



# EXHIBITIONS DESIGN AND PEDAGOGICAL SEQUENCES GUIDE

**VX DESIGNERS**



# Partners



Logopsycom is an education innovation center that creates and uses alternative methods or tools (digital or not) to accompany schools, VET centers, educational organizations, youngsters and parents. It was initially created as a care company, specialized on learning disorders, among youngsters, especially in “Dys” (Dyspraxia, Dysphasia, Dyslexia, etc.), also called Specific Learning Disorders (SLD) and therefore we bring know-how on the accessibility of content in all the projects that we participate.



Citizens In Power (CIP) is an independent non-profit, non-governmental organization from Cyprus that addresses the needs and demands of people through their involvement in social and civic life, by simultaneously providing them innovative material and free trainings related with a variety of fields, such as education (including on-line education), inclusion, entrepreneurship and business, culture, labour market and lifelong learning. CIP mainly aims at the development of education, entrepreneurship and lifelong learning in Cyprus and abroad.

CEPS Projectes Socials  
<http://www.asceps.org>



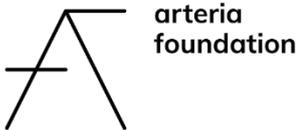
CEPS is a non-profit organization based in Barcelona working on EU wide projects. CEPS is responsible for the management and implementation of socio-educational activities for children, young people and adults, and further training for professionals. Expert staff research and develop innovative projects and practices. CEPS promotes a strategic and social view of the use of new technologies, and through participatory practices new models for strategic partnerships are developed at a local and international level. Social impact and creative activities are blended together into inspiring solutions for the community.



# Partners

## LES APPRIMEURS

Founded in 2013, Les Apprimeurs is a publishing house and a digital agency dedicated to accompany professionals of the cultural and educational sector to the digital creation and dissemination of their contents. Specialized in EPUB 3 format, our team imagines tailor-made solutions to answer the new expectations of users in terms of accessibility, dissemination and interactivity.



The ARTERia Foundation is a non-governmental and non-profit organization established in 2006. ARTERia does a variety projects and activities related to social and economic development primarily through culture and art, and extensively with cultural education in a spirit of frankness respecting culture differences and intellectual dialogue. ARTERia is a place for propagating active participation in culture and public life – we do this not only through a variety of forms of artistic/cultural expression.



The European Education and Learning Institute -EELI- is a Lifelong Learning Center/ Level 1 (KDVM 1), certified by EOPPEP (National Organisation for the Certification of Qualifications and Vocational Guidance/ Hellenic Ministry of Education). EELI offers services in a wide range of community programmes aiming to actively contribute to the lifelong learning of people of all ages and strengthen cooperation in education throughout Europe. It deeply embraces the idea that people just never stop learning and through its work and its international network, EELI promotes research, regional development and cohesion, the development of transnational partnerships and European projects and skills to upgrade professional qualifications.



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# CHAPTER 1: INTRODUCTION

To better facilitate access to **VX Designers methodologies**, we have developed this **Exhibitions design and their pedagogical sequences Guide**, which gathers information regarding the design of exhibitions in school settings, with **practical applications, recommendations, and best practices**.

This Guide has the aim of describing the practical usage of the educational material proposed by the VX Designers project for virtual exhibition creation through the **Exhibition Generator**. By providing ready-made Pedagogical Sequences, or Lesson Plans, that are specifically in line with formal teaching curricula, it eases the process of integrating the material directly and seamlessly into the classroom. Concurrently, the guide provides examples of implementation, with practical feedback from other teachers and students, as well as visuals to enhance understanding.

The Guide contains **30 Pedagogical Sequences** in the following school lessons: Literature, Language, History, Sociology, Geography, Music, Art, and STEM

Following the contents of these sequences, 30 model exhibitions have been created by the project partners for school educators. During pilot tests in schools, further exhibitions have been created by students and their teachers in the respective classes. These can be accessed on the Exhibition Platform:

<https://generator.vxdesigners.eu/>.

This Guide can be used together with the other VX Designers resources for professionals working in education (i.e. schools or exhibition spaces): the Exhibitions & School Guide, the Pedagogical Guide, and the User Guide for Exhibitions.



The Exhibitions Design & Pedagogical Sequences Guide will cover 3 aspects:

- **Chapter 2:** Design of exhibitions in school settings with practical recommendations and best practices
- **Chapter 3:** 30 Pedagogical Sequences – aims, objectives and examples
- **Chapter 4:** Conclusions and Looking to the Future



## CHAPTER 2: DESIGN OF EXHIBITIONS IN SCHOOL SETTINGS WITH PRACTICAL RECOMMENDATIONS AND BEST PRACTICES



## 2.1 Feedback on Accessibility & Inclusion: Experiences with Children with Specific Learning Disorders

The learning possibilities offered by VX Designers can be very beneficial not only for all learners but also for learners with learning difficulties.

In the existing literature, the topic of inclusion in learning through participation, visiting and creating exhibitions is not very well analysed.

Therefore, it seemed interesting to gain insight into the benefits of using exhibitions to support

struggling learners during our field test. Thanks to our test and previous research on the topic, we can now present some good practices and recommendations to implement our project in an inclusive way.

The literature and experts agree that students **are more engaged and creative in less formal environments**, as it allows them to escape the constraints of their usual learning context. Experts also note that students with disabilities respond most positively to this alternative of **non-formal learning environments**. Indeed, during the tests we could notice that this allows students to avoid the stress they usually experience when learning. The SLD students who participated in our tests seemed uncomfortable at the start of the activity as it was an explanatory part, more like a traditional class. However, once the activity of creating their own online exhibition started, the students presenting SLD were the most enthusiastic among the others.



As a result, they appreciated the activity and said that they didn't feel rushed to finish their tasks as they usually do, which implies they could manage their worktime properly. This proves that we should encourage **a relaxed**



**atmosphere in the classroom** to enhance students' confidence and participation.

In addition, they also expressed that they felt comfortable with the teacher's requests since they were not excessively challenging. In terms of pedagogy, it is necessary to provide the pupils **with simple, clear, and precise guidelines** so they can carry out the activities more easily. Another fundamental factor that benefits learners with SLDs **is to work in teams**, to learn to collaborate and work together around an idea or project. As they

Find the relevant exhibition here:

<https://generator.vxdesigners.eu/exhibitions/42>

were actively participating in the thinking process of their groups, we

could notice that students can complement their skills with those of their peers to achieve goals within the team. Furthermore, the advantage of group work is that everyone can use their strengths, which, in this case, allowed students with difficulties to **share ideas orally** without having to write them. This removed a major stress and down and fear of making mistakes since some of them tend to let their imagination run wild when they need to produce less text. Therefore, we encourage teachers to put in practice **teamwork and also to give complementary tasks to the participants** so each of them can contribute feeling comfortable and being able to enhance their skills.

Finally, exhibitions often provide **multi-sensory stimulation** which is an essential element for learners with difficulties. Indeed, the creation of an exhibition requires the use of several sources: texts, oral discussion of ideas, but also visual support such as pictures and/or videos. This multi-sensory and visual stimulation can help students to learn and understand in depth the content shared in the classroom. During our tests, students reported that they understood the material better through the creation of these exhibitions than when the material was taught in a more traditional way in class.

According to the tests and our research we can sum up our recommendations to encourage accessibility in the classroom while creating online exhibitions as follows:

- Promote a non-formal or/and comfortable atmosphere in the classroom.
- Provide the pupils with simple, clear and precise guidelines.
- Work in groups and give complementary tasks to the participants.
- Combine sensory stimulation like oral explanations, texts, videos, images

## 2.2 Learning to Incorporate Exhibitions in the Classroom Through VX Designers

### Methodologies: Finding Ways for Creativity

The importance of introducing creative methodologies in formal educational settings is an extensively studied field. There is no doubt that students extremely benefit from innovative teaching tools that foster their abilities to design, plan and co-create something in the context of a typical classroom lesson. During the project's pilot tests, students across Europe were given the 'paintbrushes',

canvas, and creative freedom to interpret and transform lesson contents into artistic, virtual exhibitions. The incorporation of this tool in classrooms was seen to have functioned with great success, with students reporting **enhanced interest levels** as well as an **increased**

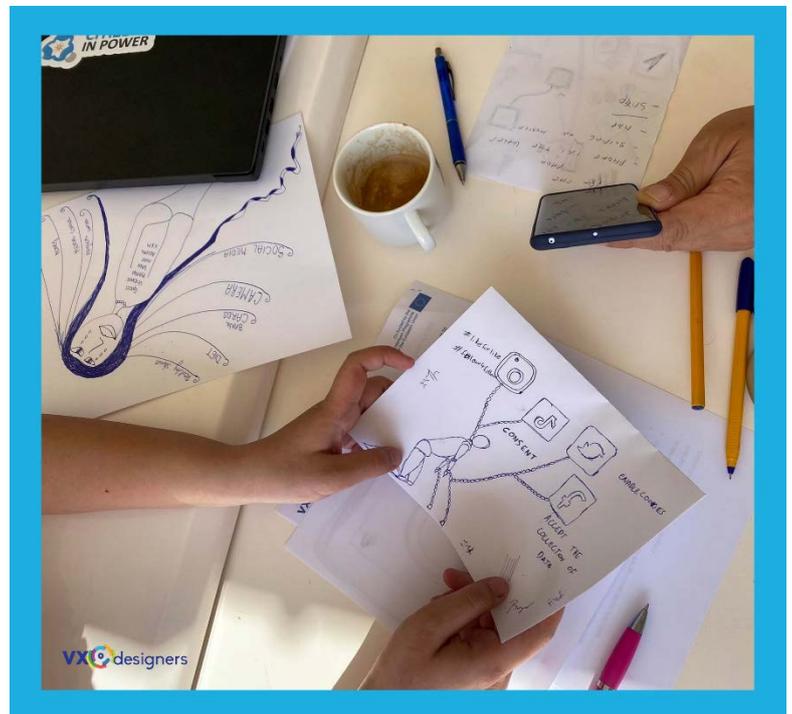


**willingness to learn, participate and be the co-designers** of a permanent online exhibition that would be available to display for all. The integration of such a methodology was almost seamless, seeing that most students nowadays are fully immersed in technology and were completely familiarized with such technical functions – admittedly much more so than their teachers.

The students in both Cyprus and Barcelona who pilot tested the Exhibition Generator Tool took the process one step further. They decided they did not want to proceed with mainstream images from the internet and the Europeana database, opting to create their own photos – based on their interpretations of

the topic – and upload them on the VX Designers Generator as original artwork. The group which tested George Orwell’s “1984” pedagogical sequence re-interpreted the themes of surveillance, censorship, and totalitarianism by taking the example of modern-day social media and the restrictions that come with it. By opting to draw some of their interpretations on brainwashing and relentless surveillance, students were

called to apply their critical thinking skills and connect modern day phenomena to the themes of a book written in 1949. This is a great example of how other methodologies can be incorporated into the virtual Exhibition Generator that do not involve the traditional use of images from the web. Teachers can therefore inspire their students to find creative ways to express their



Find the relevant exhibition here:  
<https://generator.vxdesigners.eu/exhibitions/193>

understanding of different contents in ways that truly correspond to their interests as well as their everyday realities – which should be a vital aspect of teaching, in order to further spark their interest and willingness to participate in the classroom. Apart from the integration of VX Designers innovative methodologies, the additional promotion of creative methods for the co-curation of exhibitions in the classroom has been highly effective and positively received by the students and teachers involved.

The virtual element of the process was an added bonus, leaving students with a feeling better that they were better connected to the material whilst also helping

them develop further digital skills during formal learning.

### **Key Recommendations:**

- Do not try to limit students' creativity to stay within traditional methods – you never know what kind of masterpiece they will come up with!
- Inspire students to use their everyday realities as inspiration to connect their exhibition with
- Promote the use of virtual technologies for a more interesting take on learning



## 2.3 Virtual Exhibitions - Are School Subjects Taught Through Art a Reliable and Efficient Tool for Learning?

Experience is one of the most important elements in the learning process. If we are able to transform any classroom into an art gallery, even for a few minutes, the results can be astounding in regard to the learning process.

Pilot testing of the VX Designers material across Europe have confirmed that meaningful learning is linked to many important elements which are enhanced through co-curating exhibitions. Some of them are individual and active engagement, activation of cognitive processes and communication, and management of individual knowledge and time. Virtual exhibitions provide grounds for learning through interaction, discovery, development of curiosity and opportunities for participation. Including such methodologies in educational settings can provide access to more diverse and richer learning materials beyond those offered in everyday formal schooling practices.



Teachers who took part in the pilot testing considered virtual exhibitions to tools that provide efficient access to **new ways of teaching**. During national pilot tests in Poland, the teachers emphasized that using virtual exhibitions allow their students to find, analyse, share or present the information, work together and use appropriate technologies. It could be an important step in the process of shifting from teacher-oriented education to learner-oriented education. They also pointed to the interaction capability of virtual exhibitions. This interaction

may occur between individual students, but also between groups and whole classes.

The efficiency provided by virtual exhibitions during the learning process was defined in the link with the development of key skills and competences. The first element concerns learning about **research methods** - students practice finding and evaluating research materials and reading data and sources, which can generate a brainstorming session about how and where to find information. It could inspire and encourage students to move beyond typical schoolbooks and Wikipedia. It helps them to better understand how to create **inspirational storytelling** which could be the next step - who are the main characters or what is the problem to present? Thanks to the use of the VX Designers Platform, it is possible to extend the thematic scope of each issue with the background, with additional elements that help students understand and build connections among different works better and easier and allow them to use different online learning resources to discover more related works and materials on their own.

But this is not only about choosing pictures to display. Virtual exhibits through the Platform were shown to provide great opportunities for sharing scientific, artistic and historical knowledge through a combination of informative and narrative writing along the images.

Teacher engaged in the pilot testing agreed that during the creation of virtual exhibitions students engaged much more deeply with content. It has also supported their engagement in-depth, fostering collaborative inquiry and providing opportunities to explore multiple perspectives around a theme.

VX Designers materials were also seen to develop students' visual and digital literacy skills, increase their knowledge of concrete subject areas, and also resulted in the creation of a series of valuable resources for possible re-use &

upscale in further activities.

Teachers were also able to evaluate their student groups in regard to teamwork, organisation, responsibility, and problem solving during the process.

Collecting all feedback, it is possible to sketch five main areas of the "way of change" in the learning process:

- discovery
- comprehension
- analysis
- participation
- interaction

To sum up - elements that mostly influenced the efficiency of the learning process during testing of the VX Designers materials were:

- transparency and variety of content
- ease of creating exhibitions
- adequate selection and use of images = content is condensed
- interesting topics
- possibility of cooperation in the creation of exhibitions
- an unusual approach to learning



## 2.4 Practice makes perfect – examples of exhibitions created during field tests and how they aided the learning process.

During pilot testing with European schools, participants were first called to familiarize with the **Exhibition Generation Platform** and follow the pedagogical sequences to create their own virtual exhibitions. Based on a compilation of experiences gained by the partnership, we provide a few examples of those exhibitions created and explain how they aided the learning process. We also present some tips and recommendations in order to help you facilitate more easily the creation of an exhibition in your own classroom.

### Before you start:

- Let students decide the topic
- Divide students in groups
- Explain the purpose of the task

Field tests have indicated that students tend to propose interesting topics and approach the learning subject in question, through different points of view. Deciding on the topic also keeps them interested and engages them further into the learning process. Working in teams helped with communication and social skills, since they had to make decisions throughout the whole process. Before initiating the exhibition, creation process and dividing the work, it is always important to explain to the students that their exhibitions will be on a platform that is accessible to the public. Students that were informed about this, were motivated, and performed better.

### During the exhibition creation process

- Observe your students
- Test their knowledge and skills in a subtle way



- Promote problem- solving tasks

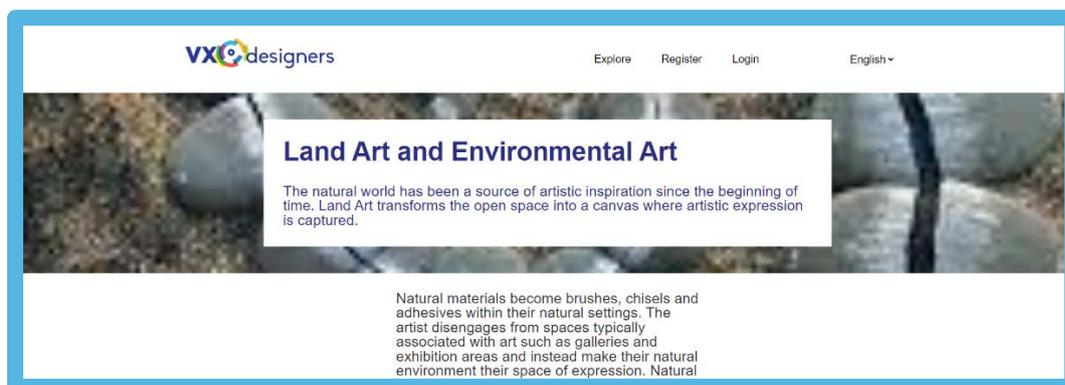
During the creation, teachers who undertook the role of facilitator and not that of the leader, reported better results regarding the learning process. Students took up responsibilities and came up with creative solutions, in order to express their thoughts and serve their aims. It is recommended that teachers walk around the classroom and observe the way that their students co-operate with each other and try to initiate open discussions related to the subject at hand.

