FP** Bachillerato (ciclo de dos años: 16-18 años) o Formación Profesional	**Educación Secundaria** (3 cursos): 16-19 años Educacion Secundaria General (Escuelas de Educacion Secundaria Superior) or FP Secundaria (**Instituciones de FP**).	**Senior High School:** 1º – 3º curso: 15-18 años	**Educación Secundaria:** 10º a 12º curso: 15-18 años

Part 1: Presentation



3

BASIS OF THE PROPOSED CURRICULUM

Cultural heritage, history and identity

Competences through heritage

Cultural heritage concept considered

One further step

3 BASIS OF THE PROPOSED CURRICULUM.

CULTURAL HERITAGE, HISTORY and IDENTITY

The understanding of cultural heritage must be linked to the study of history. The knowledge of the past is essential to understand the societies of the present, based in turn on the construction of the future. The cultural legacy contributes to offer a global vision of Europe and promotes the development of values that will induce schoolchildren to adopt an ethical and committed attitude in a plural and solidary society. **It will also help them to understand that the European reality in which they live and their cultural heritage are shaped by the cultural diversity that Europe treasure, thus contributing to the consolidation of the common European feeling.**

Although the achievement of a European identity is a complicated challenge, it is clear that culture plays a fundamental role as an engine for generating belongings, always bearing in mind that **the cultural diversity of our continent** must be **an important value, the essential identity feature and the true European heritage.**

Of course, thinking about identity means working with an identity under construction, in constant reformulation. Therefore, European identity can only be open, flexible and dynamic, as well as being inclusive and compatible with pre-existing identities. This Curriculum will try to help understand the possibility of **feeling part of the cultural heritage at several levels (regional, national, European) at the same time.**

The practice of active European citizenship and a more democratic framework is also essential in the identity construction of the European project. There is nothing that generates more feeling of belonging and commitment than feeling part of something.

COMPETENCES THROUGH HERITAGE

The disciplines related to cultural heritage not only serve for the knowledge of the different patrimonial aspects, but also to transmit values that will allow the students to better understand the world in which they live and to train as active, open and responsible citizens, cultural and ethically speaking; among them, fundamental values such as **solidarity, respect for other cultures, tolerance, freedom, practice of democratic ideas,** deserve special attention.

Any fact that occurs in the school environment has a cultural dimension that should serve to form **attitudes, values, skills and knowledge** to exercise active citizenship in social and cultural life with a critical and responsible vision.

The approach to the artistic manifestations will be also necessary to signify the creative effort of the human being through time and, consequently, to value the richness of cultural heritage.

In addition to the aspects already mentioned, the study of European cultural heritage allows a remarkable development of the **basic competences** necessary for the learning process and personal development.

CULTURAL HERITAGE CONCEPT CONSIDERED

We are based on the notion of cultural heritage, encompassing both material goods and intangible elements that can be considered as a basis for the European community identity.

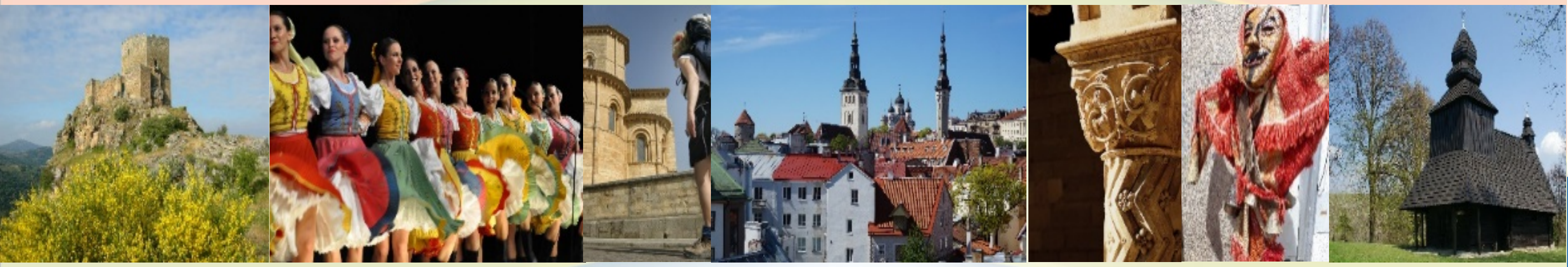
We propose a Curriculum with a greater presence of what is usually included, of the traditional cultural, ethnographic and immaterial aspects, as fundamental values that contribute to our patrimonial wealth. Apart from incorporating the notion of cultural heritage understood as monuments (architectural, sculpture and painting works, monumental elements or structures of an archaeological nature, inscriptions, caves and groups of elements), the sets (groups of buildings, isolated or assembled with special value for its architecture, unity and integration in the landscape) and places (including archaeological sites), will also be considered the whole set of traditions, knowledge, customs and festivals, that is to say all the material and immaterial heritage that has a special European value from a historical, artistic, aesthetic, ethnological or anthropological point of view.

ONE FURTHER STEP

The Curriculum proposed will also try to be a useful tool for both formal and non-formal education, promoting communication between both scenarios and not only that, but also establishing connections between education **and conservation, management and use of heritage** through activities that

> - promote the creation of common learning links between educational centres, heritage managers, companies and social agents.
>
> - encourage the student to carry out an ethical and critical intervention in the conservation, use and enjoyment of cultural heritage and value the importance of cultural heritage as a resource for a sustainable and quality tourism activity, which can contribute to the development of both urban and rural areas of Europe.

Part 1: Presentation



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GENERAL STRUCTURE OF THE CURRICULUM

4 GENERAL STRUCTURE OF THE CURRICULUM.

Through the Curriculum we try to address the cultural aspects of the **common European heritage but bearing in mind that cultural diversity is the true heritage wealth of the European Union.**

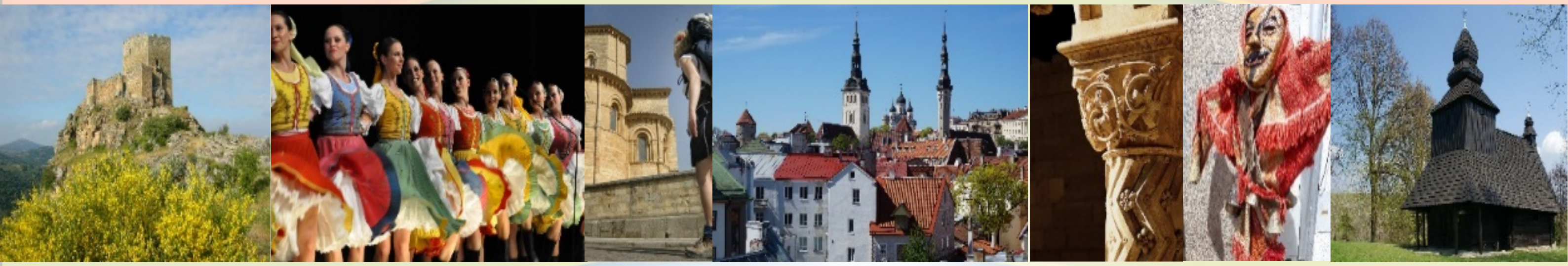
The cultural heritage of the European Union is a rich and diversified mosaic of cultural and creative expressions that have been transmitted to us by previous European generations and that we must pass on to future generations.

As the European cultural diversity is so wide and it would be impossible in our project to collect each and every one of the cultural manifestations and concrete heritage aspects that exist throughout the European territory, the project has tried to pick up the idea of Diversity seeking a balance between the "common" historical and patrimonial elements and the cultural specificities of the different European areas, choosing examples from the countries participating in the project but including elements from countries that are not part of the Strategic Partnership of the project, especially representative of European heritage.

It is proposed to organize the contents in several blocks and modules with the following structure:

BLOCK I	EUROPEAN CULTURAL HERITAGE
Module 1	INTRODUCTION TO EUROPEAN CULTURAL HERITAGE. CONCEPT. POLICIES
BLOCK II	EUROPEAN HISTORICAL CULTURAL HERITAGE
Module 2	PREHISTORY
Module 3	ANTIQUIITY
Module 4	MIDDLE AGES
Module 5	MODERN AGE
Module 6	CONTEMPORARY AGE
Module 7	EUROPEAN EMBLEMATIC CITIES
BLOCK III	EUROPEAN ETHNOGRAPHIC HERITAGE (MATERIAL AND INMATERIAL)
Module 8	TRADITIONAL ARCHITECTURE
Module 9	ETHNOGRAPHIC HERITAGE, TRADITIONS AND POPULAR KNOWLEDGE
BLOCK IV	MANAGEMENTT AND CONSERVATION OF THE CULTURAL HERITAGE
Module 10	HERITAGE CONSERVATION. USES AND ENJOYMENT

Part 1: Presentation



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OBJETIVES and CURRICULAR ELEMENTS

Competences

Contents

Teaching-learning techniques or activities

Evaluation standards

5 OBJETIVES AND CURRICULAR ELEMENTS.

For the present curricular development on European Cultural Heritage, **the objectives and general competences of the Primary and Secondary stages** have been taken into account, trying to contribute to their achievement through the contents and the curricular development on European cultural heritage.

The aim is to apply the contents related to Cultural Heritage in an integrated manner in order to generate increasingly structured ideas that allow an interpretation of reality in an increasingly complex way as the Primary and Secondary stages advance, and the different levels within these.

Although it is intended to encourage a transversal approach of heritage in school programs, this Curriculum contributes not only to the objectives of the areas that mainly address aspects related to cultural heritage (it depends on the countries, but in general Social Sciences, Geography and History) but also to those of other subjects such as Language and Literature, Art Education, Art and Culture, Latin, Classical Culture, Music or Plastic, Visual and Audiovisual Education, Religious Studies, Domestic Economy among others and according to countries *.

SPAIN

Primary: Social Sciences / Secondary: Geography and History.
Having less presence in other subjects but as well: Artistic Education (Plastic and Musical) in Primary or Literature, Latin, Classical Culture, Plastic, visual and audiovisual education in Secondary.

SLOVAKIA

Primary: Local History /lower Secondary: History (lees in Geography but this subject includes contents about UNESCOO World Heritage Sites) and Art and Culture (where they include subjects like Cultural Tradition, Cultural Identity, Cultural Consciousness, etc.)

GREECE

Primary: Religious Studies, History, Art and Social and Political Education
Lower Secondary: Religious Studies, Household Economy (a vision of the Greek tradition and popular folklore and traditions), History, Art and Cultural Activities and Social and Political Education.

ESTONIA

Cultural heritage topics are included in the different basic subjects.

PORTUGAL

Primary: Geography and History of Portugal (in the 1 and 2 cycle) and in the 3 cycle History (although also some aspects related to cultural diversity in Geography).
Secondary: Mainly History.

* ***Subjects that mainly include contents related to Cultural Heritage in the official Curriculum of the different countries of the project***

A joint general approach of contents and competences is made for Primary and Secondary that we consider is easily applicable to both stages, so that in a second level of programming the teachers-educators themselves select and adapt the Curriculum not only to the stage concrete but also to a certain cycle or level within each of them.

To facilitate this task, a differentiated proposal of activities or techniques for Primary and Secondary is made, through which it would be possible to achieve the objectives and competences pursued, although logically at a different level of deepness or complexity

COMPETENCES

Although the specific competences pursued in each of the modules will be detailed, we will give special importance to the following competences:

1.- **SOCIAL AND CIVIC COMPETENCES**:
Development of a critical attitude; learn to respect and live together, recognizing their own culture as an element of identity and appreciating diversity as a cultural richness and collective heritage; encourage students to understand that we are part of a changing and plural society in which the appreciation and respect of other cultures should be central axes of coexistence, while reinforcing their own identity from the knowledge of customs and their own idiosyncrasies.

2.- CONSCIOUSNESS AND CULTURAL EXPRESSIONS:
Knowledge of the cultural manifestations of different areas (regional, state and European), fostering an attitude of openness, respect and criticism towards the diversity of artistic and cultural expressions. Promotion of their own aesthetic and creative capacity and encouragement of their interest to participate in cultural life and to contribute to the conservation of historical, cultural and artistic heritage.

3.- TRANSVERSAL or BASIC COMPETENCES that will also be contributed to:

> Linguistic and creative competence.
> Ability to learn to learn.
> Ability to investigate, relate, explore and compare.
> Ability to adapt to new situations.
> Capacity for initiative, leadership and entrepreneurial spirit.
> Motivation for quality and effort.
> Capacity for ethical commitment.
> Capacity for processing and management of information.
> Ability to solve problems and conflicts.
> Skill for cooperation and teamwork.
> Ability to work in an international context.
> Ability for interpersonal relationships.
> Capacity for analysis and synthesis.
> Critical reasoning ability.
> Ability to manage information through new technologies

CONTENTS

In the curricular development the conceptual, attitudinal, procedural and emotional contents for each one of the modules of the curriculum are detailed.

- CONCEPTUAL CONTENTS (knowledge)
- ATTITUDINAL CONTENTS (attitudes, values,...)
- PROCEDIMENTAL (skills, abilities, procedures,...)
- EMOTIONS AND FEELINGS

Emotions and feelings have been highlighted as important contents, which seek to enhance themselves positively through cultural heritage activities

TEACHING-LEARNING TECHNIQUES OR ACTIVITIES

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

It is a didactic model based on an interaction framework focused on the **relationship between cultural goods and people:** knowledge, understanding, care, enjoyment, transmission, ownership, belonging, identity.

The methodology that tries to stimulate the Curriculum created by this project is based on a series of **GENERAL PRINCIPLES**, which we summarize below:

1. **Active and participative teaching based on experiences**, which facilitates the interest and future commitment of the students.
2. **Direct contact with the heritage** as a main teaching resource, through the multisensory approach and self-discovery. Excursions and visits become a fundamental resource.
3. **Favour the prominence of the students and the interaction and collaboration between them** through different techniques such as: the development of autonomous and group projects, learning based on projects and problems, dialogue, exposure and exchange oral and written learning acquired. **"Peer learning methodology"** responds clearly to this principle.

4 Stimulate the **interest and habit of oral expression and communication**, as a basis for **intercultural and intergenerational exchange**.

5 Stimulate **reflection and critical thinking** not only about the topics but also about the learning process itself.

6 Stimulate **creativity, entrepreneurship and effort** as common elements.

7 Develop observation, analysis, interpretation, research, creative ability, understanding and expression, critical sense, ability to solve problems and apply the knowledge acquired in a variety of contexts, inside and outside the classroom.

8 Stimulate awareness by introducing resources that **promote pleasant sensations and emotions** that help empathize with shared heritage, all of which contribute to creating feelings of common identity.