### Presenting the exhibition

- Assessment of their knowledge
- Intersubjectivity and continuation

Presenting an exhibition is considered to give a feeling to students that they possess a more active role in learning and our pilots have indicated a greater focus on key information, which resulted in better understanding of the topic. Presenting an exhibition can function as an assessment tool for achieving key learning objectives and empower the students.

Moreover, as educators, you create interconnections between one subject to another, which helps students acquire more comprehensive and active knowledge that is interdisciplinary. For instance, in the exhibition “Land Art and Environmental Art” that was created by Greek students, they got the chance to come up with an art project in order to talk about sustainability from a creative perspective (access here: <https://generator.vxdesigners.eu/exhibitions/191>)



Exhibition creation is a tool that makes the learning process easier and promotes self-led learning. Students are responsible for moulding and are encouraged to creatively solve any problem that may occur throughout and improve their critical thinking. And don't forget, practice makes perfect, so try and try again!

## 2.5 Recommendations and Best Practices for integrating VX Designers methodologies in secondary school classrooms

As the VX Designers materials can be used for different purposes -as classroom exercises, assessments, evaluations, to review contents and more- we recommend reviewing the Pedagogical Sequences beforehand to properly schedule their introduction to the classroom find the best moment to include them as part of your learning materials, to complement or introduce a specific subject through dynamic exercises that promote critical thinking.

### Tips for teachers for integrating VX Designers sequences and exhibitions:

#### Before the session:

- If it's the first time you are using the Exhibition Generator Platform, take some time to learn its basic functions and operations and to become familiar with the different sections.
- Create a teacher and a classroom account: inside the [User Guide for Virtual Exhibitions Creation](#), you will find a **technical tutorial** with all the details to do it.
- If it's the first time your classroom is using platform, reserve some time to offer a quick tutorial and to test the tools.
- Read the sequences and exhibitions beforehand in case there are specific previous actions and prepare the required materials
- If your students must create an exhibition, it is a good idea to upload some materials (i.e. graphics, images, etc) that they can use as an example and a starting point.

**During the session:**

- It is better if every student has one computer or smart device, so that they can work together in the same exhibition collaboratively.
- Be wise while creating working groups and tasks, make sure that everyone has a task and is actively involved.
- If the sequence is a class exercise, monitor the group and guide them during the whole process, remember that you can see the exhibitions from your own computer and revise the work while it is being done.
- It is a good idea to use the platform during a before using it as an assessment. This helps to be sure the students know the operation of the platform.

**After the session:**

- If your classroom creates a new exhibition, make sure to revise it and make it PUBLIC so that it is visible to all users.
- Remember to credit the authors of the used materials.
- We recommend asking the classroom to reflect on the session: what did they learn, if they liked the session, the materials, and the assessment. This will help you to improve the use of VX Designers tools.
- Another way to gather feedback is through satisfaction polls, you can easily create one and analyse the results.



## 2.6 Co-creation using the VX Designers Exhibition Generator Platform

Co-creation, often understood as the process of creation in groups or collaboration on a project, is an important element of the educational process. It teaches students ways in which they can work in groups in an effective and organised way. The VX Designers Exhibition Generator platform has been designed in a way that lets teachers and students collaborate on a project - no matter what project it is, step by step.

The first step in creating an exhibition should be made by the teacher - they are the ones that kick-start the process by creating empty collections and exhibitions, assigning them, and generating a code that they will later give to the students for access. Then, students can fill up their collection and exhibition with interesting materials.

Without any doubt, the collection is a mind playground and a map for students - choosing from almost endless possibilities of artwork on the Europeana database and their own resources, they can select photos that best correspond to their idea and chosen subject, to then create their exhibitions. The layout of the collections on the website has been designed in a non-invasive way that gives the user space for inspiration: the grid composed of three columns presents students' collection's elements with rounded edges, on a pastel-blue background that helps the users concentrate.

Then, it is time to create an exhibition. Users can choose from four types of content: title, text, an image, or a video. While the images must figure in the collection to be used in the



exhibition, the text, title, and videos are a question of choice of users. All the elements can be deleted or edited, according to the users' desire and ideas. Once the exhibition is published, it can't be edited, but a simple swipe left in Settings' Visibility part suffices - the user can once again change everything!

## Visibility

Currently, the exhibition is private.

You can edit the slides.

Publishing the exhibition will prevent the slides from being modified.

This exhibition is private

This versatility - on every level - of the platform is what has been the main point of interest of the organisations that tested our platform. No matter the subject of the exhibition, the platform's possibilities are big enough, as is the Europeana database, to meet your expectations. Thanks to the co-creation aspect of the VX Designers Exhibition Generator platform, students can edit their exhibitions and work on one exhibition together. This functionality gives them the brainstorming aspect, but also teaches them how to match their content to the exhibition's style, how to write their slides together, and how to think about the titles together. This functionality may seem banal but is in fact extremely useful in terms of work in groups and will, without a doubt, be an important asset in future professional projects. That way, the platform can be a great solution for organisations whose main scope is IT, but also second language acquisition, and many, many more.

# CHAPTER 3:

## 30 PEDAGOGICAL SEQUENCES



# HISTORY



# Historical Event

## From the Middle Ages to Renaissance through Art – An Introduction

<b>Description</b>	This activity acts as an introductory lesson to the Renaissance period in Europe
<b>Learning Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>visually distinguish between art produced during Middle Ages and that of the Renaissance</li> <li>understand how and why all forms of art (literature, painting, music) had a “rebirth” during that period</li> <li>describe characteristics of the Renaissance</li> </ul>
<b>Related curricular subject(s)</b>	Arts, Art History, History, Philosophy
<b>Prerequisites / preparatory actions for teachers</b>	Save electronically pictures of the paintings noted below.  Gather pictures of paintings from other eras (Surrealism, Pop Art, Expressionism, Impressionism)
<b>Prerequisites / preparatory actions for students</b>	Students must have been taught the history of the Middle Ages.
<b>Age of students</b>	Secondary School Students (13-14 years old)
<b>Duration</b>	40 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Introduction

<p><b>Step by step description of the tasks</b></p>	<p><b>Step 1:</b> Introduction to Renaissance paintings and reflection</p> <p><b>Step 2:</b> Discovering the differences between the Middle Ages and Renaissance Art</p> <p><b>Step 3:</b> Reviewing and assessing the understanding and knowledge gained by students</p>
<p><b>Assessment Activities</b></p>	<p>Sorting out the art-pieces using Google Jamboard</p>
<p><b>Materials needed (if applicable)</b></p>	<p>PC or laptop, Projector, high quality of paintings saved or shown online, access to Google Jamboard</p> <p>Printed version of this Pedagogical Sequence</p>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 minutes):

Before learning the particulars of the Renaissance period and after having lessons on the Middle Ages students will be introduced to some famous paintings from the Renaissance period by the teacher.

Paintings from artists:

- Botticelli – “The Birth of Venus” 1486, “Primavera” 1482,
- Da Vinci – “The Last Supper” 1498, “Lady with an Ermine” 1489
- Raffaello – “The School of Athens” 1509-1511, “The Triumph of Galatea” 1512

The teacher then asks the students to describe their thoughts and feelings by looking at the paintings.

## STEP 2 (15-20 minutes):

After a short discussion, the teacher shows paintings both from the **Middle Ages** ("Lamentation – The Mounting of Christ" 1306 by Giotto di Bondone; "The Allegory of Good and Bad Government" 1338-1339 by Ambrogio Lorenzetti) and from the **Renaissance** ("The Birth of Venus" 1486 by Botticelli; "The School of Athens" 1509-1511 by Raffaello) and asks students to compare and contrast the two in groups of 3-4 people (depending on the class size).

The following guiding questions are posed to the students to answer within their groups, first, by comparing the above-mentioned pictures and searching the web for more information.

- What are the main subjects of each period's paintings?
- What kinds of colors do you identify in each set of paintings? (Light, dark, bright, monochromatic)
- What scenes are depicted?
- How do the paintings of the Renaissance portray religion in comparison to the Middle Ages?
- How do you think these scenes connect to the lives of the people at the time?

The teacher asks students to share their answers and thoughts with the whole class and prompts a discussion on the characteristics, main beliefs and symbolisms of the two periods.

## Assessment Activities (15 minutes):

**Step 1 (2 minutes):** The teacher gathers and shows the students a mix of paintings from different eras, including Renaissance and Middle Ages.

**Step 2 (7 minutes):** Students are then asked to sort out the paintings in their respective groups based on the era that they belong: Renaissance, Middle Ages

or Other. This can be done by either using printed pictures or [Google Jamboard](#).

**Step 3 (6 minutes):** Once they have sorted out the painting pictures in the three categories, the groups are asked to “defend” their choices by explaining why they have placed them within each category.



# Historical Events

## Review of the key events of the Second World War

<b>Description</b>	This activity comes after students have been taught about World War II. This lesson aims to give students a revision of WWII and deepen their understanding of the events that led to war.
<b>Learning Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>• recognise the key events related to WWII</li> <li>• assess the rationale of key players' decisions at the beginning of WWII</li> <li>• create an infographic that explains the key events that led to WWII with a brief justification</li> </ul>
<b>Related curricular subject(s)</b>	History
<b>Prerequisites / preparatory actions for teachers</b>	All lessons on the Second World War should have been delivered
<b>Prerequisites / preparatory actions for students</b>	Students need to have good knowledge of the main events of the Second World War, the main characters, and how the course of the war continued after those events took place.
<b>Age of students</b>	Secondary School Students (13-14 years old)
<b>Duration</b>	40 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Revision
<b>Step by step description of the tasks</b>	<p><b>Step 1:</b> Creation of a spider-web on the “turning point” events of the war.</p> <p><b>Step 2:</b> 3-panel storyboards creation.</p> <p><b>Step 3:</b> Presentation of 3-panel storyboards in clas</p>

	and analysis of turning point event
<b>Materials needed (if applicable)</b>	PC or laptop, A3 paper and markers (for spider-webs and storyboards), printed out version of this pedagogical sequence

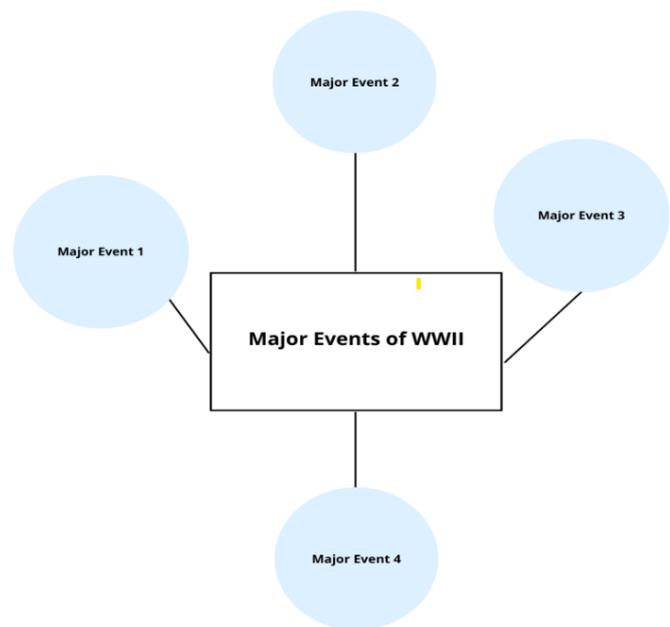
## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 minutes):

The teacher splits students into teams of 3-4 people.

In their teams, students are asked to create a spider map that includes 3 of the most major events or “turning points” of WWII.

The teacher can use the following definition for a “turning point event”: A turning point is a decision, action, or change that greatly impacts the direction or outcome of a situation.



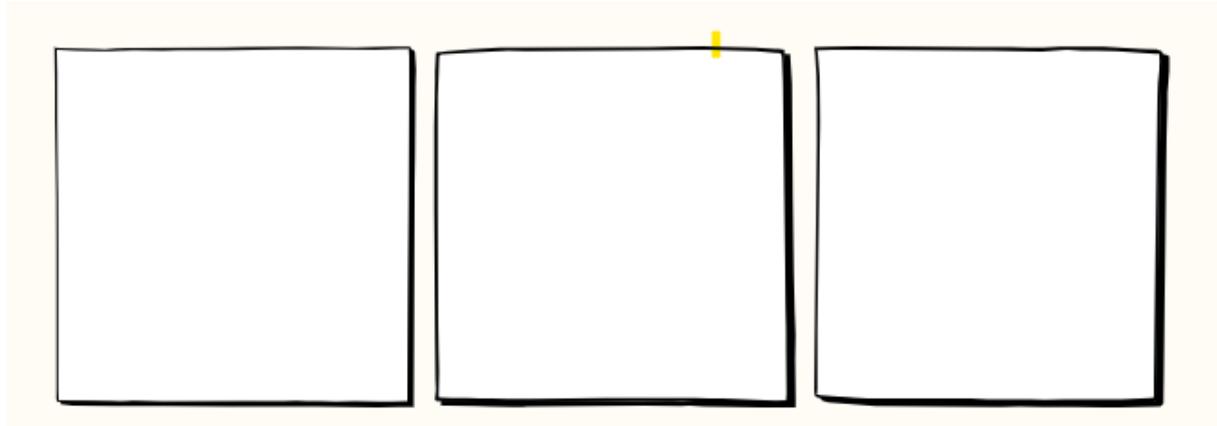
Example of spider-web

Examples of “turning point” events that can be used by students:

- The Battle of Stalingrad
- The Battle of Kursk
- D-Day
- Operation Mincemeat
- The Battle of Midway
- The Manhattan Project
- The use of the Atomic Bomb
- Failed assassination attempts on Hitler

## STEP 2 (20 minutes):

Once the students have created their spider-web, they can now move on to the creation of a 3-panel storyboard (feel free to resize this in A4):



The students are asked to pick one of the three events that are considered as key in WW2. Inside each of the panels, they are asked to answer the following questions in the form of pictures with short captions.

1. What was the event?
2. What was the outcome of the event?
3. How did this event change the course of history?

\*The teacher should try to encourage students to pick different events for their storyboards

## STEP 3 (15 minutes):

Students present their storyboards created in their groups in front of the whole classroom and explain their choice for the key event that they have chosen and analyse how this event influenced the course of the war and subsequently the course of history in general.

## HISTORY / ART

### Prominent architects and designers – Antoni Gaudí

<b>Description</b>	<p>This activity is focused on familiarising students with lives and creative outputs of prominent architects of the 19th, 20th and 21st centuries on the example of Antoni Gaudí. The purpose of this sequence is to develop a creative and reflective attitude towards one's self and the world, as well as aesthetic, ethical and other values; to stimulate intellectual activity, shape creative attitudes by getting to know outstanding works of art; to develop the skill of insightful and sensitive observation.</p>
<b>Learning Objectives</b>	<p>The student will be able to:</p> <ul style="list-style-type: none"> <li>• know the lives and works of Antoni Gaudí as an example of outstanding architects and selected designers against the background of their epochs</li> <li>• to acquire knowledge of basic concepts related to design and spatial composition</li> <li>• to develop the ability to consciously use means of expression in designing spatial solutions</li> <li>• to search and accurately use ready-made elements of space arrangement: furniture, lighting, exhibition systems, decorative / decorative, etc.</li> <li>• to develop the skills of creative thinking in creating projects</li> <li>• to find various inspirations: from nature, from imagination, from the world's cultural heritage</li> <li>• to use knowledge and acquired skills in a creative way.</li> </ul>
<b>Related curricular subject(s)</b>	<p>Art, History, Social science</p>
<b>Prerequisites / preparatory actions for students</b>	<p>Students should have a basic knowledge about the historical context of the epochs, in which presented architects and designers lived together with the knowledge about the history of art.</p>

<b>Prerequisites / preparatory actions for teachers</b>	<p>The educator should:</p> <ul style="list-style-type: none"> <li>decide the choice of the names of architects and designers based on the structure presented on Antoni Gaudí (some suggestions: Charles Rennie Mackintosh, Le Corbusier, Frank Lloyd Wright, Charles and Rey Eames, Verner Panton, Arno Jacobsen, Alvar Aalto, Philippe Starck, Zaha Hadid)</li> <li>have gathered the pictures that will be used</li> </ul>
<b>Age of students</b>	Secondary (Art) School Students (16 -17 years old)
<b>Duration</b>	90 minutes (2 x 45)
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Assessment / Evaluation
<b>Materials needed (if applicable)</b>	PC or laptop, Projector, high quality of paintings/pictures saved or shown online
<b>Step by step description of the tasks</b>	<p><b>Step 1:</b> In what world did Gaudí create?</p> <p><b>Step 2:</b> Architecture and urban planning</p> <p><b>Step 3:</b> Organic inspirations</p> <p><b>Step 4:</b> Barcelona – for tourists or inhabitants?</p> <p><b>Step 5:</b> Homework</p>
<b>Materials needed</b>	<ol style="list-style-type: none"> <li>Printed pictures of the Antoni Gaudí and his works</li> <li>Photos of the Barcelona</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

The concept of the sequence is based on four thematic steps. In each of them, the teacher draws attention to a different aspect of the artist's work, thus enabling students to gain a deeper contact with his works.

The sequence mainly introduces the ideas and the uniqueness of Gaudí's art, but it goes also beyond the basic descriptions and places it in the broader context of European culture, art and architecture. Students should be focused on the contexts of Gaudí's work, on the questions and doubts that may arise, but also, they should explore the phenomenon of Barcelona: the city where Gaudí operated and the historical sources of his inspiration. At the end students will be able to look at the artist's contemporary legacy and what they can learn from him today.