9 Incorporate the use of **new media and information and communication technologies (ICTs),** which is also especially interesting to promote **knowledge and exchange on cultural heritage between different European countries.**

10 Introduce the playful component and the resources of the heritage interpretation, contributes **to facilitate pleasant, fun and relaxed experiences** that can have excellent educational results.

Within each of the Curriculum modules a suggestion of techniques or activities is included, combining traditional techniques with innovation proposals that generate learning environments which enrich the educational process, taking into account, in addition, the possibilities offered by ICTs.

“Peer learning method” or “Peer-to-peer tutoring” is a type of collaborative didactic technique that allows the student to become an active part of the learning process, so we suggest that whenever possible, some of the proposed activities are developed from the approach of this method of teaching-learning; for this, the other intellectual product resulting from this project (IO1) can be consulted, focused on trying to make known and facilitate the application of this method by educators.

We include some techniques or activities, different for Primary and Secondary (although some are included in both levels) as simple suggestions, being able to develop all or only some of them; in the order proposed or in which the group requires or even adapting them to other specific aspects if the teacher so wishes.

Although the activities proposed in the curriculum for primary and secondary are mostly different, there is a similarity in the progression of both proposals, so that teachers can rely on some resource from the other level, as long as they consider it interesting.

In this curricular proposal we suggest activities following a logical order so that the students progressively deepen in the content treated, facilitating the acquisition of competences and the effectiveness of learning:

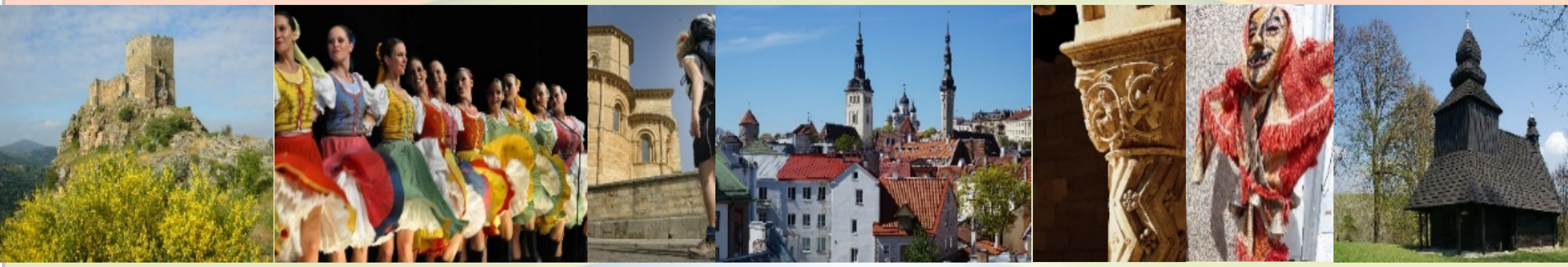
1. **APPROACH:** Motivation - Sensitization
2. **KNOWLEDGE:** Research - Analysis - Reflection and Criticism
3. **GLOBALIZATION:** Comunication/Dissemination - Commitment – Action/Intervention

In this scheme, teachers must be involved in order not to make a linear progression of learning, returning to previous issues if they consider it appropriate and introducing more or less complex relationships, depending on the characteristics and the age of the students.

EVALUATION STANDARDS

Some evaluation standards are proposed, based on the participation and response of the student to the situations and they will be made measurable in terms of evaluation criteria so that the students know them. Different evaluation instruments will be used, often taking as reference the initial evaluation, which allows the student to know the degree of achievement of their progress.

Part 2: Development



Block I

EUROPEAN CULTURAL HERITAGE

Module 1: Introduction to European Cultural Heritage.

BLOCK I EUROPEAN CULTURAL HERITAGE

MODULE 1 INTRODUCTION TO EUROPEAN CULTURAL HERITAGE

1.1. INTRODUCTION

Through this Curriculum we intend to deepen our knowledge of the European cultural heritage, for which reason we consider it is important to include an initial module in which we introduce some general notions about the European Union and, above all, about the concept of cultural heritage as a common value and fundamental element of European identity. It is precisely one of the innovations that LIVING HERITAGE project intends to contribute due to the fact that these contents are hardly present in the official Curricula of the different countries.

Europe is a great mosaic culturally speaking, although with common elements, and it is precisely the diversity of cultures one of its great values, an element that brings a special richness to European cultural heritage.

European identity is a complex issue but it must be based on cultural diversity even more than on the common heritage and obviously the culture plays a fundamental role in order to understand and increase collective feelings.

1.2. OBJETIVES

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

NOTE: These objectives are especially important so they are transversals and will be present throughout all the modules of this Curriculum, besides in this first block).

1.3. CURRICULAR ELEMENTS

1.3.1. COMPETENCES

- Understanding of the European Union concept.
- Understanding of the concept of European cultural heritage.
- Feeling of community and common cultural identity in Europe.
- Civic, democratic values, solidarity and active participation in the European project.
- Appreciate the diversity and richness of the European cultural heritage.
- Ability to share and build knowledge through the oral exchange of ideas by participating in oral presentations, debates and spontaneous conversations
- Basic competences: linguistic competence (use of the language to acquire knowledge and express ideas, opinions and own feelings), learn to learn, investigate, discuss, link ideas, etc.

1.3.2. CONTENTS

- **Conceptual contents**
  - Europe is diverse and dynamic:
    - Introduction to Europe and the European Union formation.
    - A mosaic of cultural expressions and identities that can also constitute a common European identity.
  - Concept of European cultural heritage: common elements and differentiators.
  - Understanding of the different types and levels within the cultural heritage.
  - European policies for the enhancement of European heritage.
- **Attitudinal contents**
  - Appreciation of the European cultural heritage.
  - Attitude of respect and solidarity towards the diversity of European languages and cultures.
  - Curiosity to know the cultural heritage of other countries and the diversity of European cultural heritage.
  - Predisposition to active participation in the European project.
  - Attitude of respect and collaboration with classmates, in debates and group work.
- **Procedural contents**
  - Search, analysis and exchange of information.
  - Dialogue as a means of collaboration among students.
  - Reflection on one's cultural identity.
- **Emotions and feelings**
  - Enjoy group work and artistic expression and creativity.
  - Pride of own feelings of identity.
  - Empathy and interest in knowing and creating relationships of belonging to the European collective.
  - Emotion when they listen to the European anthem and know its meaning.

1.3.3. METHODOLOGICAL TECHNIQUES OR TEACHING-LEARNING ACTIVITIES

PRIMARY:

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

- **Creative or plastic activity** on the map and/or the flag of the European Union.

- **Brainstorm** about examples of cultural heritage that students know at the **local-regional, national and European levels.**

- **Research in groups** to gather information on **different European heritage elements** (especially emblematic examples, which have emerged in the previous activity, are considered interesting because they have been mentioned by the students in the brainstorming or because the teachers consider that it is important to know them).

- **Expression activity**: make some type of presentation on computer support, on paper (murals) or in the format chosen by each group about the patrimonial element on which they have investigated.

- **"Heritage networks".** Activity to contact through email with schools of other European countries proposing them a survey for students of the same level about the elements of the heritage of our country that they know and examples of their own heritage from their countries that they consider it would be interesting for us to know. These schools can seek others from different countries to which they propose the same initiative, creating in this way a heritage network, as wide as possible.

SECUNDARY:

- "**Do we have an anthem?"** Find out what is the anthem of the European Union, what famous symphony is based and the values it represents to later listen to it together and discuss about what it represents, empowering students to express opinions and feelings.

- **"The European Union".** Research on the origin and formation of the European Union.

- **"Debate: Europe united in diversity".** Reflection on why the motto of the European Union is *"United in diversity"* and debate on the opinion for or against this motto.

- **Brainstorming** on the elements of European cultural heritage that students know, **classifying them later according to the different types of heritage** (material-movable or immovable-, immaterial).

- **"Heritage networks".** Activity to contact through email with schools of other European countries proposing them a survey for students of the same level about the elements of the heritage of our country that they know and examples of their own heritage from their countries that they consider it would be interesting for us to know. These schools can seek others from different countries to which they propose the same initiative, creating in this way a heritage network, as wide as possible.

- **Working in groups** to gather information about different European heritage elements and exposure to other colleagues from other groups.

- **“Poster contest”.** Design of posters by groups **to promote the European cultural heritage**, with subsequent voting by the students (a voting system can be devised to choose the poster which could be the most colourful, the most effective in the message, the one that has been most worked, etc ... so that the positive aspects of each of them are valued).

1.3.4. EVALUATION (Evaluables standards)

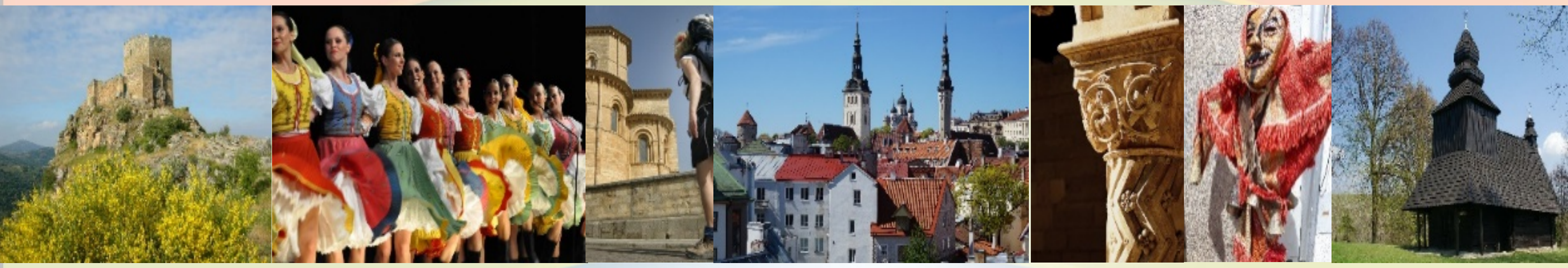
- Attitude and opinions expressed that show respect and sensitivity towards other cultures.

- Linguistic ability for expressing feelings and opinions and for debate

- Understanding of the concepts of the European Union and cultural heritage

- Shows empathy for creating relationships of belonging to the European collective.

Part 2: Development



Block II

HISTORICAL CULTURAL HERITAGE OF EUROPE

(Historic-Artistic and Archaeological)

Module 2: Prehistory.

Module 3: Antiquity

Module 4: Middle ages

Module 5: Modern age

Module 6: Contemporary age

Module 7: European emblematic cities

2.1. INTRODUCTION

MODULE 2 PREHISTORY

The prehistoric period begins in Europe with the appearance of the first known humans, representatives of the genus *Homo*, who came from Africa and probably evolved in Europe independently.

The Rock Art and the Prehistory of Europe are significant as a collective memory of a common origin and ancestors of a first current of European civilization. The first artistic expressions developed by men in caves, rocky outcrops and megalithic structures, constitute a formidable **cultural and historical reference common to the current peoples of Europe, and the tangible evidence that the European peoples of Prehistory constituted a cultural, social and spiritual unit.**

The prehistoric archaeological remains of Europe, declared a good part as World Heritage by UNESCO, also represent a good part of the prehistoric cave paintings of the World prehistory.

MODULE 3 ANCIENT or ANTIQUITY

During the first historical period, known as the Ancient Age or Antiquity, two distinct cultural areas in Europe would be clearly distinguished: while in the southeast and south-west, favoured by better environmental conditions, important civilizations developed (comparable to those of Egypt and the Middle East), a good part of central and northern Europe continued a slower trajectory with semi-nomadic societies, similar to those of the Age of Metals, so we can say that in the Scandinavian areas prehistory lasted practically until the beginning of the Middle Ages.

Linguistic factors have a significant influence on cultural evolution, that is why we consider it very interesting to study the Indo-European languages that began to develop at the beginning of the Ancient Age, as one of the foundations of European culture and the origin of the current linguistic diversity.

The most favourable conditions in the south of Europe and the agility of the maritime communication favoured the development of the Greek and Roman civilizations in the Mediterranean basin. While the Greek civilization did not form a single great empire, after the Roman Empire there was a powerful centralized state whose influence extended from North Africa to Central Europe and from East to West, which produced an important process of convergence cultural, but also the "destruction" of many pre-existing cultures in the dominated territories.

The Greco-Roman cultural heritage is considered by some historians as the origin of Western civilization. From the point of view of the European cultural heritage, classical art and culture are very important, also claimed later in different historical moments.

MODULE 4 MIDDLE AGES

This stage between the Ancient Age and the Modern Age (for that reason called Middle Age) for some historians is a stage of backward movement and certain cultural and social stagnation. However, this long period has left in Europe a very important patrimonial legacy starring Romanesque and Gothic art, with numerous examples of churches, monasteries, cathedrals but also castles, walled enclosures and other important representations of medieval times in many towns and cities, throughout the European territory.

Also in Europe during the Middle Ages there was a period of social and cultural convergence much stronger than in other continents, partly driven by the process of Christianization of central and northern Europe. Although politically Europe was divided, the existence of great empires like the Merovingian Empire, the Holy Roman Empire or the Byzantine Empire favoured the process of cultural uniformity.

Some historians point to the Carolingian stage as a starting point of the consciousness of European unity, leaving us the legacy of the word "Europe" as an idea of a level of civilization and values that had to be defended.

MODULE 5 MODERN AGE

Throughout the fifteenth century, the gradual transition to the Modern Age took place in Europe, a period characterized from the political point of view by the formation of large centralized states and the strengthening of European national monarchies. It is a stage of great economic, scientific, social and religious changes that extends until the 18th century.

From the cultural point of view, the Renaissance that arises in Italy around 1400, brings with it a great cultural transformation under a new perspective (humanism) and trying to recover classical knowledge and Greco-Roman culture. In addition to religious art, new genres and themes will appear, such as portraits, the nude, the landscape or mythological paintings, and begin to be built apart from churches, palaces, town halls, universities, etc. Artists begin to be valued for their intellectual dimension and art is no longer valued only for its usefulness, but beauty is sought in it.

At the beginning of the 17th century, the Italian Baroque conquered Central Europe through the traditional exchange currents between northern Italy and the rich German, Austrian and Czech cities, as the new art responded to the tastes of the urban aristocracy and the needs of the Counter-Reformation. In the Netherlands, painting experienced exceptional splendor during the 17th century.

MODULE 6 CONTEMPORARY AGE

The Contemporary Age is the historical period that began at the end of the 18th century and reaches today; normally it is considered to have started with the French Revolution, after which the first Declaration of Human Rights is produced, laying the foundations to establish that all citizens are equal in rights and freedoms.

That is, the contemporary era is a period of just over two centuries but in which there have been huge changes in the economy, society, technology and even more political and ideological transformations, with the consequent very important changes in the political map, European and global; a period in which there have also been the two world wars after which precisely the desire for a peaceful, prosperous and united Europe arose that inspired the project of the European Union, supranational integration that has not been reproduced successfully in other areas of the world.