### **STEP 1 (20 minutes):**

#### **In what world did Gaudí create?**

The first thread of the lesson is devoted primarily to the context of Gaudí's work = the urban development of the city, Catalonia and the cultural conflicts that took place in this region. It is a starting point to talk about Gaudí's timelessness as a creator.

The educator poses the following questions to students and asks them to write their initial answers individually:

- What do they know about the historical and political situation in Barcelona and Catalonia at the end of XIX and beginning of XX century?
- How do the cities and architecture look like at these times?

The educator splits the students into groups of 3-4 people (depending on the class size) and asks them to discuss their individual answers within their teams.

### **STEP 2 (25 minutes):**

#### **Antoni Gaudí - Architecture and urban planning**



During this step students will get to know Gaudí as a designer of utility forms and as an architect. They will be familiarised with the most important works of his.

The educator presents pictures of Antoni Gaudí's most important and interesting works and students are asked to list (individually by making notes):

- most characteristic features of his art
- most original features of his art
- most interesting features of his art
- what materials the architect uses
- what elements of artistic expression the architect uses

### **STEP 3 (30 minutes):**

#### **Organic inspirations**

This step aims to show the similarities between the creations of nature and the ideas of architects. It will allow them to see the relationship between art and nature, at the same time bringing closer the richness of forms and colours of nature.

The educator invites to the discussion, which is moderated in the purpose:

- to equip students with knowledge and skills related to the basic means of artistic expression in creating space
- to acquire knowledge of the basic concepts related to design and spatial composition
- to develop the ability to consciously use means of expression in designing spatial solutions
  - to develop their drawing various inspirations: from nature, from imagination, from the world's cultural heritage

Students are asked to find the best examples in Antoni Gaudi's work showing the topics listed above. They should be able to indicate why they have chosen this specific examples.

#### **STEP 4 (10 minutes):**

##### **Barcelona – for tourists or inhabitants?**

The last step covers Catalonia, Barcelona and, more generally, the urban space treated as a tourist destination. The moment when buildings and entire urban landscapes cease to be spaces used mainly by residents and become tourism spaces is a huge challenge for contemporary cities.

This step is to introduce the concept of **gentrification** and a joint discussion on how cultural heritage and monuments influence the development of tourism and thus change the functioning of the city.

#### **STEP 5 (5 minutes):**

Homework/tasks (for individual choice)

AFTER THE FIRST LESSON:

- to prepare the computer presentation (or demo board) on a selected / favourite Gaudi's work with explanation why they have chosen these works

AFTER THE SECOND ELSSON:

- to design the element of the interior furnishings (e.g., lamps/stained glass) inspired by Gaudi's work or by the local/national motives

or



- to create three the sketches of the interior elements inspired by the organic forms chosen by learners

## Monotheistic religions

<b>Description</b>	This activity has the aim to make an historic overview of the Abrahamic religions, traditionally considered the oldest monotheistic religions in the world.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Understand the context where these monotheistic religions were created</li> <li>• Reflect on the differences and similarities of these three religions: Judaism, Christianity, and Islam.</li> <li>• Research and argue about religions and their characteristics.</li> </ul>
<b>Description</b>	<ul style="list-style-type: none"> <li>• This activity has the aim to make an historic overview of the Abrahamic religions, traditionally considered the oldest monotheistic religions in the world.</li> </ul>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Understand the context where these monotheistic religions were created</li> <li>• Reflect on the differences and similarities of these three religions: Judaism, Christianity, and Islam.</li> </ul> <p>Research and argue about religions and their characteristics.</p>
<b>Related curricular subject(s)</b>	History, religion
<b>Prerequisites / preparatory actions for teachers</b>	<p>This class can be done as part of history classes while studying the ancient Mesopotamia.</p> <p>Teachers should provide research sources to the students.</p>
<b>Age of students</b>	13-14 years old
<b>Duration</b>	90 minutes

<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Introduction + Homework
<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Introduction about the context and the three religions</li> <li>2. Choose one or the religions</li> <li>3. Individual research</li> <li>4. Groups discussion</li> <li>5. Assign Homework</li> </ol>
<b>Assessment Activities</b>	<ul style="list-style-type: none"> <li>• Research of one of the religions</li> <li>• Creation of the exhibition</li> <li>• Presentation</li> </ul>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Computer with internet</li> <li>2. Paper or cardboard</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (20 Minutes):

In this step the educator introduces the subject and the context where the religions were created. This introduction can start by asking the students about recent news that students may know about this subject, in order to evidence the importance of religions at the present time.

The educator presents the three main monotheistic religions that have their roots in the Abraham history: Judaism, Christianity, and Islam.

### STEP 2 (10 minutes):

Each student chooses one of the religions to research about, dividing the class equally between the three religions

### STEP 3 (30 minutes):

The students individually answer the same questions about the religions:

History:



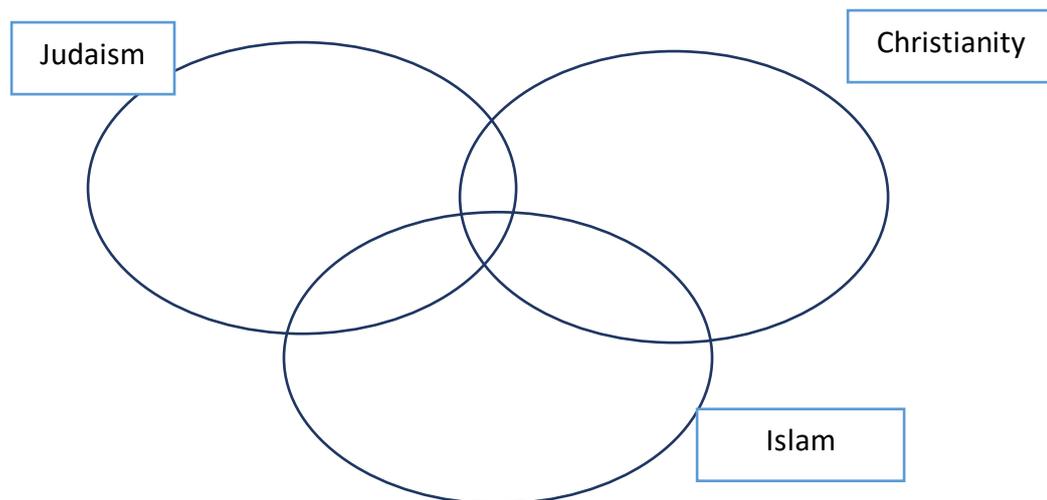
Start: Founder, Date where began, Abraham's role, expansion

Principles: Description, characteristics, holy book, holidays, how are called their practitioners and where they gather.

Symbols.

## STEP 4 (25 Minutes):

After the first assignment, the educator makes groups of three students, mixing the three religions. The students must compare and contrast the three religions writing in a diagram:



## STEP 5 (5 Minutes):

The homework is to compare the religions in groups through the art:

Searching the icons of the Byzantine era, the art of the Renaissance and Gothic architecture to investigate Christianity. The art of Holocaust survivors is an important time in the history of Judaism. Islamic art: mostly geometric or abstract rather than figurative.

# Discover and understand the photograph

“Death of a Republican Soldier / The Falling Soldier”

by Robert Capa (September 5, 1936)

<p><b>Description</b></p>	<p>Students in secondary school studied the Spanish Civil War. Following the study of this conflict, learners discover and try to understand the photograph “The Falling Soldier” by Robert Capa (September 5, 1936). The photo presents the soldier in the exact moment of his death during the Battle of Cerro Muriano in the Spanish Civil War (1936-1939).</p>
<p><b>Learning Objectives</b></p>	<ul style="list-style-type: none"> <li>• put history events studied in class in the real-life context, with real people and real events that can be seen on photos</li> <li>• analyse the photo on the historical, but also visual level to raise awareness about the dangers of war that used to seem omnipresent and inevitable and that in today's world is somehow romanticised by the movies and idolised by gamers/ game makers and in general by pop culture</li> </ul>
<p><b>Related curricular subject(s)</b></p>	<ul style="list-style-type: none"> <li>• Spanish Civil War</li> </ul>
<p><b>Prerequisites / preparatory actions for teachers</b></p>	<p>Talk to your class about the Spanish Civil War to contextualise the photo. Make sure you can show the photo on a projector or hand out the copies. However, we still recommend having the big version of the photo on a projector or your computer screen in order to be able to zoom in and out and not miss any important details.</p>

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<b>Prerequisites / preparatory actions for students</b>	Learn about the Spanish Civil War. Think about how war is seen in pop-culture? How is it presented? And war victims - did you notice that more often we talk about war heroes than war victims? Why is that? Do you know any war songs? Do you know the context of the Spanish Civil War? Do you know what a civil war is?
<b>Age of students</b>	15-18 years old
<b>Duration</b>	50 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Assessment/evaluation
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. First guesses - what is this photo?</li> <li>2. Contextualise the photo. Is war journalism ethical? Idolising and romanticising war by pop culture - war portrayals and the role of war journalists.</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Projector or a computer to show the photo to your students</li> <li>2. printed out copies of the photo</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1:

Students first look at the photo, but they're not given the title nor the author. They note down their ideas of what this photo can represent. They can note down their ideas and talk about them in pairs, sharing their interpretations. It can then be interesting to compare students' interpretations with the actual one and see if they were right. Give them about 5-8 minutes to discuss the photo, and remind them to pay attention to details. Check if they actually see a human death in this picture, and does it strike them as something tragic. How do they see death nowadays, what does it mean to young people now?

### STEP 2: WAR JOURNALISM'S ETHICAL ASPECTS. DOES JOURNALISTIC NEUTRALITY EXIST?

**Contextualise the photo** by giving students some crucial information about this event in history. Then, try to open a dialogue about the Spanish Civil War. You can ask if this war was inevitable and if it's the case in other cases (wars, revolutions). You can then talk about war journalism and its importance in the historical and cultural context.

**You can ask about the realistic aspect** of this photo and other famous photos (*V-J Day in Times Square* by Alfred Eisenstaedt, or *Afghan Girl* by Steve McCurry). Since the 1970s, we've seen more and more doubts about the authenticity of this picture. It is precisely in 1975 with the publication of the book *The First Casualty. From the Crimea to Vietnam : The War Correspondent as Hero, Propagandist, and Myth Maker* of a journalist Philip Knightley that the doubts and theories appear. Knightley presents the origins of war journalism along with their (not always) best practices. Even though Capa's work is mentioned there only as an anecdote, it suffices to make the spectators question its authenticity, and on the other hand to provoke a wave of rage from the fans of Capa's work, as well as from his biographer and Capa's family. Some critics of Capa's work say that it's a simple montage, or that the scene was staged.

### **Does it change the way you're looking at the photo?**

Given the information above, look closely at the picture of *The Falling Soldier* and analyse its main elements. Are there any that make you question the credibility of the photo? Or maybe in your opinion the photo is extremely realistic? If yes, what makes you think that?

Try to zoom in on the elements presented in the picture.

War journalism is a particular type of journalism. **Do you think war journalists can stay unbiased and somehow separate their work from the emotional aspects of the events they're documenting?** What do you think about journalistic neutrality? Is it possible to stay neutral in the face of other people's pain and suffering? Did Capa, by taking a photo of a dying republican soldier, make an apology of Franco's nationalism triumph, or rather show compassion for the republicans and their dedication? (after students' guesses, present them the story saying that the photo was published in *Vu*, French magazine, on 23 september 1936 and in the *LIFE* magazine, on July 12, 1937, making this photo a symbol of Spanish Civil War and one of the most famous war photos in modern times).

The photos mentioned in this paragraph are connected to wars around the world. **Do you think war journalism is ethical?** You can also accentuate the importance of Robert Capa's work for modern war journalism and think about how this profession changed through the years, including the growing problem of the lack of authenticity provoked by the appearance and development of programs like Photoshop and in general the visual/technological skills of today's photographers. With all the filters and alterations, can we really believe photography in 2022?

### STEP 3. IDOLISING AND ROMANTICISING THE WAR BY POP CULTURE - WAR PORTRAYALS AND THE ROLE OF WAR JOURNALISTS.

Idolising and romanticising the war by pop culture. The role of a war journalist.

**Discuss.** Why do we talk about war heroes more often than the war victims? Can you see a hero cult in your country? Analyse the title of Philip Knightley's book *The First Casualty. From the Crimea to Vietnam : The War Correspondent as Hero, Propagandist, and Myth Maker* mentioned in the Step 2 - what does it tell you about the way the war is seen by modern culture ? Do you think that sometimes when we talk about war, lying and changing the facts is justified? Why? Why not? What war heroes do you know? Do you think their story is completely true, or was it modified to look better and more interesting in society's eyes? How are war heroes portrayed by pop-culture? What romanticised war heroes do you know? What war journalists do you know? Do you think that being honest and authentic is an intrinsic part of this profession? Why? Why not?

During (or after) this exercise, you can show your students some of the pop culture portrayals of various wars and conflicts or works of art inspired by war (*Gimme Shelter* by the Rolling Stones, *Inglourious Basterds* by Quentin Tarantino, *Holiday in Cambodia* by Dead Kennedys, *MCMXIV*, by Philip Larkin, *Guernica* by Pablo Picasso). What are the main differences that you see between the way artists present the war, and the way war journalists do it? Why? Is it always the case?

## History in comics

<b>Description</b>	<p>Although the comic book has its roots in the 19th century, this literary genre really took off in Europe in the 1930s. Very quickly, comic book scriptwriters and artists became interested in history. The genre gradually diversified and became very popular with the public. According to some sources, more than 500 historical comic books are published each year in the French-speaking world. It is therefore an additional and fun way for students to discover historical events in an increasingly precise manner.</p> <p>Moreover, the educational virtue of drawing allows comics to play an important role in promoting the teaching of history. Many historical comics include an appendix, often written by recognised historians, providing information on the historical context, in addition to the story itself.</p>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● Discovering History through other sources.</li> <li>● Researching a historical event and its representation in comics.</li> <li>● Presenting research results orally.</li> </ul>
<b>Related curricular subject(s)</b>	<p>History and literature</p>
<b>Prerequisites / preparatory actions for teachers</b>	<p>Introduce the genre of historical comics and then show the pupils a varied corpus of historical comics presenting various events.</p>
<b>Prerequisites / preparatory actions for students</b>	<p>After the theoretical presentation, get into pairs and choose a historical event, a period of history or a famous historical figure and look for comics about the chosen subject.</p>
<b>Age of students</b>	<p>13-14 years old</p>
<b>Duration</b>	<p>50 minutes</p>

<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Homework/Assessment
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Choose a subject</li> <li>2. Present the chosen topic and a comic book about it to the class.</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Screen for projecting images and for student presentations.</li> <li>2. Printed copies of the lesson.</li> <li>3. Possibly some historical comics for students to leaf through.</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: Introduction

The historical comic book is a genre of comic book which, like the historical novel, takes as its backdrop an episode (sometimes a major one) in history, to which it generally blends real and fictional events and characters. It has many representatives in the Franco-Belgian comic book.

The second most published category of comics, with nearly four hundred new albums released in bookshops each year, "historical comics" is not, however, a homogeneous category. From the educational comic book, designed to give children a taste for history (with, for example, the collection "L'Histoire de France en bande dessinée" published by Larousse, which was a hit forty years ago), to the graphic narrative with a point of view (such as *Révolution*, by Grouazel and Locard, published by Actes Sud), there is sometimes a gap. Indeed, between the strict relation of historical facts and the romantic intrigues based on proven facts, the historical comic book is a multiple and varied genre that declines into realistic, semi-realistic or downright humorous drawings. All eras are evoked. There are also many works of a biographical nature.

### STEP 2: The different categories of historical comics.

Historical comics are far from being a homogeneous genre. Many sub-categories can be distinguished, including :

→ Dramatic sagas

Classic historical comics often comprise a series of albums devoted to the adventures of a hero, heroine or group of heroes rooted in a given era, whether in the near or distant past (Il était une fois en France – Fabien Nury & Sylvain Vallée, Adèle Blanc-sec – Jacques Tardi).

→ Humorous and/or fanciful comics

In contrast to more 'serious' sagas, humorous historical comics are often based on shorter stories and a gallery of comic characters. The situations described often take liberties with historical veracity in order to create a humorous shift, for example through anachronisms (Asterix, The Bluecoats, Marzi...)

→ Historical graphic novels

In contrast to classic comics, graphic novels are closer to the novel genre. They usually offer a single story (as opposed to a juxtaposition of several small scenes), with a strong coherence and unity in the narrative, sometimes even including a division into chapters. The subjects of graphic novels are often rather serious, even intimate. They are mainly intended for an adult readership and usually comprise a large number of pages (over a hundred).

This definition of a graphic novel has no fixed contours. But whatever the characteristics attributed to it, in terms of content and form, the graphic novel lends itself well to historical fiction (Maus of Art Spiegelman, The Arab of the future of Riad Sattouf, Persepolis of Marjane Satrapi,...)

→ Biographical comics

Biographies told in the form of comics are now a very popular form of historical comics. Often well documented, these biographical comics are often fictional. The publisher Glénat has made a speciality of biographical comics through its "Ils ont fait l'Histoire" collection. In some cases, historical manga can be considered as belonging to this category. (Olympes de Gouge of Catel, Napoléon,...)

While these different categories illustrate the richness of the literary genre of historical comics, in practice many works straddle several categories: biographical and humorous, historical and fantastic... When it comes to fiction, anything goes!

### STEP 3: Choose a subject

Get into pairs and choose a historical event, a period of history or a famous historical figure and look for comics about the chosen subject.

You will then have to present your chosen topic and the comics you have found to the class in a 15-minute presentation with illustrations.