In the current world of the 21st century, the traditional governing forces witness the double challenge posed by both the tendency towards globalization and the emergence or resurgence of all types of identities, personal or individual, collective or group.

Science and culture have undergone an extraordinary development in this most recent historical period, opening contemporary art and literature to an ever wider public and market, and also being affected by the impact of the new mass media (both the written and the audio-visual media).

MODULE 7 EMBLEMATIC EUROPEAN CITIES

The most important European cities gather a representation of all the historical epochs and artistic styles, with lots of examples from every period and including important Museums. Besides the biggest capitals represent the European multiculturalism.

That is the reason why we have considered interesting to include a specific module about these.

2.2. OBJETIVES

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

2.3. CURRICULAR ELEMENTS

2.3.1. COMPETENCES

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

2.3.2. CONCEPTS

- **Conceptual contents**

  Knowledge and contact, among others, with:

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

MODULE 2 PREHISTORY	Prehistoric archaeological sites Cave art: Caves North of Spain (Altamira, Tito Bustillo). Palaeolithic art of Vale do Côa, Vila Nova de Foz Côa, and Siega Verde (Portugal, Spain). European Cultural Itinerary "Prehistoric Rock Art Trails". Megalithic monuments… Archaeological site of Poliochne (Lemnos-Greece). Stonehenge (UK) Sardinia (Italy), Malta or Carnac (France). Other remains of settlements: Lammasmägi Hill and Pulli (Estonia)
MODULE 3 ANTIQUITY or ANCIENT	Pre-Roman culture. Pre and Indo-European peoples (Greek, Celtic, Germanic, Baltic, Slavic, Italic, Paleo-Balkan, ...) Ancient hill fort of Rõuge (Estonia) Classical Greco- Roman Culture: -The Greek cultural legacy Acropolis of Athens, archaeological sites of Delphi, Olympia, Mycenae, etc (GREECE) -The Roman cultural legacy: thermal baths, aqueducts, theatres, bridges, roman roads,… Ruins and remains of Pompeii and Rome (Italy). Roman Villas - La Olmeda (Spain)
MODULE 4 MIDDLE AGES	Medieval art and culture. Romanesque art (Palencia-Spain) Medieval cities and towns. Tallinn (Estonia), Edinburgh (UK), Bruges (Belgium), Ávila-Toledo (Spain). Camino de Santiago (Spain). Castles. Spis Castle and Spisska Kapitula (Slovakia). Samo Empire and Great Moravia Heritage (Slovakia). Bishop Stronghold in Vastseliina (Estonia) Monasteries. Universities…. Gothic cathedrals. León and Burgos (Spain); Notre Dame (France). Patrimony Visigothic period San Juan Baños Church (Spain) and San Frutuoso Chapel (Portugal) Al-Andalus Heritage The Alhambra of Granada, the Mosque of Cordoba (Spain)
MODULE 5 MODERN AGE	Renaissance Firenze (Italy). Castles of Loire Valley (France). Manuelin style Jeronimos Monastery (Lisbon, Portugal) Baroque Bratislava (Slovakia) Vienna (Austria). Illustration. Literature Golden Age of Spain. The Quixote. Shakespeare. Music Beethoven. Mozart. Verdi. Museums, sites, palaces and monuments of Modern Age Kadriorg Palace (Tallinn, Estonia) and Palmse Manor (Estonia).
MODULE 6 CONTEMPORARY AGE	Artistic, historical and cultural heritage of the XIX, XX and XXI centuries. Architecture of iron. Eiffel Tower of Paris (France). Romanticism. Impressionism. Avant-garde of the twentieth century. Modernism. Art Nouveau, Art Deco, etc. Cultural influences and tendencies in contemporary art (music, architecture, design, multimedia). Museums of Contemporary Art. Historic sites. Cemeteries of the world wars, Auschwitz concentration camp, Berlin wall...
MODULE 7 EUROPEAN CITIES	European emblematic cities *(for including an architectural, artistic and historic mosaic, having important Museums and representing European multiculturalism):* Paris (France), Vienna (Austria), Brussels (Belgium), Prague (Czech Republic), Seville, Madrid (Spain), Lisbon, Oporto (Portugal), London (UK), Bratislava (Slovakia), Athens (Greece), Rome (Italy), Berlin (Germany), Tallinn (Estonia), Budapest (Hungary), The most important European Museums European World Heritage Cities

- **Attitudinal contents**
  - Recognition, respect and enjoyment of the archaeological and historical-artistic heritage of any epoch of history.
  - Assessment of the importance of the European heritage.
  - Positive attitude towards the conservation and dissemination of Europe's historical heritage.
  - Curiosity around the artistic and cultural expressions of other eras.
  - Interest in our ancestors, their way of life and their beliefs through their archaeological remains.
  - Capacity for collaboration and interaction among students through group work and dialogue.
  - Creative attitude, reflective, critical, enterprising, etc.
  - Maintain an attitude of respect with colleagues and guides during visits and outings.
  - Respect, interest and consideration towards the opinions of others.
- **Procedural contents**
  - Search, collection, analysis and exchange of information. Relation, synthesis and criticism.
  - Use of new technologies.
  - Work in groups and peer methodology.
  - Creative expressions and artistic representations.
  - Interviews and oral presentations.
  - Dissemination and intervention campaigns.
- **Emotions and feelings**
  - Enjoy artistic and creative activities.
  - Sensibility and emotion towards art and heritage.
  - Satisfaction for the achievements of teamwork.
  - Sensitivity for intergenerational exchange.
  - Satisfaction in supporting and transmitting knowledge to other colleagues.

2.3.3. METHODOLOGICAL TECHNIQUES OR TEACHING-LEARNING ACTIVITIES

MODULE 2 PREHISTORY

PRIMARY:

- **"Let's be prehistoric artists".** Artistic or plastic activity to make reproductions of rock art (for example cave paintings such as Altamira, Tito Bustillo, etc.), using simple tools, similar to those used in Prehistory. It is an activity of approaching these cultural expressions and some of the most emblematic remains of Europe. It will seek to enhance information and reflection on the meaning of these artistic expressions.

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

SECONDARY:

- **Collage "Prehistoric treasures in Europe"**. Elaboration of a montage that includes a map of Europe in which the main archaeological sites and remains of Prehistory are located with the typology and dating of the periods to which they correspond.
- **"Upload it to social networks!"** Share through social networks any of the previous works (through photos, videos, comments,... on the results of the activities). It can be done in English to share it in an international context, with people from the rest of Europe.
- **Visit to an archaeological site, prehistoric remain** or specific interpretation centre on prehistoric artistic manifestations (cave paintings or other remains of Paleolithic art). If it is not possible you can do some research or virtual visit on the internet.
- **"Ideas contest"** on how to improve the conservation of the site, museum or centre that the students have visited.

MODULE 3 ANTIQUITY

PRIMARY:

- **"Olympic Games"** Organize a day of Olympic games in the school setting and organizing different games as a form of contact with Greek culture.
- **"A day at the Theatre".** Activity to introduce the importance of this genre created by the Greeks, for which attending the theatre was one of the great events (there were only ten days of theatre per year and each performance was represented only once). It is proposed to try several short theatre plays, inspired by Greek comedies and also create masks and typical comic characterization to create a fun atmosphere. A theatre day at the school can be organized to represent the works for the rest of the students of the centre remembering what it meant in the ancient Greek (people went to the theatre at sunrise and spent all day there, witnessing three tragedies or three comedy followed by a farce).

- **Artistic or plastic activity** to make known some important artistic manifestations of classical culture. For example: Acropolis of Athens, Oracle of Delphi, Olympia, Mycenae, etc. of Greek culture or other examples of the Roman culture.
- **"Are there Roman legacy in my environment?"** Brainstorming to see what legacy of the Roman era is close to you (in your town, region, country or Europe) to organize a work of making murals on the different types of legacy, buildings or engineering works inherited from Roman age that are distributed by an important part of the European territory.
- **Visit a Roman rest or site** of this epoch (thermal baths, villas, causeways, aqueducts, theatres, cities...) that is nearby, in the city or in the region if possible. If you can't do it, it could be interesting replace it with some research or virtual visit on the internet. The comparison with our current life and culture will be fostered in some way (through a support worksheet, for example).
- **"Let's be managers".** Activity on the management and conservation of the space or site they have visited. They will be asked to find out who it depends on and how it is carried out, what people work in care and conservation, asking students to propose ideas to improve that use and conservation.
- **"Express yourselves!".** It will be proposed to carry out, by groups, one or several activities of expression of the knowledge through the previous activities, being able to be free expression or through certain forms proposed (murals, models, presentations, magazines, catalogues, theatrical performances ...).

SECONDARY:

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

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

- **Map of Roman roads** that crossed the region and the country and some of the most important that crossed the rest of the Roman Empire in Europe.
- “**Roman cities” Research on the main Roman cities** of your country and of Europe. If it is possible to organize a visit to any of the nearest ones or if not some Roman remains or sites of this era that are nearby (Roman villas, thermal baths, gold mines, etc.).
- **"Sharing the Roman legacy**". Activity to contact through Internet with educational centres of other countries to make known to students of approximately the same level the most important Roman remains of the country on which they have worked (through a brief presentation in English) and inviting them to do something similar to share equally. You can choose several countries and cities with an important heritage of Roman origin to try to contact through email with some of their schools.
- **"Role-play".** Propose a role-play of a debate to decide about a motorway project whose route runs very close to a Roman archaeological site or another town of the Ancient Age (which the teacher determines to be more interesting in the area). Students will be assigned different roles of representatives of groups that may be for or against the project, for example: cultural administration, promoter administration, environmental management, construction companies, heritage defence associations, representatives of neighbours, the people, nearby cities, archaeologists, art experts, etc. It is about seeing the different points of view of a possible problem, assessing advantages and disadvantages in order to reach a joint decision.

MODULE 4 MIDDLE AGES

PRIMARY:

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

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

SECONDARY:

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

  It can be complemented by proposing that same activity to be carried out in other European countries, nominating heritage of their countries and finally sharing results.
- Design an **informative campaign** of the proposals. It is interesting to disseminate the proposals through brochures, posters, etc. that can even be sent to the administrations responsible for heritage.

MODULE 5 MODERN AGE

PRIMARY:

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

SECONDARY:

- **"Cinema".** Watching a film set in Florence, as a way to introduce the rich heritage of the emblematic city of the Renaissance. Some possible titles are: *A Room with a View,* James Ivory, 1985; *The Portrait of a Lady,* Jane Campion, 1996; *Tea with Mussolini,* 1999; *Up at the Villa*, Philip Haas, 2000; Another option is the documentary *Firenze e gli Uffizi* (Luca Viotto, 2015), dedicated to the most representative museum in Florence that houses works by Giotto, Michelangelo, Da Vinci, Raphael, Titian, Caravaggio.
- Debate on the **"Importance of patronage"** with a previous time of research on the patrons in the Renaissance period and at other periods, to be able to form an opinion.
- **Visit to a gallery or an important museum** that gathers outstanding works. Previously study some of the important paintings or sculptures that can be seen in the museum (through previous research by groups). Finding out which correspond to artists from other European countries and reflecting on the exchange of artists and paintings across Europe and the artistic influences of some regions in others.

- **"My holidays and art".** Do a review of family holiday albums, school trips or study trips and select some trips that have allowed them to enjoy a monument or museum corresponding to the Modern Age. Make posters with photos and comments to make him known to his school colleagues organizing a collective exhibition with the works.
- **"Travel Guide".** Choose a city in your country with important heritage of the Modern Era (Renaissance, Baroque, etc.) to make a travel guide with information, images, maps, etc. of the most interesting visits to make to know its historical-artistic heritage. It is interesting to share this activity and its results with secondary schools from other European countries through the internet or social media, encouraging in this way to know the heritage of other countries, to disseminate that of their own country, to look for similarities and differences, in brief, to feel part of the European collective heritage and identity.
- **"A new life to the heritage".** Find out if there is an old palace or another type of building that is in disuse or even in a state of neglect (preferably in your town or region). If it is possible to organize an outing to know it in situ and if not through the information that can be gathered after the investigation. Then work on improvement proposals and new uses for their recovery and conservation.
- **Sharing experiences.** Design informative materials to publicize the proposals raised in the previous activity in the region or outside (it can be done in English to make it known to schools in other countries of EU and encourage them to carry out a similar activity in their countries).

MODULE 6 CONTEMPORARY AGE

PRIMARY:

- **"From my window, from my neighbourhood".** Description of the landscape that each student sees from his window and on his way to the School looking for a building or monument highlighted by its historical-artistic value, its function, etc. Later, in class, the students will determinate the period, style, architect, etc. to which these monuments belong.
- **"The sculptures of my city".** Go out to the streets of towns and cities to inventory the sculptures in different neighbourhoods, trying to interpret what they represent and then to find out the author, the title and the meaning of the work.
- **"Visit to a contemporary art Museum of exhibition".** The observation and interpretation of sculptures, paintings and other artistic expressions of our time will allow to students to analyse the intention of the artist and express personal conclusions, emotions and feelings about the work, as well as discover new artistic media.
- **"Let's express ourselves".** It will be proposed to carry out, by groups, one or several activities of expression of the acquired knowledge in the previous activities, through free expressions or through certain forms proposed (collages, murals, models, presentations, magazines, catalogues, performances of theatre ...).

- **Research work on the origin and formation of the European Union** and the historical context.
- **"Creating networks".** Contact schools in other European countries to propose them to do the previous activities and share results, even if they look for other schools to establish a network as wide as possible.
- **"Anne Frank's diary".** Reading of the book "Anne *Frank's Diary" or watching the film "The boy with the striped pyjamas*", to help to know through the figures of the children, the events of the Second World War in Europe. Proposal of subsequent activities to reflect on values such as peace, tolerance, equality, identity, among many others involved in these works.

SECONDARY

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

MODULE 7 EMBLEMATIC EUROPEAN CITIES

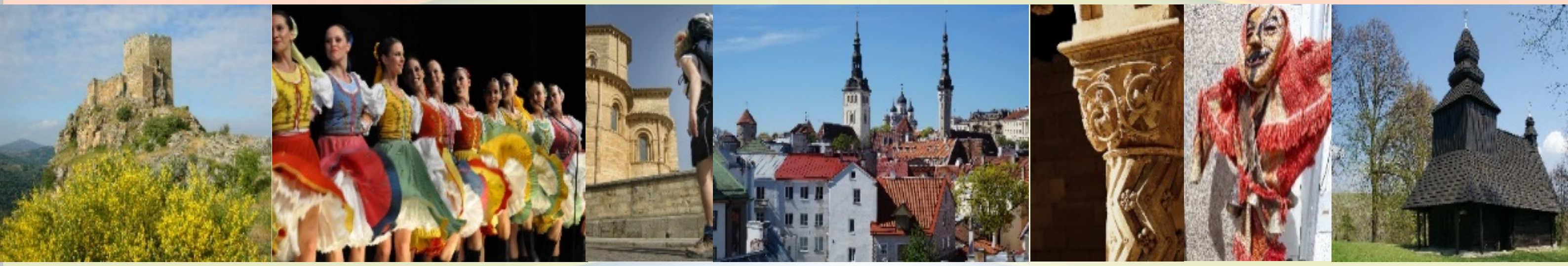
PRIMARY:

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

SECONDARY

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

Part 2: Development



Block III

EUROPEAN ETHNOGRAPHIC CULTURAL HERITAGE

(Material and Inmaterial)

Module 8: Tradicional architecture.