# LITERATURE

## Literature

### Homework on “The Great Gatsby” by F. Scott Fitzgerald

<b>Description</b>	<p>This homework activity comes after students have completed their lessons on F. Scott Fitzgerald’s book “The Great Gatsby”. The activities are centred around the concept of the “American Dream” and how it differs from the 1920s to today. Students will use their critical thinking and creativity to create an infographic based on these differing interpretations.</p>
<b>Learning Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• explain the “American Dream” through the eyes of the characters in the Great Gatsby</li> <li>• critically analyze the text to locate parts that demonstrate the idea of the “American Dream”</li> <li>• contrast the different representations of the failure of the “American Dream” through the characters</li> <li>• generalize the concept of the “American Dream” to real-life experiences</li> </ul>
<b>Related curricular subject(s)</b>	<p>English Literature</p>
<b>Prerequisites / preparatory actions for teachers</b>	<p>The key themes of the novel and particularly the concept of the “American Dream” should have been taught. Emphasis should have been given to this theme, by mentioning how and when the idea of the American Dream started and what it represented in the 1920s society.</p>
<b>Prerequisites / preparatory actions for students</b>	<p>Students should have read the whole book prior to this homework and should have good knowledge of its themes (American Dream, Class) and symbolism (e.g., the green light at the dock).</p>

<b>Age of students</b>	Secondary School Students (17-18 years old)
<b>Duration</b>	40 minutes
<b>Level of difficulty</b>	High
<b>Sequence format</b>	Homework
<b>Step by step description of the tasks</b>	<p><b>Step 1:</b> Read a short article on how the American Dream has been transformed</p> <p><b>Step 2:</b> Analyse the concept of the American Dream through the characters of the Great Gatsby</p> <p><b>Step 3:</b> Create an infographic of the different interpretations of the American Dream in the Great Gatsby and today's world</p>
<b>Materials needed (if applicable)</b>	PC or laptop, internet connection

## STEP BY STEP DESCRIPTION OF THE TASKS (50 minutes)

### STEP 1 (5 minutes):

The educator provides a part of the following article (preferably the first 3 paragraphs) for the students to read:

<https://www.nytimes.com/2017/08/04/upshot/the-transformation-of-the-american-dream.html>

After reading the article, the students are asked to create a Tag Cloud for the concept of the American Dream based on what they know from the Great Gatsby and the article.

Tag Cloud example:



### STEP 2 (15 minutes):

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Students are asked to write a definition of “The American Dream” and answer the following additional questions by using 2-3 quotes from the book:

1. What does the American Dream mean to each character in the novel?
2. How do various characters in the novel try to achieve the American Dream?
3. How is Gatsby’s love for Daisy a metaphor for the American Dream?
4. What is each character’s motivation for achieving the American Dream?
5. Has Gatsby achieved the American Dream before the end of the novel?
6. How is the green light on Daisy’s dock relevant to the American Dream?

### STEP 3 (30 minutes):

Students are asked to create an infographic with free tools available online such as [Canva](#) or [Visme](#), to show the different interpretations of the American Dream found in the Great Gatsby and in today’s world. They can use the Tag Cloud that they created and the answers from the previous exercise to create their infographic.



# Literature

## Assessment/Evaluation of "1984" by George Orwell

<b>Description</b>	This activity comes after students have read and analysed "1984" by George Orwell. The purpose of this sequence is to evaluate the knowledge and understanding gained through previous classes and to initiate a dialogue among students about totalitarianism, surveillance, censorship, and the importance of democratic values based on current events.
<b>Learning Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>• interpret the themes of the paintings with quotes from Orwell's "1984"</li> <li>• justify the rationale behind their selection and how it relates to the book</li> <li>• reframe the themes and symbolism of the book to current challenges that societies are facing</li> </ul>
<b>Related curricular subject(s)</b>	Art, Literature, Civics
<b>Prerequisites / preparatory actions for teachers</b>	<ul style="list-style-type: none"> <li>• The lessons on the analysis of the book should have been done.</li> <li>• The educator should have gathered the pictures of the paintings and quotes that will be used</li> </ul>
<b>Prerequisites / preparatory actions for students</b>	Students should have a good knowledge of the plot, themes, characters, and symbolism found in "1984"
<b>Age of students</b>	Secondary School Students (14 -15 years old)
<b>Duration</b>	45 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Assessment / Evaluation

<p><b>Step by step description of the tasks</b></p>	<p><b>Step 1:</b> Pose questions about key themes of 1984 and its relevance to current events</p> <p><b>Step 2:</b> Reflect on similarities and dissimilarities of the world portrayed in the book in relation to the present</p> <p><b>Step 3:</b> Teams present and justify their quote-painting pairings by providing arguments based on the themes, symbolism, characters, and plot of the book</p> <p><b>Step 4:</b> Students review their initial answers to the questions posed at the beginning of class</p>
<p><b>Materials needed</b></p>	<ol style="list-style-type: none"> <li>1. Printed pictures of the paintings</li> <li>2. Printed quotes</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (5 minutes):

The educator poses the following questions to students and asks them to write their initial answers individually.

- How does the age difference between Julia and Winston affect how they view the actions of Big Brother and the government? Do you see differences like this in your own life?
- How is technology used by Big Brother and the Party? Does it remind you of any current technological issues?
- How are characters brainwashed in the novel? Do you think this sort of brainwashing can happen in real life?

The educator can also provide examples to motivate students to think by mentioning historical events or current events.

### STEP 2 (10 minutes):

The educator splits the students into groups of 3-4 people (depending on the class size) and asks them to discuss their individual answers within their teams.

Also, the educator prompts the students to discuss how similar or dissimilar the reality portrayed in the book is to their current reality based on the themes of surveillance, censorship, totalitarianism, and the freedom of individuals.

### **STEP 3 (20 minutes):**

Following the discussion, the educator shows different paintings and quotes from the book to the students. Each painting is accompanied by a quote taken from the book.

\* Students are not told from the beginning which quotes correspond to which paintings. The educator can use this [website](#) for pairings of paintings and quotes for inspiration.

The teacher asks each team to pick a painting that they like and try to figure out which quote describes the painting best.

These questions can be used as a guide for students to pair their selected painting with its corresponding quote:

- Which symbolisms from the book have they used to connect the quote with the painting?
- Which scene from the book does the painting remind them of?
- Which characters could be represented in the specific painting?

Students are asked to discuss in teams and present their rationale by justifying their selection to their classmates based on the questions above and other criteria that they might have considered.

### **STEP 4 (10 minutes):**

Following the short presentation of each team, the educator asks the students to revisit their initial answers to the questions that they were asked at the beginning of the class and ask volunteers to share what they wrote in class.



## The Theatre Script

<b>Description</b>	In this activity the students, with previous basic knowledge on the theatre world and roles, write a theatre play from a short story
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Understand what a theatre script is</li> <li>• Be able to develop a theatre script from a short story</li> </ul>
<b>Related curricular subject(s)</b>	Literature, theatre
<b>Prerequisites / preparatory actions for teachers</b>	<p>Choose one play that can be read for the students in class, we recommend this list of plays: <a href="http://www.kidsinco.com/complete-list-of-playscripts/">http://www.kidsinco.com/complete-list-of-playscripts/</a></p> <p>A printed script of a short story for each student</p> <p>The educator can pre-select several stories to be chosen with the students and use it as a starting point to write a script.</p> <ul style="list-style-type: none"> <li>• Another option can be work with a story invented by the students in a previous session.</li> </ul>
<b>Age of students</b>	13-14 years old
<b>Duration</b>	80 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Introduction + Homework
<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Read a play</li> <li>2. Reflection about the experience</li> <li>3. Choose a story to script</li> <li>4. Explain the assessment</li> </ol>
<b>Assessment Activities</b>	<ul style="list-style-type: none"> <li>• Write a plot</li> <li>• Write a detailed timeline</li> <li>• Write the dialogs</li> </ul>

**Materials needed (if applicable)**

1. A printed version of a short script for each student
2. Computer with internet

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (30 Minutes):

The educator explains the activity and the students sit down in circle, choose a character with the help of the educator and they read the play together.

The stage directions, words in italics that explains extra information for the director, can be read by the educator or one of the students,

### STEP 2 (15 minutes):

The educator asks questions about the experience, such as: What did you like about the play? What surprised you? How is a play different than a book, it is different than reading a book? Were you able to follow the story? Was it entertaining?

### STEP 3 (15 minutes):

The educator shares a list well known stories such as classic tales, and the students must choose one of the stories to create a script.

### STEP 4 (20 Minutes):

The educator explains the assessment: to write a script with the next steps:

1. Write the plot: The plot is a sequence of events in order, it can be written with bullet points or a list of actions.
2. List the characters of the story
3. Write a timeline, an explanation of the actions one by one. Divide the story between acts and scenes.
4. Write the dialogues: the conversation between two or more characters
5. Write the stage directions, review the details, information about the places, time, etc.



## Theseus Vs Harry Potter

<b>Description</b>	The archetype of a hero is common in all cultures. As most literature and mythological heroes and figures, Theseus and Harry Potter's stories reflect the societies that created them. This pedagogical sequence engages students with comparative literature and critical thinking
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Discover literature characters</li> <li>• Learn how to compare concepts</li> </ul> <p>Improve critical thinking skills</p>
<b>Related curricular subject(s)</b>	Arts, Literature and Psychology
<b>Prerequisites / preparatory actions for teachers</b>	Teachers should introduce the characters of Theseus and Harry Potter to the class, in case that students are not familiar with them. Also, teachers should know the different stages of the heroes' journey and how these correspond to the two heroes' development.
<b>Prerequisites / preparatory actions for students</b>	Students should have a general knowledge about the two heroes' lives.
<b>Age of students</b>	12-14 years old
<b>Duration</b>	60 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Homework / Assignment
<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Engage students with literature</li> <li>2. Present the Heroes' Circle by Campbell</li> <li>3. Present Theseus Vs Harry Potter as an example.</li> <li>4. Assign Homework</li> </ol>

<b>Assessment Activities</b>	<ul style="list-style-type: none"> <li>• Presentation</li> <li>• Feedback from classmates</li> </ul>
<b>Materials needed (if applicable)</b>	<ul style="list-style-type: none"> <li>• Internet connection, projector</li> </ul>

## STEP BY STEP DESCRIPTION OF THE TASKS

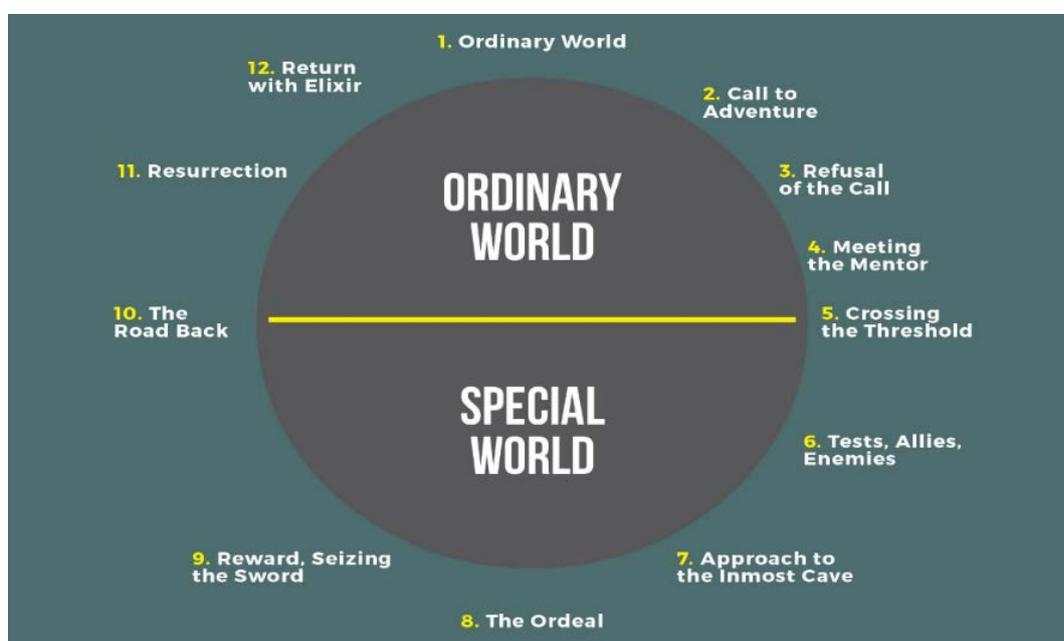
### STEP 1 (5 minutes):

Engage students by asking them what the similarities between Harry Potter and Theseus are.

### STEP 2 (15minutes):

Present the hero's journey by Joseph Campbell. It should be mentioned that in all cultures, there are stages - initiation trials, which the heroes have to overcome in order to be redeemed for both themselves and the society in which they belong. The archetype of the hero always begins with the initial search, continues with the call to adventure, the trials-feats, until the moment of victory, return, and their final catalytic transformation. Through this process, the timeless power of the mythical heroes, whom we meet to this day in modern fiction, emerges skillfully.

Explain the different stages and ask the students if they can spot the stages in the journey of the two heroes.



**STEP 3 (15 minutes).**

In this step, teachers would use the exhibition to show the different stages of the hero's journey in both cases. Make sure that the students are engaged in the process by asking them to come up with their own examples. Campbell's stages are rather broad and generic, so encourage students to be creative in their answers.

**STEP 4 (20 minutes):**

Students form a circle, and the teacher goes around asking each one's favourite hero/ book. Do not limit answers to literature books. Comics and movies are also a great choice. In case that students have the same favourite hero, they can form a group and discuss together.

Some other suggestions: Lord of the Rings, The Hobbit, Matrix, Avatar, Perseus-Percy Jackson, Odysseus, Troy etc.

After they choose their hero, students should read the book or watch the film etc again. They will use Campbell's stages as a guide and try to compare these stages with their hero's journey. Then, they will make a presentation to the rest of the class. Their classmates will assess the presentation and try to make suggestions. Give to your students 20 minutes for their presentations.



# Literature

## The Mythical Hero and the Notion of Modern Myths

<b>Description</b>	Mythology is an important part of Western culture, but students are not always aware of it. The aim will be to help them discover or rediscover the notion of myth and heroes and to show them how myths are still very much alive today.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Being able to define a “myth”</li> <li>• How to characterise a hero.</li> <li>• Determining the factors of a personality's mythification</li> </ul>
<b>Related curricular subject(s)</b>	<ul style="list-style-type: none"> <li>• Literature, mythology</li> </ul>
<b>Prerequisites / preparatory actions for teachers</b>	Provide representations of the Greek and Roman pantheon and also pictures of "modern myths".
<b>Age of students</b>	15-16 years old
<b>Duration</b>	100 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Introduction
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Reflect on students' prior knowledge of mythology.</li> <li>2. Reflect on the notion of modern myth.</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Printed out copies of this pedagogical sequence</li> <li>2. Representations of the Greek and Roman pantheon and also pictures of "modern myths".</li> </ol>



## STEP BY STEP DESCRIPTIONS OF THE TASKS

### STEP 1: Introduction

Before we get to the heart of the matter, let's take stock of your knowledge of mythology. To do this, take the quiz below.

- a) What is mythology? How would you define it?
- b) Can you name any famous mythological stories?
- c) Besides Greek and Roman mythology, do you know any others?

### STEP 2: Definition of "myth"

A myth is a collective religious or secular belief, which attempts to explain - or justify -the great mysteries of creation, man's place in the world, the values that are to be considered sacred or - on the contrary - what is taboo, forbidden.

When myths are no longer the object of faith, they become mere fables. However they continue to permeate our imagination and are still a source of inspiration for artists and writers.

The characters are the gods (Zeus/Jupiter, Aphrodite/Venus, Poseidon/Neptune, ...), the deities (of the woods, of the sea, ...), the heroes or demi-gods (Hercules, Achilles, ...).

### STEP 3: Meaning and function of myth

To study a myth, one must take into account its constituent elements and its symbolic value: "Every myth is a condensed human drama. And this is why any myth can so easily serve as a symbol for a current dramatic situation" (Gaston Bachelard). Thus, the myth can have :

- A religious function: myths determine the relationship between man and the sacred. The myth of Adam and Eve and the fall from Paradise answers questions about creation.
- A social function: myths ensure the cohesion of a social group. When Romulus came of age, he founded the city of Rome after killing his brother.
- A moral function: myths express the anguish and unconscious impulses of the individual, as in the myth of Faust.



- An aesthetic function: myths contribute to the poetry and beauty of a literary text, by stimulating the creative imagination. Orpheus thus becomes the prince of poets.

#### STEP 4: Posterity of ancient Greco-Roman mythology

- ➔ The memory of Antiquity remained present and vivid throughout the Middle Ages, but religion tended to discard what it considered to be a survival of pagan cults.
- ➔ In the 16th century, the Renaissance saw a profusion of stories and images directly derived from Greco-Roman mythology:
  - the heroes of Antiquity were given pride of place
  - Legendary characters regained their place in stories and fine arts: they dethroned the lives of saints or were amalgamated with national cultures
  - the gods of polytheism descended from Olympus and rub shoulders with Botticelli, Rabelais or Ronsard.
- ➔ In the 17th and 18th centuries, Greco-Roman myths were to play a dominant role in architecture, ornamentation, sculpture and literature.
- ➔ The 19th century saw a return to the Christian marvel with the Romantic movements.
- ➔ At the beginning of the 20th century, the secularisation of education led to a reduction in the influence of antiquity. However, the creative imagination remained inseparable from the great founding myths of Western thought.