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

BLOCK III EUROPEAN ETHNOGRAPHIC CULTURAL HERITAGE (Material and Inmaterial)

3.1. INTRODUCTION

MODULE 8 TRADITIONAL ARCHITECTURE

The popular architecture or traditional form of construction is the reflection of a popular wisdom able to take advantage of the resources of the environment to adapt to their impositions in a logical and simple way. It is therefore closely related to the set of knowledge associated with life forms, the use of the environment, jobs, trades and traditional tools, ... constituting a cultural ensemble of enormous interest that we can't forget when talking about cultural heritage.

We must work to recognize in traditional architecture a unique heritage with features that contribute to defining regional identity, so the approach of young people to their values is crucial for their future preservation.

The constructions or popular buildings present common typological characteristics according to similar geographical areas, responding to the environmental characteristics and to the materials available in each geographical area, for which reason they are usually much more integrated in the environment and more sustainable.

MODULE 9 ETHNOGRAPHIC HERITAGE, TRADITIONAL KNOWLEDGE AND POPULAR CUSTOMS

In this great cultural mosaic that Europe is, the ethnographic and traditional cultural heritage of the different regions and peoples, both material and immaterial, contributes notably to European heritage wealth and identity, not only regionally or nationally but also to European identity, based on cultural diversity.

The customs and traditions conform the collective memory of the people and define their identity. They are part of the heritage inherited from previous generations, transmitted from one generation to another through an oral tradition that is disappearing. Therefore, it is essential to incorporate these contents into school education to ensure that this legacy reaches future generations.

It is interesting to take advantage of the new opportunities offered by globalization, digitalization and new technologies, as a form of knowledge and exchange between different countries and as a form of perpetuation of popular knowledge that is often based only on oral transmission.

3.2. OBJETIVES

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

3.3. CURRICULAR ELEMENTS

3.3.1. COMPETENCES

- Ability to appreciate the richness of the traditional ethnographic cultural heritage and the popular architecture of the different regions and countries of Europe, as part of the European cultural heritage.
- Sensitivity to any traditional folkloric or cultural manifestation.
- Ability to assess the importance of preserving constructions, tools and traditional objects as well as knowledge and techniques associated with popular knowledge as intangible heritage.
- Interest in getting involved in the transmission, recovery and conservation of heritage and traditional knowledge.
- Recognition of traditional culture as an element of identity.

- Ability for interpersonal relationships and to build knowledge through the verbal exchange of ideas by participating in oral presentations, interviews and spontaneous conversations, especially the exchange with people from other European countries and the intergenerational exchange with older people.
- Ability to express their own ideas and feelings from respect to other opinions, ideas or cultures.
- Capacity for ethical commitment.
- Basic competences: linguistic competence, learning to learn, investigate, relate, debate and others.

3.3.2. CONCEPTS

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

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

- **Attitudinal contents**
  - Attitude of appreciation towards the traditional cultural heritage.
  - Curiosity to know the popular knowledge, traditions, customs and traditional festivals of the region itself as well as other regions of Europe.
  - Respect for traditional popular architecture and curiosity to know other forms of traditional construction different from those of the region or country.
  - Solidarity towards the diversity of traditional languages and cultural expressions in Europe.
  - Predisposition to active participation in the conservation and recovery of this material and immaterial heritage.
  - Attitude of respect and collaboration with colleagues and with other people, especially those belonging to other generations and other countries from which they can learn a lot.
- **Procedural contents**
  - Collection, analysis and exchange of information. Interviews.
  - Dialogue as a means of collaboration among students and intercultural and intergenerational exchange.
  - Use of new technologies and social networks for the transmission of popular culture.
  - Work in groups and peer methodology.
  - Playful activities (dances, games, ..).
  - Artistic expressions. Representations and exhibitions.
- **Emotions and feelings**
  - Own pride and sense of identity.
  - Empathy and interest in creating relationships of collective belonging (regional, national, European).
  - Enjoy traditional folklore. Excitement when discovering and learning the traditional cultural manifestations.
  - Enjoy intercultural exchange.
  - Enjoy artistic and creative activities.
  - Sensitivity for intergenerational exchange.
  - Satisfaction in supporting and transmitting knowledge to other colleagues.

3.3.3. METHODOLOGICAL TECHNIQUES OR TEACHING-LEARNING ACTIVITIES

MODULE 8 TRADITIONAL ARCHITECTURE

PRIMARY:

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

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

SECONDARY

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

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

MODULE 9 ETHNOGRAPHIC HERITAGE, TRADITIONAL KNOWLEDGE AND POPULAR CUSTOMS

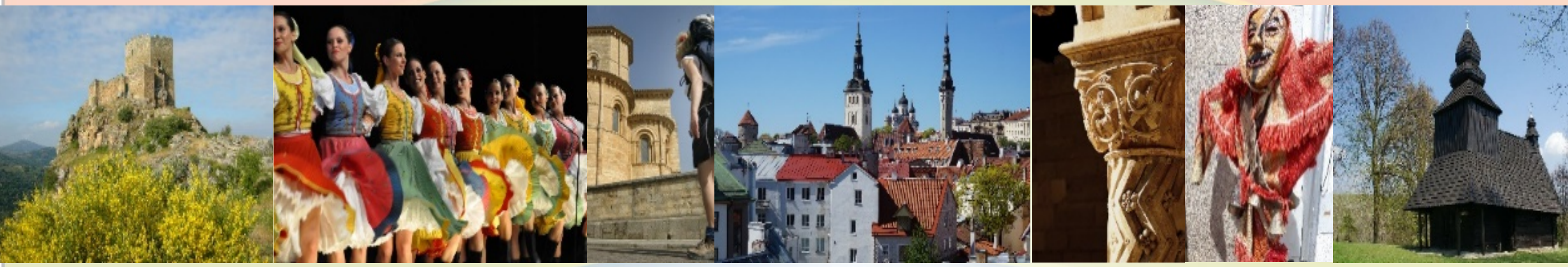
PRIMARY:

- **"Popular saying".** Collect traditional sayings known in their families. Analyse their meaning in the classroom by grouping them by topic. Many of them refer to traditional uses and trades, to the seasons and meteorology, traditional festivals, etc. so they can give rise to reflection on the changes in lifestyles and on the importance of preserving popular knowledge and customs.
- **"My own story".** Narrating his family autobiography by previously investigating his family origins (where his maternal and paternal families come from, what his grandparents used to do, how they lived, what were the typical foods, entertainments, parties, sayings used in family, etc.). Create a story by choosing a technique to tell it trying to integrate some of the questions found. Share and exchange these stories with children from other regions or European countries.
- **"Festival of traditional song".** Sing traditional songs from the region that grandparents or great-grandparents can teach them and even help them rehearse. Prepare a small repertoire to show in a residence for the elderly taking advantage of talking to them and families about the songs (when they sang, what memories they brought to them, how they learned them, etc.)
- "**Time to play".** Each territory has some traditional games and sports often unknown by young people. It is proposed to hold a workshop to find out the rules and materials necessary for some of them (again old people will have much to contribute), even to elaborate them when possible, to finally practice them in physical education classes, recreational moments, etc.
- **"Our festival, our culture".** Make a list of festivals and popular fairs in the region by doing a research group on some of them. You can recreate some representative object of these celebrations, associated with music, dances, clothing, typical food, etc.
- **"Handmade"**. Meeting with a craftsman who manufactures or makes one of those objects represented in the previous activity to see the process of elaboration and know all the knowledge associated with this craft process that is normally transmitted from generation to generation.
- **"Popular Culture Days".** Organize in the school a traditional cultural days or festivals in which to expose many of the works resulting from the activities and organize performances, exhibitions and games with popular knowledge worked on the program.

SECONDARY:

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

Part 2: Development



Block IV

MANAGETMENT AND CONSERVATION OF EUROPEAN CULTURAL HERITAGE

Module 10: Heritage preservation. Use and enjoyment.

4.1. INTRODUCTION

The European cultural heritage is a shared resource and a common good and, therefore, **caring for our heritage is also a common responsibility**. Besides it is a strategic resource for a sustainable Europe and the achievement of Europe's objectives in favour of smart, sustainable and inclusive growth (Europe 2020).

As recognized in the Council conclusions on the **participatory governance of cultural heritage**, there is increasing recognition, at European, national, regional and local levels, of the social dimension of cultural heritage and the importance of activating synergies among different stakeholders to conserve, develop cultural heritage and transmit it to future generations.

It is necessary to acquire skills to value and support heritage and cultural, artistic and creative works to ensure cultural heritage for future generations, taking advantage of the new opportunities offered by globalization, digitalization and new technologies, which are changing the way to create and use cultural heritage and access it.

4.2. OBJETIVES

- Understanding the European cultural heritage as a **shared resource and a common good** on which we also have the collective responsibility of care and conservation
- Know the concept of **participated governance.**
- Encourage the interest and involvement of students in the decision-making processes related to heritage
- Know the management and conservation of heritage policies and their different levels of governance (local, regional, national and European), reinforcing the links between them
- Understand the **social, cultural, symbolic, identity and economic value** of European cultural heritage

- Value the importance of cultural heritage as a resource for cultural, sustainable and quality tourism, which can contribute to the development of both urban and rural areas of Europe
- Favour the necessary competences so that the student can carry out an ethical and critical intervention in the conservation, use and enjoyment of the cultural patrimony
- Reinforce communication, participation and European identity through heritage.
- Analyze some manifestations of human intervention in the environment, assessing them critically from sustainability parameters.

NOTE: These objectives are especially important so they are transversals and will be present throughout all the modules of this Curriculum, besides in this first block.

4.3. CURRICULAR ELEMENTS

4.3.1. COMPETENCES

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

4.3.2. CONCEPTS

- **Conceptual contents**

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

- **Attitudinal contents**
  - Attitude of appreciation towards European cultural heritage.
  - Interest in the knowledge and enjoyment of the cultural heritage of the country and other European countries.

  - Predisposition to the active participation in the conservation of the patrimony, even in the taking of decisions on the same.
  - Ethical commitment and attitude of respect and collaboration

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

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

4.3.3. METHODOLOGICAL TECHNIQUES OR TEACHING-LEARNING ACTIVITIES

PRIMARY:

- **"My definition"** Each participant writes on a piece of cardboard what the concept of heritage means by giving a definition in his own words. Afterwards, some dynamics will be made, for example, by exchanging the cards, in order to comment on the different ideas included in the set of definitions. We will try to draw a joint definition.
- **"Whose heritage is it? Who cares for it?"** Debate about who has the responsibility of taking care of the heritage by reflecting on the fact that it is a common good and a collective responsibility.
- **Photo contest "Know your cultural heritage"**. Organize a photo contest at the School about the cultural heritage of the students, establishing a basis and making it clear that the themes of the photographs can correspond to any type of heritage, material and immaterial. It will be valued not only the quality of the photographs, but also the title and the message they have, as well as the additional information that they collect in a file corresponding to the elements collected in the images (if they have some kind of official protection, which organism grant, who is the responsible for the management, etc.)
- **"Connecting the heritage".** Activity to contact through Internet with schools of other countries of the European Union, proposing to the students of the same level to carry out the Photography Contest in their school and exchange results (all photographs with their cards if not at least those that are preselected in a first phase or the winners ones) as a way to broadcast the European heritage and its management. You can choose several different countries to try to contact by email with some schools. Even encouraging that these schools do the same trying to establish in this way networks as extensive as possible.

- **Visit to a monument, museum, archaeological site, etc**., in some way encouraging the students to be interested during the visit about the management and conservation of that sites, which entity it depends on, how it is financed, number of visitors who receives, where are they from, etc. You can consider designing a questionnaire on these issues beforehand, which will include all the curiosities you have about these aspects.
- **"Suggestions mailbox".** There will be a sharing of the suggestions that students have in order to improve the management of the cultural place visited to agree on what are the most interesting global final ideas to contribute by trying to send them via e-mail to those responsible for the conservation of the space.
- **Essay "Cultural heritage and sustainable tourism"** Based on the data from the previous activities, write an essay in which each student reflects and gives his opinion on the economic value of heritage as a tourist attraction and on what kind of measures should be taken to make this activity sustainable .
- **Brainstorm** about examples of cultural heritage elements that students know at the local-regional, national and European levels.

SECONDARY:

- **"Trabajo comunitario".** Si resulta posible será muy interesante organizar la participación del grupo de estudiantes en algún trabajo real de restauración, recuperación, mejora o puesta en uso de algún bien patrimonial de su entorno próximo en el que puedan colaborar.
- **"My definition".** Each participant writes on a piece of cardboard what for him the concept of heritage means by giving a definition in his own words. Afterwards, some dynamics will be made, for example, by exchanging the cards, in order to comment on the different ideas included in the set of definitions. We will try to draw a joint definition.
- **"The heritage in my life".** Try to find special personal memories linked to heritage (related to vacations, popular parties, family celebrations, neighbourhood or town-city festivals, trips, etc). Draw a picture or provide a photo if there is one and describe why it is a special memory.
- **Research activity** on different examples of cultural assets or patrimonial elements: public and private, managed by different entities and with different protection figures at local, regional, state, European or world level ... that the teacher or the students themselves can select. In this way they can get to know the different protection figures and levels of management that exist.
- **Brainstorming** on the elements of the European cultural heritage that the students know, classifying them later in terms of the types of heritage and the categories of protection.
- **"Heritage networks".** Activity to contact through Internet with schools of other countries of the European Union proposing a survey to the students of the same level on the elements of the patrimony of our country that they know and the examples of their own patrimony that they consider it would be interesting that we knew. You can choose several countries to try to contact by email with some of their schools.

- **"Nominations to the list of World Cultural Heritage".** The group choose one or more nominations of historic-artistic, archaeological, or ethnographic elements with an importance enough to be part of the list of World Heritage of UNESCO equity, whose main objectives are the identification and protection of heritage sites of exceptional value. A script can be provided with the aspects that must be developed (description of the site, justification of the nomination, conservation, comparative analysis with other similar places,...).

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

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