#### STEP 5: The mythical hero and its characteristics.

1) The hidden life: The hero is born of illustrious parents, of royal or divine origin. The hero is often abandoned at birth and taken in by another family. He will therefore live a hidden childhood, without knowing who his parents really are.

2) Initiation: This is the period during which the hero leaves childhood to become an adult. It is also the period during which he will learn the truth about his origins. To learn this truth, he will have to prove his worth.

- 3) Public life: This is the set of trials that the hero will have to face.
- 4) The apotheosis or the condemnation: The hero will end his life in glory or be condemned.
- 5) Solitude: The sun connotes light, whiteness, brightness, etc. The hero has all the qualities of the sun: physically, he will be handsome, strong and will also possess many moral qualities.
- 6) Sovereignty or the relationship with political power: The hero tends to impose himself as a leader. He often replaces the king in office before him. He kills the representative of power when the latter is bad for the people.
- 7) The hero's sentimentality: 3 possibilities can arise:
  - Woman = threat. Love prevents him from carrying out his warlike exploits.
  - The woman = the driving force behind the action. She sends the hero on a conquest and he must prove his valour to deserve her.
  - Woman = happiness after all the heroic feats.
- 8) The hero's company: The hero is often accompanied by a friend, called a double. He helps to save the hero or to make him feel better.

## STEP 6: The contemporary myth

Because of scientific progress and the decline of religious thought, many people think that myths have disappeared in our time. Nothing could be further from the truth! Myths have changed their form, but are as present as ever. We can even say that myths are a basic human need. They play important roles in our lives. In addition to religious and political myths, there are many myths in the media, in advertising, film and television. Examples abound: the myth of eternal youth, the myth of romantic love, the myth of automobile power!

Semiologists such as Roland Barthes and Umberto Eco have studied these contemporary myths conveyed by characters such as James Bond, the Barbie doll, sport cars and Harley Davidson motorbikes. Each of these myths is a composition of stories, symbols and emotions associated with an ideal self. Like Hercules in antiquity, Superman rights wrongs and fights wrongdoers. Like the beautiful Helen of Troy, fashion models make hearts sigh with envy and desire! Thus, we see that contemporary myths are rather collective representations than fabulous stories as such.

Myths have a very important psychic role: they crystallise hopes and fears, they mobilise vital energies around important symbolic objectives, and they direct the desires and feelings that accompany any mobilising action. This is one of the reasons why ancient myths are still very present in successful works (Star Wars, Harry Potter, Lord of the Rings, etc.) as well as in advertisements, for example.

In social life myths also play an essential role: they organise the masses around common ideological goals, so they are essential in politics and education. They promote group cohesion and enable communication by providing a common language for social actors. In nationalist parades, phenomena of collective identification with the leaders invest them with immense power, which comes from their ascendancy over the group of supporters. The nation, political parties and the church are very powerful symbols around which a myth becomes a real social force.

### **STEP 7: Factors in the mythification of a personality**

We have seen that ancient stories and literature have created myths that are still alive today. However, today, other sectors such as the cinema also create myths. In addition, stars and celebrities also join the subject of myth. The objective will be to discover the factors that lead us to call personalities "myths". Under what circumstances do you hear or use the term "myth" to describe personalities? By what criteria? Do you have any examples of "myths"?

Pictures of personalities are displayed to the class. These photos are grouped according to the common characteristics that exist between the characters. These commonalities will make it possible to identify the factors that mythologise a personality.





# ART



## ART

Colour and light in interior designing – how does it work?



<b>Prerequisites / preparatory actions for students</b>	Students must have been taught in the basic knowledge from biology, optics and physics.
<b>Age of students</b>	Secondary (Art) School Students (15-16 years old)
<b>Description</b>	This activity is an introductory lesson to design colours and light in interiors. It familiarises students with the basic knowledge about light and colours, as well as how the human eye and brain perceive and interpret colours, with the principle of the influence of colour and light on humans. It focuses on the ability of recognizing, naming and using various materials and technologies used in interior design.
<b>Learning Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>▪ gain knowledge and skills related to the basic means of artistic expression in creating space.</li> <li>▪ to develop the ability to perceive the basic conditions of color and light and the application of these principles in design works.</li> <li>▪ to develop the ability to distinguish and characterize materials and technologies used in interior design.</li> <li>▪ to develop the skills of creative thinking in interior design.</li> <li>▪ to use knowledge and acquired skills in a creative way.</li> <li>▪ to carry out works in the field of interior design, using appropriate means of expression.</li> <li>▪ to know the basic principles of creative and design work.</li> </ul>
<b>Related curricular subject(s)</b>	Optics, Physics, Biology
<b>Prerequisites / preparatory actions for teachers</b>	<p>Preparation of basic concepts related to light and vision characteristics, testing the My Eye Anatomy application.</p> <p>Gather pictures of various interiors related to the topic (showing the differences)</p>

<b>Duration</b>	90 minutes (2 x 45 minutes)
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Introduction
<b>Step by step description of the tasks</b>	<p><b>Step 1:</b> Warm or cold? Light or dark?</p> <p><b>Step 2:</b> How do we see</p> <p><b>Step 3:</b> The role of light and color in interior design</p>
<b>Assessment Activities</b>	<p>Sorting out the art-pieces</p> <p>Discussion/evaluation</p>
<b>Materials needed (if applicable)</b>	PC or laptop, Projector, high quality of paintings saved or shown online, access to Google Jamboard

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (35 minutes):

#### Warm or cold?

The educator asks the students to define the perception of colors with the help of various pictures presented. The aim of this task is to focus on distinguishing features in nature and in plastic arts, as well as to test the ability to classify colors in art.

The educator then asks students to describe (individually) their thoughts and feelings by looking at the paintings/indicated examples. They can use Google Jamboard to separate the pictures into two groups "warm" and "cold".

An important element is also the introduction / recall of the terms: color range, color wheel, primary and derivative colors, color temperature, color value, color contrast.

The list of the most important related terms with their definitions is created by all learners together (glossary) and write down on the board.

#### TASK:

- To find the warm/cold colors in nature and in art

- To define the difference and influence of light in three women portraits by Sandro Botticelli, Agnolo Bronzino and Rembrandt (TASK 1)
- Looking at the examples of paintings illuminated by light of candle and by light of sun/moon and find the main differences. Find more examples in the history of art. Define the illusion of the light in the pictures (TASK 2)

## STEP 2 (10 minutes):

### How do we see?

Using the application, the educator shows how the human eye is structured and what influences the vision process.

My Eye Anatomy application (available Google Play or App Store):

<https://apps.apple.com/us/app/anatomy-human-eye/id1443441993>

<https://play.google.com/store/apps/details?id=com.visual3dscience.Eye&hl=pl>)

An important element of this part of the lesson is that students understand how light influences the perception of color.

## STEP 3 (40 minutes):

### The role of light and color in interior designing

On the basis of photos of various interiors, students are to identify the elements influencing the perception of the interior and the feeling of heat / cold in the interior (including, among others, the number of light sources, color of light, light intensity, materials used in the interior, their colors and structure, etc.).

The educator splits the students into groups of 3-4 people (depending on the class size) and asks them to discuss their individual answers within their teams.

The following guiding questions are posed to the students:

- What kinds of colors do you identify in each set of pictures? (Light, dark, bright, monochromatic)?
- What elements of the interiors are influencing your perception?

The feature list can be saved to Miro or Google Jamboard or flipchart.

## STEP 4 (5 minutes):

Homework, examples of the tasks:

- to design the lamp, form the recycled elements
- to design a small exhibition element affected with light



- to design elements of interior, e.g., a piece of the scenery for a television program



## Artemisia Gentileschi, one of the first women painters

<b>Description</b>	Artemisia Gentileschi was one of the first Italian women painters of the Renaissance/Baroque period we know of. Not only she paved the way for the future women painters, but she was also producing professional work by the age of fifteen and had an international clientele.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• To show women in history and in particular in history of art that has been dominated by men for centuries. The lack of presence of women in this history doesn't mean there weren't any, just means no one talks about them because history and the world of art is ruled by men and centred around men.</li> <li>• To explore Renaissance/ Baroque paintings</li> <li>• To study the life/work conditions of women in the XVIth century and to compare it with today</li> </ul>
<b>Related curricular subject(s)</b>	History of art. Renaissance and Baroque.
<b>Prerequisites / preparatory actions for teachers</b>	First, present the Renaissance period to your students. Then, ask your students what female artists they know. Start with today's art scene and gradually go back to the Renaissance, Baroque and Mediaeval period. Can they come up with female artists' names? Make them notice that we don't have any trouble coming up with male names from this period, in literature as in painting, but when it comes to women, it becomes more complicated. Ask your students why.
<b>Prerequisites / preparatory actions for students</b>	Without preparation, think about female artists. Try to name 10 of them in today's culture scene. Now, try to name female Baroque and Renaissance artists. How many did you find? Think about why the number is different from the number of today's female artists.
<b>Age of students</b>	12-14 years old

<b>Duration</b>	50 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Introduction
<b>Step by step description of the tasks</b>	Students will first be presented with the general outline of Renaissance, to then, in depth, analyse women's situation during the Renaissance period. Finally, they will compare Gentileschi painting style with styles of other well-known painters of this period.
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Presentation of Renaissance reality</li> <li>2. Women's life in the Renaissance</li> <li>3. Comparison - Gentileschi &amp; Caravaggio, Gentileschi &amp; Rubens</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Printed out copies of Gentileschi's most famous artworks and these of Caravaggio's and Rubens' (take for example Caravaggio's "The calling of Saint Matthew" and "Narcissus at the source" and Rubens' "Three graces")</li> <li>2. Printed out copies of this pedagogical sequence</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: Presentation of the Renaissance reality

(patronage/sponsorship, the role of the Church and religious art, main inspirations for Renaissance painters)

With your students, try to answer the question "How were Renaissance artists funded?"

### STEP 2: Women's life in the Renaissance

Why do you think it was hard for Gentileschi and other female painters to break through in the Renaissance world of art? Do you think there were other women like Gentileschi that didn't make it in the art world of this period? Do you think it is harder for female artists to succeed in the art world, even today? List pros and cons of being a woman in the Renaissance. You can do this task in groups. Then, think about the results together and try to draw conclusions.

Pros	Cons

### STEP 3. Comparison - Gentileschi & Caravaggio, Gentileschi & Rubens

Artemisia's style is inspired by that of Caravaggio. What similarities and differences do you see between the artworks of these two artists?

	Artemisia Gentileschi	Caravaggio
use of light / role of light		
genre / subject (religious painting, mythological, everyday life, still life, portraits, etc)		
use of colours - what palette are the artists using? (warm, cold, etc)		

How does Gentileschi portray women and show women's bodies? Compared to, for example, Rubens' portrayal of women, do you see some differences in the style of the painting due to the biological gender (assigned at birth) of the artist?

	Artemisia Gentileschi	Peter Paul Rubens
genre / subject (religious painting, mythological, everyday life, still life,		

portraits, etc)		
use of colours - what palette are the artists using? (warm, cold, etc)		
body representation		

You will need the printed out copies of the famous painters' artworks. you can use the table below to establish the difference and similarities.

<https://artincontext.org/female-renaissance-artists/>

[https://en.wikipedia.org/wiki/Artemisia\\_Gentileschi](https://en.wikipedia.org/wiki/Artemisia_Gentileschi)



## “The blood of a poet” and “An Andalusian dog”, or Jean Cocteau and Luis Bunuel. The surrealistic vision of the world and art

<b>Description</b>	Students get to know the artistic movement that is surrealism, along with two artists affiliated with the movement, Jean Cocteau and Luis Bunuel. They analyse the movement and the artistry of Cocteau and Bunuel, along with their most known creations.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● Analyse the artistic movement of the beginning of XXth century</li> <li>● Know how to distinguish surrealism from other artistic movements of XXth century</li> <li>● Know the main artists of surrealism, as well as the most important point in the philosophy of the movement</li> </ul>
<b>Related curricular subject(s)</b>	Art, Cinema
<b>Prerequisites / preparatory actions for teachers</b>	Talk to your class about different artistic movements of the XXth century. Try to accentuate the importance of surrealism. You can mention some of the founding artists of the movement that shaped the artistic movements of the future. Show two movies mentioned in the title to your students. You can watch “The blood of a poet” <a href="#">here</a> and “An Andalusian Dog” <a href="#">here</a>
<b>Prerequisites / preparatory actions for students</b>	Watch “The blood of a poet” of Jean Cocteau and “Golden Age” or “An Andalusian Dog” of Luis Bunuel (and Salvador Dali if you choose “An Andalusian Dog”). Think about the way of presenting the characters and the events in these movies.

<b>Age of students</b>	17-18 years old
<b>Duration</b>	50 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Homework & assessment
<b>Step by step description of the tasks</b>	Students will first talk about the definition of surrealism and surrealist art. They will then play an artistic game, “exquisite corpse”, and compare the art of Bunuel and Cocteau. These two steps will let them verify, review and correct their initial definition of surrealism.
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Definition of surrealism</li> <li>2. Exquisite corpse surrealist game</li> <li>3. Comparison: Cocteau &amp; Bunuel</li> <li>4. Surrealist verification</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Pencils/pen</li> <li>2. Printed out copies of this pedagogical sequence</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: SURREALISM: DEFINITION

What do the words “surrealist” and “surrealistic” mean to you? What are the characteristics of something that is “surreal”? What can you describe with this set of words? Do you know “surrealism” as an artistic movement? What are its members or characteristics? Would you like to be a surrealist artist? Do you identify with the movement, do you understand it? Is it interesting for you?

### STEP 2: EXQUISITE CORPSE (CADAVRE EXQUIS)

Exquisite corpse or “cadavre exquis” in French was a popular game in the surrealist milieu. Try to play with your classmates, first with words, then with sketches. See what comes out of it, then present to the class. You can even do a mini-exhibition to present your works of art, just like surrealists did.

**RULES:** exquisite corpse started as a game, but finally became an artistic method of creation. Each person adds to a composition in sequence, either by following

a rule (for example *The* adjective - noun - adverb - verb *the* adjective - noun), or by only being allowed to see the end of what the previous participant wrote/sketched.

An example of this could be “The blue bear carefully ate the disgusting sandwich”. However, you can modify it the way you want, according to the language level of your students.

### STEP 3. COCTEAU & BUNUEL: COMPARISON

After having watched both movies, try to compare one movie with another, then both movies with today’s artistic, indie productions. What differences do you see? Enumerate the main differences and similarities, as well as characteristics of a surrealist movie from the 30s. The table below can help you.

	<b>Andalusian dog</b>	<b>The blood of a poet</b>
Similarities		
Differences		
One principal character or many characters? Describe him/her/them		
Subjects in the movie		
What is the plot?		
Are the events shown in the movie could happen in real life?		

What genre would you use to describe it or what genre elements can you identify?		
Inspirations?		
Do you like it?		
Characteristics of a surrealist movie?		
Difference/similarities with today's indie movies		

#### STEP 4. FINAL DEFINITION

After having completed the table and having thought about the characteristics and a definition of a surrealist movie, think about your answer to step 1. Did you define surrealism correctly? If not, how was your initial definition different from the one you came up with as a result of Step 3?

Sources:

- <https://www.theartstory.org/movement/surrealist-film/history-and-concepts/#:~:text=Surrealist%20films%20share%20fundamental%20traits,a%20dislocation%20of%20logical%20narrative>
- <https://rhondaviolachurchartblog.wordpress.com/surrealism-lesson-plan/>
- <https://engl245umd.wordpress.com/2013/11/22/a-freudian-interpretation-of-an-andalusian-dog/>
- <https://themoviescreenscene.wordpress.com/2020/09/10/un-chien-andalou-an-andalusian-dog-1929/>
- <https://www.cinematheque.fr/article/1566.html>
- <https://www.pixelcreation.fr/graphismeart-design/art/women-surrealists/>



- <https://www.theguardian.com/world/2016/may/29/national-museum-spanish-civil-war-barcelona>
- <https://www.history.com/news/7-things-you-may-not-know-about-the-spanish-civil-war>
- <https://journals.openedition.org/etudesphotographiques/3677?lang=en>



## Street art

<b>Description</b>	Street art is a contemporary art movement that includes all forms of art made in the street or in public places. Pupils are therefore often in contact with this art form without knowing about it. The aim of this lesson will be to draw their attention to an art form that they come into contact with every day.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Be able to identify a work of street art.</li> <li>• Identify the different techniques of street art.</li> <li>• Be aware of the art forms that surround us.</li> </ul>
<b>Related curricular subject(s)</b>	Visual arts and history
<b>Prerequisites / preparatory actions for teachers</b>	Display classic and street art and get students to think about the concept of art. Then present the definition and techniques of street art.
<b>Prerequisites / preparatory actions for students</b>	Reflect on their own definition of art.
<b>Age of students</b>	15-16 years old
<b>Duration</b>	50 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Introduction
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Group discussion</li> <li>2. Theoretical presentation</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Screen to display the different images</li> <li>2. Printed versions of this lesson.</li> </ol>

### STEP BY STEP DESCRIPTION OF THE TASKS

#### STEP 1: Food for thought

- In general, have you ever heard of street art?
- Have you ever seen street art?
- What messages do you think street art wants to convey to passers-by?

## STEP 2: Definition of street art

Street art is a contemporary art movement that includes all forms of art made in the street or in public places. In French, it is called "art de rue" or "art urbain". It is an instantaneous, fast, forbidden art, whose aim is to convey a message, without authorization.

Street art can take many forms: (graffiti, with or without stencils, stickers, drawing, painting, mosaic, installation or sculpture, intervention on urban furniture (bus shelters, signs, bins), optical illusions on the ground and on façades (trompe-l'oeil), sound art (installations playing with listening postures, field recording, sculptures and instruments, performances).

Street art can be discreet and occupy very small spaces (drawings, stickers) or be monumental and highly visible, such as inflatable structures.

It is mainly an art form intended for the general public, ephemeral and in constant renewal. This art form reaches out to people without them necessarily wanting it. It reaches out to people who would not otherwise enter a museum or art gallery.

Street artists appropriate urban space to challenge, upset, disturb, claim, denounce, question, support... They have artistic motivations (to make their art known) but often also political or social motivations (to get a message across).

## STEP 3: Discovering street art techniques

### → Graffiti

The word "graffiti" represents above all an extremely ancient form of expression which consists of putting one's mark, one's signature on a wall. The particularity of this art is that it is displayed in the public space, in broad daylight and is therefore accessible to all. The subject of graffiti is vast and varied. Graffiti as we know it today was born in the 1960s in the heart of New York. Graffiti is a masculine word, plural: graffiti coming from the Italian word "sgraffito" or "sgraffite" which means "scratch".



Within graffiti itself, divisions are made:

- the tag is a signature or a mark. It comes from the English word "to tag". Its stylised letters form a name, often the artist's pseudonym. Most often in a single colour, generally small in size and made in a quick gesture using an aerosol can, brush, marker or sticker.

-The throw up or "flop" is an intermediate form between the tag and the graffiti or fresco. It is defined by a lettering which also includes the name of the writer in larger, more voluminous letters. Shading can be added, and it can be two-coloured, but it remains relatively unworked.

- The graffiti, the masterpiece, the piece or the fresco represents a set of letters, often the name of the writer, but this time, its composition is very complex and sophisticated with letters sometimes totally decomposed and reinvented. It often happens that the fresco is made by several graffiti artists, i.e. by a "crew". In this technique, shapes and colours are combined and then shading is added to bring out the graffiti, which is also called "contours". The colour used for the shading is often opposite to that of the graffiti. Characters, scenery, arrows, comments... are mixed with the lettering.

#### → Mural painting

Mural painting is a form of graffiti; it is not letters that are represented but rather an illustration.

#### → The stencil

It appeared more or less at the beginning of the 1980s as a new form of street art expression when the walls of Paris were saturated with graffiti. Indeed, artists of the time like Blek le Rat, Nemo or Miss. Tic started using this technique to differentiate themselves from the famous New York graffiti.

The stencil is a rather simple technique consisting in cutting in a rigid material like cardboard, plastic, wood, metal... The artist draws or transfers the motif from an image, a photograph, etc., with which he or she will then "spray" the walls of the city.

#### → The sticker

The sticker, paper graffiti or Stick Art is in fact a sticker that is very popular these days. This success is undoubtedly due to its simplest and most discreet

technique in the world of street art. There is nothing simpler than taking out of your bag a pile of stickers that you have designed at home, and quickly sticking them where you think they look best without taking too many risks.

→ The poster

Already anchored for a long time in popular tradition, the poster is a simple but effective means of communication recognised as an art form as early as the 19th century thanks to painters such as Chéret, Bonnard or Toulouse-Lautrec.

The graffiti artists and street artists of the 1980s reappropriated it to renew their methods: most often wild or illegal, the poster is another artistic means of making a claim.

→ The trompe l'oeil

Who has never been surprised by a building facade representing, for example, the life that can take place inside this building, by an object that seems to come out of its frame, by a perspective that makes us believe that we are advancing in a forest... whereas we are in the middle of a city. This technique, achieved through painting, appeals to those who discover it, particularly because of its realism and the meticulous work of the painters.

→ The installations

These are works made from various objects, created for a particular place and almost always ephemeral. The urban space, the topography of a district, the beauty of an official building, the originality of a particular construction, are all sources of inspiration for the artists who create these installations. They can be made from various materials: metal, wood, fabrics, lights...

→ The Yarn Bombing

Also known as knit graffiti, Yarn Bombing uses knitting or coloured yarns.

Yarn bombing takes over the city and street art by using and covering the street with knitwear: benches, stairs, bridges, but also natural landscape elements such as tree trunks, as well as sculptures in squares or gardens. One of the aims is to dress up public places, making them less impersonal, humanising them and eliciting reactions from passers-by.

The movement began in 2005 when Magda Sayeg had the idea of covering the door handle of her wool shop in Houston, USA. The practice has since spread

widely throughout the world of street art, particularly in Eastern Europe and England. Indeed, the first collective knitting adventure, called "Knit the City", took place in London.

Yarn bombing remains an illegal practice when it is not commissioned by public authorities.

#### **STEP 4: What are the messages of street art?**

- Protesting against a facet of current society (consumerism, laws, politics, racism, sexism, censorship, etc.)
- Claiming something.
- Giving joy and hope by beautifying the environment.
- Creating a connection with and between people by provoking interaction and/or emotion.



## LANGUAGE



# Das Bild beschreiben – learning how to describe a picture

<b>Description</b>	The aim of this lesson is to learn how to describe a picture by using proper vocabulary. By learning it, the students will also gather skills and knowledge crucial to learn how to describe the surrounding reality.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Consolidate vocabulary used for describing a picture</li> <li>• Practice vocabulary used for describing a picture</li> <li>• Practice speech efficiency</li> <li>• Practice writing efficiency</li> <li>• Prepare students for final school exams</li> </ul>
<b>Related curricular subject(s)</b>	German as foreign language
<b>Prerequisites / preparatory actions for teachers</b>	<p>Materials: 10 pictures (some of them more static, some more dynamic)</p> <p>Paper sheets with pictures</p>
<b>Prerequisites / preparatory actions for students</b>	<p>German knowledge - level A1+/A2</p> <p>The students should know the vocabulary used for describing a picture</p>
<b>Age of students</b>	Secondary School Students (15-16 years old)
<b>Duration</b>	45 minutes
<b>Level of difficulty</b>	Low

Sequence format	Revision
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<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Revision of vocabulary from previous lesson</li> <li>2. An exemplary description of a picture</li> <li>3. Working in groups – describing a picture</li> <li>4. Presenting the descriptions</li> <li>5. Homework</li> </ol>
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Presentation</li> <li>2. Discussion</li> <li>3. Working in groups</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Pictures</li> <li>2. PC/paper sheets with pictures</li> <li>3. Blackboard</li> <li>4. Chalk</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 minutes):

The teacher revises vocabulary used for describing pictures with students. They ask students the word in native language – students answer with the same word in German.

Then, teacher hands out printed words in native language to the students. The students ask each other (in pairs), how are these words in German language.

### STEP 2 (10 minutes):

After revising the vocabulary, the students will create together the first, exemplary description of picture.

The teacher shows a picture that will be used for this exercise.

Each student says one sentence about the picture using the proper vocabulary. The teacher chooses one student to write down the sentences on the

blackboard and helps the students create a description of picture. All students write the description in their notebooks.

At the end of the exercise, after the description is created, another student chosen by the teacher reads everything out loud.

### **STEP 3 (12 minutes):**

The teacher divides students into groups of 3-4 people. Each group gets one picture for description (the pictures are printed by the teacher earlier).

The groups have 10 minutes to prepare a description of their pictures.

### **STEP 4 (12 minutes):**

Then, the representative of each group presents the description before the class. During description, the picture is showed by the teacher on the big screen.

### **STEP 5 (1 minute):**

Homework: each student must find a picture they like and create a description in their notebooks.

## **VOCABULARY FOR THE LESSON:**

Auf dem Bild sehe ich...

im Vordergrund

im Hintergrund

links, rechts

unten – oben

vorne – hinten

ganz oben

ganz hinten

in den linken/rechten Ecke

vor/neben/auf/hinter/über/zwischen dem/der

in der Mitte/im Zentrum/im Mittelpunkt



... sieht glücklich/traurig aus

... wirkt sympathisch

... sind vielleicht/vermutlich wahrscheinlich

... hat ... an

... ist zu sehen

auf der linken/rechten Seite

Ich denke, glaube, meine, vermute, nehme an

Ich habe den Eindruck



## Vocabulary through paintings

<b>Description</b>	Teachers could use this sequence to introduce different parts of speech such as adjectives, nouns and verbs or to revise them.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Enrich students' vocabulary</li> <li>• Expressing ideas clearly and concisely</li> <li>• Boost description skills</li> </ul>
<b>Related curricular subject(s)</b>	History, Arts, Language
<b>Prerequisites / preparatory actions for teachers</b>	<p>Teachers should have delivered the lesson about parts of speech and provided examples. Gather some information about the artists and paintings.</p> <p>Prepare lists of words for each painting</p>
<b>Prerequisites / preparatory actions for students</b>	Learners should be able to identify different parts of speech.
<b>Age of students</b>	15-18 years old
<b>Duration</b>	60 minutes (depending on number of paintings used)
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Introduction/Revision



<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Present/Explain the differences between nouns, adjectives and verbs and ask for examples</li> <li>2. Split the students into groups of 4/5 persons</li> <li>3. Present each painting and ask for different words</li> <li>4. Give them the wordlists</li> <li>5. Create a story</li> <li>6. Assign paintings to each group as homework</li> </ol>
<b>Assessment Activities</b>	<p>Choose the best words and present them to the whole classroom</p>
<b>Assessment Activities</b>	<p>Choose the best words and present them to the whole classroom</p>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. A laptop and internet connection</li> <li>2. Whiteboard- Markers</li> <li>3. Sheets of paper</li> <li>4. Lists of words</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (15 minutes):

Presentation of nouns, verbs and adjectives. Ask students to provide examples. You can use the whiteboard to write down the differences and examples, and leave them there so they can be visible to students during the process.

### STEP 2 (5 minutes):

Split students into groups of 4/5 persons. It would be helpful if you put students in groups of mixed academic performances. In this way the collaboration could be more productive.

### STEP 3 (10 minutes per painting):



Present the painting and some general information about it, such as name, date, artist. Ask students questions such as: How would you describe this painting? How does this painting make you feel? What do you think that the painter had in mind when they created the painting? Can you find any symbolisms?

Students then write down at least 10 words and then categorise them as nouns, verbs or adjectives. Each group says the words they have chosen and tell to their classmates how they came up with these. The teacher could choose the most appropriate words and write them on the whiteboard as a form of assessment.

#### **STEP 4 (10 minutes):**

Provide students with word lists that include more advanced words from the three categories (verb, nouns, adjectives). In case a student does not understand a word, the teacher should relate this to the painting and explain the word through this context.

By introducing new words in this engaging way, teachers can support students to inscribe these words to their memory. Therefore, make their vocabulary recall more effectively.

#### **Step 5 (20 minutes):**

With the words that they have selected and those from the word lists, teams can create a story based on the painting. This story could be about the painting itself and its content, or students can create a background story for the people in the painting. Engage students by telling them about some historical events around the creation of the painting. This step aims to facilitate the communication, expression of ideas and the use of new words.

#### **Step 6:**

After that process the teacher could assign a painting to each group or individually, as homework. The teacher can challenge students to see who can come up with the longest vocabulary list to describe components of the painting.



# MUSIC



## MUSIC/HISTORY/ART

### Music and notation in the Gregorian chant

<b>Description</b>	This activity acts as an introductory lesson to the music and notation in the Gregorian chant
<b>Learning Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>● recognize the characteristic features of the music of Gregorian chant</li> <li>● recognize the musical notation characteristic of Gregorian chant</li> <li>● have a general knowledge of religious music in Europe in the Middle Ages</li> </ul>
<b>Related curricular subject(s)</b>	History, Art history, Music history
<b>Prerequisites / preparatory actions for teachers</b>	Finding short musical recordings characteristic of Gregorian chant  Finding digital reproductions of the Gregorian chant sheet music - from various stages of development
<b>Prerequisites / preparatory actions for students</b>	Students must have been taught the history of the Middle Ages
<b>Age of students</b>	Secondary School Students (15-16 years old)
<b>Duration</b>	45 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Introduction

<p><b>Step by step description of the tasks</b></p>	<p><b>Step 1:</b> Introduction to general knowledge of the history and religious music in Europe in the Middle Ages</p> <p><b>Step 2:</b> Getting acquainted with the characteristic musical examples of Gregorian singing (2-3 short examples)</p> <p><b>Step 3:</b> Getting acquainted with a few different examples of the sheet music of the medieval period</p> <p><b>Step 4:</b> Summary of the lesson</p>
<p><b>Assessment Activities</b></p>	<p>Short discussions and questions after each step during the lesson</p>
<p><b>Materials needed (if applicable)</b></p>	<p>PC or laptop, Projector, high quality of paintings saved or shown online, access to YouTube and musical equipment for reproducing music</p> <p>Printed version of this Pedagogical Sequence</p>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 minutes):

Introduction and discussion of the historical background in the Middle Ages. The role of monasteries in medieval intellectual life. The activity of Pope Gregory the Great and his role in collecting liturgical chants for the entire church year.

### STEP 2 (15 minutes):

Choosing and presenting students with 2-3 examples of Gregorian chant. There may be fragments of larger pieces. **Very important:** These must be examples of original period pieces. Today, there are many pieces stylized as Gregorian chant and re-works of pieces.

Song suggestions:

1. The Rosary — All 15 Mysteries — Gregorian Chant

<https://youtu.be/Muo1NNKUK80>

(Selection of 3 short fragments)

2. "De profundis"

<https://youtu.be/QxFoRMysAtE>

3. "Dies irae"

<https://youtu.be/VCBc39jTkC4>

4. "Felicidad del Cielo"

<https://youtu.be/hLAFID23Kzs>

Short discussions and questions:

1. Who performed these songs?
2. Have you heard the instruments?
3. Did you like them? And why yes. Why not.

Based on the students' responses, introduce the characteristics of the Gregorian chant:

1. Direct connection with the liturgy of the Catholic Church
2. Single voice singing performed most often by a choir of monks
3. Most often the lack of a composition named from the composer - anonymity

### **STEP 3 (15 minutes):**

A short discussion with students about the ways of notation today and in the past. Introducing the concept of "neumes".

Presentation of a few examples of digital reproductions of the Gregorian chant sheet music. Proposed examples:

1. [https://en.wikipedia.org/wiki/Neume#/media/File:Digraphic\\_neumes.png](https://en.wikipedia.org/wiki/Neume#/media/File:Digraphic_neumes.png)

(There are no lines, only syllables and graphic characters)

2. [https://upload.wikimedia.org/wikipedia/commons/c/c7/Graduale\\_Aboens\\_e.jpg](https://upload.wikimedia.org/wikipedia/commons/c/c7/Graduale_Aboens_e.jpg)

(We can already see four lines)



3. <https://www.ccwatershed.org/gregorian/lesson-5-names-of-the-notes/>

(a more detailed description of the names of neumes)

Short discussions and questions:

1. What did medieval songbooks look like?
2. Was the medieval sheet music similar to the modern one?
3. How many lines were used in the Middle Ages to write music and how many lines are used today?

#### **STEP 4 (5 minutes):**

Summary of the lesson:

A summary of the characteristics of the music and the score of Gregorian chants.

Homework/task (for individual choice):

*Find 3 examples of performers and pieces inspired by Gregorian chant in widely understood contemporary pop music.*





## GEOGRAPHY



## Cardinal points and orientation

<b>Description</b>	<p>In this activity we are going to explore the orientation:</p> <p>When we say that someone lives in front of a certain square or the bell tower of a concrete church, we are placing your house in relation to a specific place. The situation of a place or person is, therefore, their position in relation to some points of reference. When, in addition to placing a place, we know the path that must be taken to get there.</p>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Understand the meaning and the importance of the orientation and cardinal points.</li> <li>• Be able to orientate using reference points</li> <li>• Be able to talk about places using cardinal points</li> </ul>
<b>Related curricular subject(s)</b>	Geography
<b>Age of students</b>	13-14 years old
<b>Duration</b>	60 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Revision
<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Reflection about the sun and the moon</li> <li>2. Identifying the cardinal points</li> <li>3. Explanation of the activity</li> <li>4. Activity</li> </ol>
<b>Assessment Activities</b>	Identify the cardinal points in different situations: Pictures and maps
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Computer with internet</li> <li>2. Pictures of landscapes</li> <li>3. Maps</li> <li>4. A drawing of a maze</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 Minutes):

In this step the educator introduces the concept of orientation regarding places. The subject can be introduced by thinking what ancient people used as an orientation point: the position of the sun, moon and stars.

### STEP 2 (20 minutes):

The educator explains how to orientate regarding the sun and shadows, if is possible the educator can go out with the students and show them with their own shadows.

### STEP 3 (10 minutes):

The educator explains the activity

### Step 4 (20 minutes):

The activity consists in identify the place where the photography was taken regarding the position of the sun, and answer questions about the position of different places regarding others in a map.

Another activity is about to give direction to get out of a maze.



## The Triassic Period

<b>Description</b>	An introduction to the Triassic period, approx. 251.902 million years ago (Mya) – 201.36 Mya.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• An understanding of the timeline of the Triassic period. E.g. start point, differently named periods and end.</li> <li>• To know how species evolved throughout the time period and how some species have similar qualities to those present nowadays.</li> <li>• Be capable to describe the Plate tectonics of the time and where sections are nowadays.</li> </ul>
<b>Related curricular subject(s)</b>	Geography, palaeontology, history.
<b>Prerequisites / preparatory actions for teachers</b>	<ul style="list-style-type: none"> <li>• An adequate understanding of evolution and plate tectonics.</li> <li>• Understanding of their students.</li> <li>• Printer, paper, scissors.</li> </ul>
<b>Prerequisites / preparatory actions for students</b>	Watch a brief video on the impact of extinction <a href="https://www.britannica.com/video/188853/overview-extinctions">https://www.britannica.com/video/188853/overview-extinctions</a>
<b>Age of students</b>	12-14 years old
<b>Duration</b>	120 minutes
<b>Sequence format</b>	Introduction

<p><b>Step by step description of the tasks</b></p>	<p><b>Lesson 1.</b></p> <ul style="list-style-type: none"> <li>• Knowledge on what started this period.</li> <li>• Understanding of the timeline.</li> <li>• Earth structure during the Triassic period. Use a cut out of the Earth during this time, with sections cut along the plate boundaries and mountain ranges and piece Earth back together.</li> <li>• Understanding of the diversity of Marine families over time. Remove names and time periods from timeline and have students fill in the blanks.</li> </ul> <p><b>Lesson 2.</b></p> <ul style="list-style-type: none"> <li>• Understanding how Evolution made life as we know it possible.</li> <li>• Discussion on how this was made possible and what features have been passed down through the ages.</li> <li>• Have an understanding of how the period came to an end.</li> </ul>
<p><b>Assessment Activities</b></p>	<ol style="list-style-type: none"> <li>1. <i>Fill in the blanks</i> activity on diversity of marine life.</li> <li>2. Conversation on how Evolution is possible and how different species have evolved.</li> </ol>
<p><b>Materials needed (if applicable)</b></p>	<ol style="list-style-type: none"> <li>1. Access to Britannica video on Earth’s mass extinction.</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

**Each step should not exceed 15minutes.**

### STEP 1:

Introduction to the volcanic activity which ended the Permian Period and the Permian-Jurassic Extinction. Display the timeline with all information available, alongside the images of Earth around the beginning of the Triassic period.



**STEP 2:**

Introduction to the diversity of vegetation; then with the timeline removed. Students are then asked to fill in the timeline using info from the video. Introduce the microorganisms of the Triassic time.

**STEP 3.**

Introduction of each species of the time, starting with *Ceratodus*; focus on the introduction of limbs to marine animals. Following this, the *Lystrosaurus* species should be introduced to show the beginning of these limbs being used on land.

**STEP 4.**

An introduction of the *Postosuchus* species should follow to intertwine the land herbivore (*Lystrosaurus*) and their predator species. This predator species bridges the gap among crocodiles, reptiles, and dinosaurs.

**STEP 5.**

Images of the *Nothosaurus* to show the development of aquatic species with muscular active necks, similar to those on leopard eels. Also similar to seals as they came ashore to rest, and again similar to crocodiles.

**STEP 6.**

Predecessor to the *Pterosaurs*, a small, winged reptile that was a prime predator between the Late Triassic and the Late Cretaceous period. The *Lagerpetidae* was a small reptile, only reaching the maximum size of approx. one metre.

**STEP 7.**

After the above steps, we should move to avian species by introducing the *Pterosaur*. The first group of animals to evolve (insects and other) powered flight. Rather than gliding or leaping, *Pterosaurs* used the power of their wings to generate power and travel for long distances. Although for many years scientists believed these creatures to be the precursor to birds, they now believe this to be incorrect.

**STEP 8.**

A discussion about the previous species should be encouraged; divide the class into groups and assign each group with a family of animals (herbivores,



carnivores, avian and marine). Then ask them to compare them to animals found in modern times.

#### **STEP 9.**

Following this activity, we should begin looking at the final stages of the Triassic Period. We do this by firstly introducing the plate tectonics (ask the students to fill in the blanks as you did at the beginning of the session.) \*The green highlighted areas in this image identify the plate boundaries\*

#### **STEP 10.**

The images of the Carnian, Norian and Rhaetian period can be introduced to show the final forms of carnivores, herbivores, and flora.





## SOCIOLOGY & SOCIAL SCIENCES



## Comparing Cultures

<b>Description</b>	Comparing history and culture through the lens of photography.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• To improve student awareness and understanding of other cultures</li> <li>• To explore how culture influences current lived experiences</li> <li>• To enhance critical thinking of the use of photography as a way of preserving history</li> </ul>
<b>Related curricular subjects</b>	History, Art, Social Studies
<b>Prerequisites / preparatory actions for teachers</b>	Teachers should have a broad awareness of different cultures and of the diverse cultures that make up the student population of their lessons
<b>Prerequisites / preparatory actions for students</b>	Students should be encouraged to enter lessons with an open mind and to explore cultural biases with curiosity and compassion.
<b>Age of students</b>	14-15 years old
<b>Duration</b>	120 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Homework/assessment & evaluation



<p><b>Step by step description of the tasks</b></p>	<p><b>Lesson 1: 1 hour</b></p> <ol style="list-style-type: none"> <li>1. Introduce concepts of culture</li> <li>2. Present images, split larger group into smaller groups (groups of 4), assign selected images to each group.</li> <li>3. Smaller group discussion on what the images describe in the context of culture and childhood.</li> <li>4. Group discussion on key points presented.</li> <li>5. Introduce homework presentation assignment</li> </ol> <p><b>Lesson 2: 1 hour</b></p> <ol style="list-style-type: none"> <li>1. Group presentations</li> <li>2. Positive summary of presentations and introduction of the concept of photographs as historic artifacts.</li> <li>3. Group discussion on old photos</li> <li>4. Quiz.</li> </ol>
<p><b>Assessment Activities</b></p>	<ol style="list-style-type: none"> <li>1. 5-minute presentation to peers on the culture they have been assigned.</li> <li>2. A class quiz at the end of the lessons on content covered.</li> </ol>
<p><b>Materials needed</b></p>	<ol style="list-style-type: none"> <li>1. Electronic access to images and websites for students to prepare for presentations.</li> <li>2. Floor space to support smaller group activities.</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### LESSON 1 (60 MINUTES)

#### STEP 1:

Introduce the concept of culture and how it has impacted history. Explore student's own understandings of what culture means to them.

#### STEP 2:

Present photographs as a slideshow or as printed images. Split the larger group into smaller groups (groups of 4). Allow groups to explore their initial reactions to the photographs. Assign selected images to each group or allow groups to

select their own image.

**STEP 3:**

Facilitate smaller group discussions on what the image they have been assigned represents, what culture are the children from? How is that similar or different to the cultures they grew up in? How might culture have impacted on the experiences of the children in the image? Allow space for students to compare and contrast their own familiar cultures (which may be different depending on the student populations).

**STEP 4:**

Group discussion on key points discussed.

**STEP 5:**

Introduce homework presentation assignment and support groups to explore what they already know about the cultures assigned and what the gaps in their knowledge are. Allow time for groups to plan what type of presentation they would like to prepare.

**LESSON 2 (60 MINUTES)****STEP 1:**

Group presentations on their assigned cultures.

**STEP 2:**

Positive summary of presentations and introduction on concept of photographs as historic artifacts.

**STEP 3:**

Group discussion on old photos they may have seen of parents/guardians/family members and contrast this with modern history. Explore how photography can be useful in capturing key social moments in both family and world history. Explore the potential impact of modern technology on this.

**STEP 4:**

Lesson quiz on content covered.



<b>Description</b>	The internet plays an enormous role in young peoples' lives. It is shaping the minds of a whole generation. The Internet is a social and sociological phenomenon and its ever-changing trends and crazes have a real influence on young peoples' interests and worldview. Recently, Internet has begun becoming more and more of a social tool, which we saw after the Weinstein case and #metoo movement, as well as BLM (Black Lives Matter) movement.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Showing the importance of the internet as a serious tool in the hands of young people that they can use as they please</li> <li>• Presenting the recent history of feminism as well as the important figures of the feminist movement in the 90s, 00s and 10s</li> </ul>
<b>Related curricular subject(s)</b>	<ul style="list-style-type: none"> <li>• Humanities, social sciences</li> </ul>
<b>Prerequisites / preparatory actions for teachers</b>	Present the history of feminism to your students. It is important that you present it as a multi-faceted, ever changing movements - include the second and third wave of feminism, as well as different movements inside the feminism, like ecofeminism, cyberfeminism, glitch feminism, xenofeminism.
<b>Prerequisites / preparatory actions for students</b>	Do your research on the feminism and on how it changed during the decades. Do you call yourself feminist? Can a man be a feminist? or just an ally?
<b>Age of students</b>	17-18 years old
<b>Duration</b>	50 minutes

Level of difficulty	Medium
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# Feminism: how modern times and the internet are shaping women's identity in the XXI century?

Sequence format	Assessment & evaluation
Step by step description of the tasks	Students will define feminism and discuss their propositions. They will find that there are many feminisms, and that the feminist movement of the 1960s was not necessarily the same what it is today. Then, they will think about what impact the Internet has on shaping their identities and their opinions - if any. Then, they will think about what role the Internet plays in their life.
Materials needed (if applicable)	1. Printed out copies of this pedagogical sequence

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: Definition of feminism

What does "feminism" mean to you? What words come to your mind? Do a brainstorming of 3 minutes. Write down your propositions on a piece of paper.

Compare your propositions with those of your classmates. What conclusions can you draw? Were all of your propositions positive? If not, why? Justify your choice. Then, together with your classmates and your professor, try to finish the statements:

Feminism is.....

Feminism is not.....

### STEP 2: Feminism in the internet era



How do you think nowadays' feminism differs from the feminism of the 60s and 70s of XXth century? How?

Feminism in the 1960s and 1970s	Feminism in 2022

Do you consider yourself a feminist? If yes, did internet play a big part in shaping of your feminist identity? If yes, elaborate: what elements exactly played a part in this process?

### STEP 3. How modern times and the internet are shaping women's bodies in the XXI century? / body positivity

The Internet and especially social media can be beneficial for young people. It lets them create their online identities, communicate with each other and build social networks. For some - luckily - Instagram and TikTok have become a safe space where they can express themselves fully and totally openly. For others, these social media platforms are becoming their worst enemies, where bullying and harassment are everyday practices. It can be especially hard for girls and young women, whose bodies are the objects of constant scrutiny. We can surely say that the internet and social media are shaping women's identities.

Therefore, feminism movement is becoming more and more vocal about its importance for the healthy development of young women. Nowadays, we can see a lot of feminist Instagram and TikTok accounts that try to break the taboos in the beauty industry, as well as to change the beauty standards and the way people see women in professional, but also private, life. But these depend largely on the fashion industry that sets the beauty standards for whole



generations. In the 1990s, we saw the era of the supermodels but also heroin chic, which was devastating for the 90s youth and especially young girls' mentalities. The appearance of a new body type in the 2010s changed the public opinion and privileged fuller, more natural bodies, along with a body-positivity movement.

Does the internet change the way in which you see your body? For you, what does it mean to be body positive? What are the main characteristics of this movement? Write down your propositions, then consult with your classmates and teacher. Is body positivity just an acceptance of your body, or is there more to it?

#### **STEP 4. How modern times and the internet are shaping women's identities in the XXI century? / #metoo**

Started by an activist Tarana Burke in 2006, #metoo is a social movement against sexual abuse and sexual harassment where women publicise allegations of sex crimes. However, it was multiple allegations against Harvey Weinstein in October 2017 that helped to broaden the reach of the movement and make him viral thanks to social media hashtag #metoo. Many female celebrities participated in the movement, publishing a #metoo story or status themselves. This social movement didn't stop in the United States and we could see female celebrities from other countries creating a similar hashtag that corresponded with their country, like #balancetonporc in France.

Facebook, Twitter and Instagram played an enormous role in making #metoo viral and was followed by other social movements and feminist happenings in the web.

This was a decisive moment for a lot of your women, showing them that sexual abuse and harassment shouldn't, in any case, be tolerated and are not normal. The feminist movement on social media that followed made it even more clear, showing young women the absurdity of patriarchy and men-centred world.

In your opinion, what impact did these movements have on the shaping of your identity as a woman and identities of women around you? Or maybe it didn't at all? If that is the case, try to mention other movements that did have an impact on your life or changed it somehow. Do you think these kinds of movements and

social happenings have their effect and their value?

**3&4: compilation**

Finish the sentences and elaborate on the subject. You don't have to agree with the statements. Present your opinion.

For me, the body positivity movement changed.....

Thanks to this social movement, I understood.....

The #metoo movement showed me that.....

I think women who speak out about their experiences are.....

Things that happen on the Internet.....to me.

**STEP 5. What happens on the Internet, stays on the Internet...?**

Do things that you see on the Internet affect you in any way? Where do you take your artistic and fashion inspiration from? Is the Internet an important part of this process of finding and expressing yourself? If yes, why? If not, why?

Yes, the Internet is important to me because.....

No, the Internet isn't important as an inspiration, because.....

**STEP 6. Bye bye, Internet. See you never**

As a 17-year old, you've been born in the Internet era. Can you imagine living without it? What would change?

Without the internet, my life would be.....

What are the pros and cons of potentially living without the internet? Put them in the table below and discuss your answers with your classmates and your teacher.

Living without the internet	
pros	cons

<https://www.vox.com/2018/3/20/16955588/feminism-waves-explained-first-second-third-fourth>

## Humanities

### Different representations of female beauty in history

<b>Description</b>	<p>Beauty has always held a fascination for mankind, through its approach to perfection. Historically, mankind has sought to come closer to this perfection, despite of their gender, male or female. Whether through art (painting, sculpture, music, etc.) or through the cult of physical appearance, this attraction to perfection is always present. The subjective nature of beauty is in fact determined by society. This lesson therefore crosses the centuries in order to show the evolution of female beauty canons through the ages.</p>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● Know the different female beauty standards.</li> <li>● Be aware of the influence of our society on the ideals of beauty conveyed.</li> </ul> <p>Understand how the evolution of society is reflected in fashion.</p>
<b>Related curricular subject(s)</b>	<p>Humanities, social sciences</p>



<b>Prerequisites / preparatory actions for teachers</b>	The teacher can introduce the lesson by inviting students to think about the ideal models of beauty for men and women, first individually and then collectively and having them reflect on what dictates their impressions.  + Part 1 of this lesson
<b>Prerequisites / preparatory actions for students</b>	The teacher can ask the students to find images of women they find beautiful and to explain the criteria that motivated their choice.
<b>Age of students</b>	15-16 years old
<b>Duration</b>	50 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Introduction
<b>Assessment Activities</b>	Students will debate and reflect on what beauty is and what criteria determine it. Then their teacher will show them that the criteria of beauty evolve according to the times and society.
<b>Materials needed (if applicable)</b>	Printed copies of this pedagogical sequence

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: Introduction

Beauty has always fascinated mankind. Indeed, humans have always sought to come closer to perfection. But what is Beauty? Is Beauty something that can be rationally defined or is it a totally subjective notion? We will see through this lesson that the standards of beauty evolve over time and space. Thus, what was considered beautiful a century ago is not necessarily so today. The canons of beauty follow the evolution of fashion and are also dependent on technological innovations, with plastic surgery being the most concrete example. From the diaphanous nymph to the luscious blonde and the fleshy bourgeois, the canons of beauty have changed constantly over the centuries.

### STEP 2: What is a beauty canon?



The "beauty canon" refers to the strictly defined standards of beauty for a certain time and place. Physical beauty is thus determined by standards, which must be respected by individuals if they are to be considered beautiful. They correspond to measurements, harmony, a combination of features. These



standards vary over the centuries, sometimes being reversed in a short period of time. They determine whether a person is beautiful or not, depending on their appearance and the time in which they live.

### STEP 3: Beauty through the centuries.

#### → The Baroque period (17th-18th century)

Women were very keen to have pale skin. Indeed, one should not resemble the lower classes: peasants, ploughing under the blazing sun, had tanned skin, which was not (yet) valued. In contrast, the aristocrats maintained their 'blue blood', a symbol of their rank, by covering themselves with masks and parasols. They had to stay out of the sun to keep their skin clear and thin, behind which the veins could be seen. Women sometimes supplemented these precautions by using a mixture of ceruse and egg white. Lips and cheeks had to be red, of course.

To make their faces more beautiful, women cut out stars, flowers, and hearts

Marie-Antoinette with a rose, Elisabeth Vigée Le Brun, Versailles, Musée du Château



from pieces of cloth and glued them to their faces or

necklines to create original moles. They were needed to hide smallpox or pimples. But later, these fake moles got additional meanings. A single *mouche* (beauty mark) on the right cheek meant that the woman was married; if it was on the left cheek, the woman was engaged for example.

The ideal female body of the time consisted of a slim waist, wide hips, and a large bosom, which is why the corset, large skirts and heels became an indispensable part of every well-to-do woman's wardrobe in the Baroque era. Women made extremely high hairstyles with false hair, using butter or grease when styling.

#### → 19th century



People began to wear clothes not as a marker of their social status but also to express their individuality. Scientific and technical advances made it possible to create fabrics in different colours and patterns.

Men's clothing began to influence women's clothing styles. Young women began to wear shirts, jackets, and waistcoats. In

Madame Moitessier, Ingres, 1851,  
National Gallery of Art,  
Washington

the first half of the 19th century, shorter dresses became popular.



Tight corsets gave way to dresses with an open chest and neck. Dropped shoulders, a narrow waist and wide hips were again in fashion.

Skin whitening gradually disappeared but the passion for hair dyes began. These were made from lead or silver nitrate. Women braid their hair with flowers and ribbons. Fringes and bangs became very popular.

During this century, two types of women shared the spotlight: the beautiful sick woman and the petite bourgeoisie. This period was a time when virtue and accomplished femininity, that of the virtuous wife, were in the limelight. Fleshy, brown, with a milky body, this woman embodies beauty in its smoothest and most codified form. The corpulence is the sign of a satisfied motherhood. It is reinforced by false bottoms and corsets carrying the chest forward.

The other type of woman in vogue at the time was the beautiful sick woman. She is a thin, almost skinny woman, with a waxy complexion and dark circles around her eyes, often accentuated by bluish ink. She symbolises melancholy, despair, and mystery. All these signs of melancholy and despair make her mysterious, remote, and fantastical. Women drink vinegar and lemon to get a blurred complexion and deprive themselves of sleep to get dark circles.

## → 20<sup>th</sup> century

The twentieth century has changed the way we look at things. Two world wars, the emergence of feminism and the scientific and technical progress made throughout the century contributed to changes in beauty standards. Clothes, make-up, and hairstyle became a means of expressing one's personality. This century has seen several different beauty canons.

After the First World War, women abandoned corsets. For the record, in 1917, the American war industry appealed to American women to stop buying steel whalebone corsets in order to save this metal. 28,000 tons of steel were saved, enough to build two warships! Women must have a flat stomach and



buttocks, muscular arms, slender legs, small and well-separated breasts.



Women must be slim to show that they can afford to eat finer foods such as fish or fruit and have time to exercise. In other words, being thin is synonymous with high social status.

In the aftermath of the Second World War, however, the tomboy was much less popular, and thinness was a sign of ill health! Hollywood, the new all-powerful dream factory, created a new feminine ideal: blonde and sensual, Hollywood actresses always looked like Marilyn

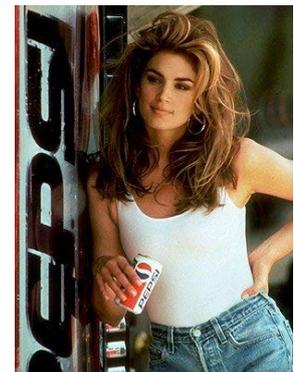


Monroe. The latter, who began by posing nude for calendars, transformed herself to perfectly match the new model: having lightened her hair to platinum blonde, she became the very image of the ideal beauty, pure and sensual, volcanic, and childlike. In advertisements, pin-ups proliferate: these sensual and maternal women are reassuring; their bodies are

those of abundance and good health. It was also the end of the pale complexion: the tanned face, synonymous with a sporty and airy life, was now the order of the day.



In the 1960s, slimness was once again the norm: you had to be tall and very thin, with short hair like the model Twiggy.

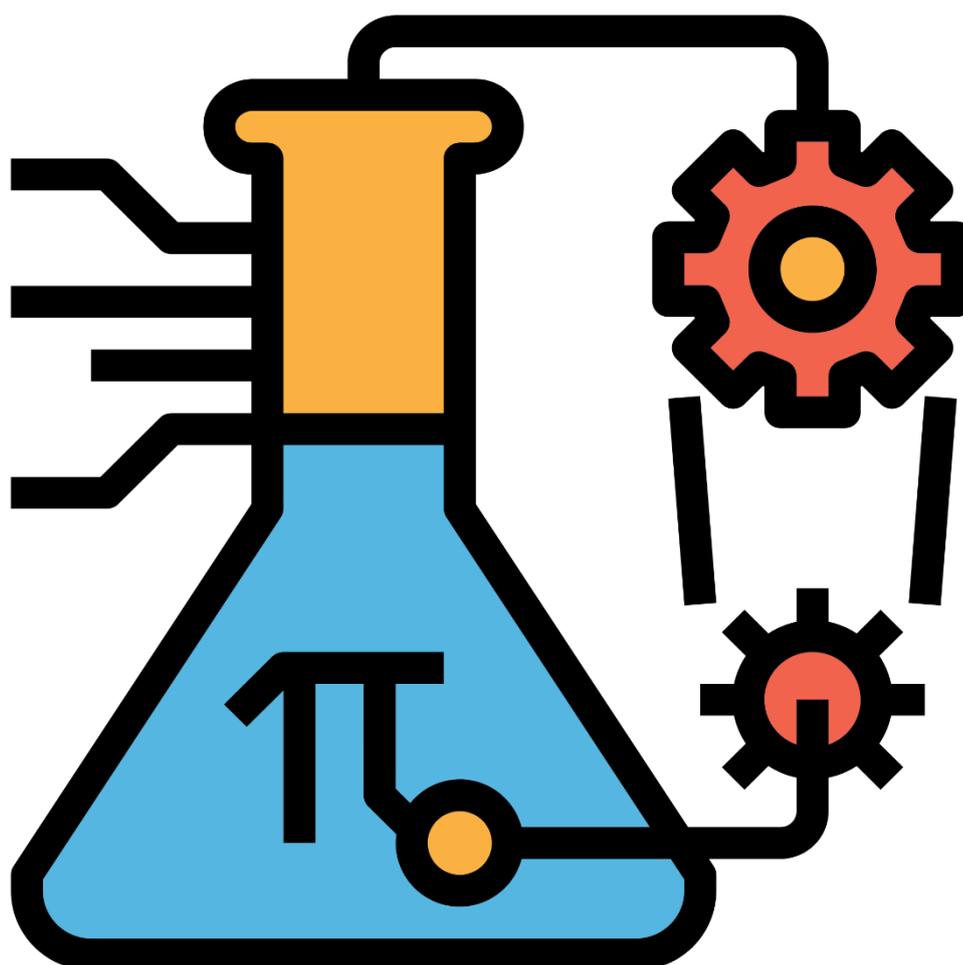


At the dawn of the 1970s and with the hippie movement, women got rid of girdles and bras to freely display their figure. Little by little, the ideal beauty was removed from its bourgeois straitjacket: the established model was rejected, and women were liberated.

However, the trend towards thinness that reappeared in the 1960s continued until the end of the XX<sup>e</sup> century, the models were thin, all the magazines talked about diets, the stars were thin with large breasts.

## SCIENCE, TECHNOLOGY, ENGINEERING AND MATHEMATICS (STEM)





# Science and Discovery

## Homework – the Golden Ratio in Art

<b>Description</b>	<p>This activity comes after a lesson on Geometry and the Golden Ratio.</p> <p>During these activities, students will discover the work of Leonardo Da Vinci and more generally the use of the Golden Ratio (golden rectangle) in art, which was used in order to produce symmetrical and geometrically-pleasing artwork.</p>
<b>Learning Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the use of the Golden ratio in artwork</li> <li>• discover evidence of the Golden ratio used in paintings</li> <li>• create their own artwork based on the golden ratio</li> </ul>
<b>Related curricular subject(s)</b>	<p>Mathematics, Geometry, Art, Art History</p>
<b>Prerequisites / preparatory actions for teachers</b>	<p>Lessons on Geometry should have been delivered and an initial introduction to the Golden Ratio should have been made</p>
<b>Prerequisites / preparatory actions for students</b>	<p>Students should be familiar with geometrical locations, how to create and find geometric shapes on paper, and have good knowledge of the creation of basic geometrical structures and the concept of the Golden Ratio</p>
<b>Age of students</b>	<p>Secondary School Students (14-15 years old)</p>
<b>Duration</b>	<p>45 minutes</p>
<b>Level of difficulty</b>	<p>Medium</p>



<b>Sequence format</b>	Homework
<b>Step by step description of the tasks</b>	<p><b>Exercise 1:</b> Refresh the Golden Ratio and introduce examples of how to find the Golden Ratio in Leonardo Da Vinci's paintings</p> <p><b>Exercise 2:</b> Spot the golden ratio in other paintings</p>
<b>Materials needed</b>	A laptop and internet connection, ruler, marker, printed versions of paintings or online versions of the paintings, printed version of template

## STEP BY STEP DESCRIPTION OF THE TASKS

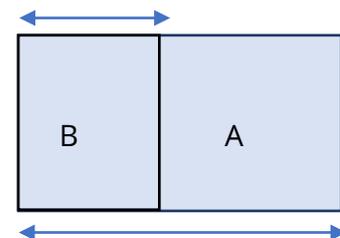
The tasks are addressed to the students directly as this is an example of homework that could be assigned to them for the Golden Ratio.

### STEP 1 (15 minutes):

A short reminder of the Golden Ratio:

The Golden Ratio, also known as the "divine proportion", is the ratio of the length divided by the width of rectangles.

The ratio where  $\frac{\text{Longer side of A}}{\text{Shorter side of A}} = \frac{\text{Longer side of B}}{\text{Shorter side of B}} = 1.618$



This might seem rather abstract, but we will see it through the eyes of artists. Artists often incorporate the Golden Ratio in their work because it is aesthetically pleasing. As a result, the Golden Ratio is found in many famous buildings (the Egyptian Pyramids, Parthenon, etc.) and artworks, such as those by Leonardo da Vinci (Museum of Science, 2022).

Visit the following website to explore how the Golden Ratio can be found in the artwork of Leonardo Da Vinci: [www.leonardoda-vinci.org](http://www.leonardoda-vinci.org)

### STEP 2 (30 minutes):

After exploring the website, you should have a better understanding of how Leonardo Da Vinci used the Golden Ratio in his work. Now, let's see some artwork from other artists and explore whether they used the Golden Ratio by

measuring the paintings or using a [template](#).

- Sandro Botticelli, *The Birth of Venus* (1483-1485)
- Michelangelo, *The Creation of Adam* (1508-1512)
- Raffaello Sanzio, *Madonna of the Goldfinch* (1505-1506)
- Petrus Christus, *A Goldsmith in his Shop* (1449)
- Piet Mondrian, *Tableau 1* (1921)

After you are done with the paintings, answer the following questions:

1. Did any of the art pieces exhibit the Golden Ratio?
2. Did you find this by the measurements or by looking through the golden spiral?
3. What piece of artwork was your favourite? Why?
4. List 3 interesting things (facts, artwork) that you learned from this activity.



## Symmetry in Antique Greece

<b>Description</b>	The symmetries in mathematics are very important in geometry. It allows to replicate patterns and calculate important data. This lesson shows students that symmetries can exist in real world by showing them fragments of vases from antique Greece.
<b>Learning Objectives</b>	The learners will: <ul style="list-style-type: none"> <li>• Be able to recognize types of symmetries in figures</li> <li>• Shows the elements of symmetries in figures</li> </ul>
<b>Related curricular subject(s)</b>	Mathematics, Physics
<b>Prerequisites / preparatory actions for teachers</b>	Lessons on Geometry: <ul style="list-style-type: none"> <li>• Symmetry about the line</li> <li>• The axis of symmetry of the figure</li> <li>• Symmetry about a point</li> <li>• Centre of symmetry of the figure</li> </ul>
<b>Prerequisites / preparatory actions for students</b>	Students should know all the topics above from previous lessons
<b>Age of students</b>	13-14 years old
<b>Duration</b>	45 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Revision

<b>Step by step description of the tasks</b>	<p><b>Step 1:</b> Revise previous lessons</p> <p><b>Step 2:</b> Introduce art from antique Greece and relate it to the mathematics</p> <p><b>Step 3:</b> Exercise facts known from previous lessons basing on Greek art.</p> <p><b>Step 4:</b> Reflect on the lesson</p>
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>4. Presentation</li> <li>5. Printed sheets with exercises</li> <li>6. Discussion with students about use of geometry in antique Greece</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>5. PC with projector</li> <li>6. Printed exercises for students</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (5 minutes):

The teacher starts the lesson by revising all kinds of symmetries introduced on the previous lessons:

- Symmetry about the line
- The axis of symmetry of the figure
- Symmetry about a point
- Centre of symmetry of the figure

### STEP 2 (7 minutes):

The teacher shows next photos of pieces of ceramics from antique Greece. The students should be introduced to the idea of antique Greece, when were those pieces created. In other words, the teacher gives them a little 'historical note' and connects the pieces of art from this period with elements of mathematics.

The students try to identify the kind of symmetry used on the patterns used there. Discuss with them about seven categories of patterns in antique Greece.

The teacher should engage the students in finding the types of geometric properties.

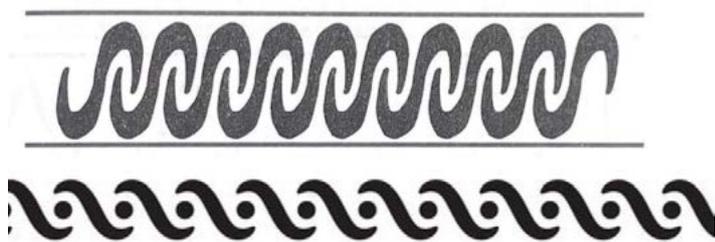
**STEP 3 (13 minutes):**

Assignment for students: on printed papers, draw the figures:

1. Symmetrical about the line
2. Symmetrical about the point

The paper contains two photos of patterns from antique Greece. The pupils' task is to find a straight line/a point on those patterns and find a figure near them. Then, using the geometric instruments, the students draw figures that are symmetrical about the object they chose.

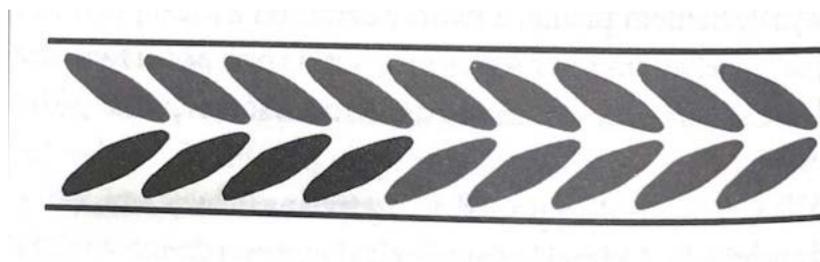
Example patterns:



Keep in mind that the patterns should be in two contrasting colours (black-white is the best), as the students shouldn't be confused by the mix of colours and in the end, they won't be able to focus on the aims of the task.

For better students you can adjust the difficulty and ask them to find the line of symmetry.

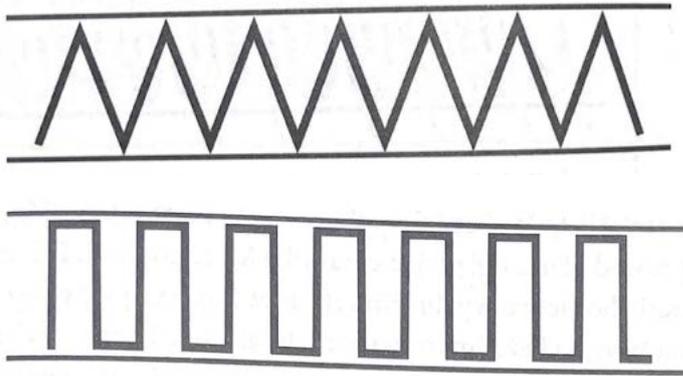
Example:



**STEP 4 (15 minutes):**

Assignment: identify the angles on the vases and construct the bisectors. Find sections and construct symmetrical lines.

Examples:



### STEP 5 (5 minutes):

Conclusions: once again, revise all that you did on this lesson.

Aske the students what did they learn, what did they revise today and ask again: how do we construct particular elements that were done on the lesson.

## The Sense Organs

<b>Description</b>	<p>In this activity the students can link the sense organs with the senses through art.</p> <p>Artists often remind us of a variety of our senses through paintings, although we may not actually be able to feel or hear the objects.</p>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Know the sense organs</li> <li>• Link sensory organs with different sensations</li> <li>• Be aware of the possibilities of art to encourage sensations.</li> </ul>
<b>Related curricular subject(s)</b>	Biology, Art.
<b>Prerequisites / preparatory actions for teachers</b>	Create a collection of paintings and artworks based in the different senses.
<b>Prerequisites / preparatory actions for students</b>	Know the sense organs.
<b>Age of students</b>	13-14 years old
<b>Duration</b>	30 min
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Evaluation
<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Explanation of the evaluation</li> <li>2. Evaluation</li> </ol>
<b>Assessment Activities</b>	Link sensory organs with sensations through paintings
<b>Materials needed (if applicable)</b>	Computer with internet

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 Minutes):

Explanation of the activity and introduction of the possibilities.

### STEP 2 (20 minutes):

Evaluation:

Students must link the art images provided by the educator with the different senses and create an exhibition that includes description of characteristics of every sense and the organ.

This activity can be combined with a more in-depth evaluation of knowledge of the sense organs, their sections and characteristics.



## Creative Coding

<b>Description</b>	<p>This activity introduces students to coding, using Minecraft Education Edition.</p> <p>They will learn the importance of computer science and coding and block programming in Microsoft MakeCode</p>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Understand block programming.</li> <li>• Get familiar with computer science and coding, and its importance</li> <li>• Be able to understand use coding in a creativity way.</li> </ul>
<b>Related curricular subject(s)</b>	Programming, computer science
<b>Prerequisites / preparatory actions for teachers</b>	Get familiar with Minecraft and with the concept of computer science
<b>Prerequisites / preparatory actions for students</b>	Previous knowledge on coding (Scratch, Arduino)
<b>Age of students</b>	13-14 years old
<b>Duration</b>	90 minutes
<b>Level of difficulty</b>	High
<b>Sequence format</b>	Introduction
<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Introduce the concept of computer science</li> <li>2. Introduce Minecraft and get familiar</li> <li>3. Learn about MakeCode</li> <li>4. Explain and lead the activity</li> </ol>

<b>Materials needed (if applicable)</b>	Computer with internet, Microsoft MakeCode and Minecraft Education edition installed in all the computers.
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## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 Minutes):

The educator asks the students about their knowledge about coding, programming and computer science, the importance of coding for the students, and introduces the concept of computer science.

### STEP 2 (30 minutes):

The educator introduces Minecraft and demonstrate the basic movements, answering questions:

- Move around
- Nature
- Inventory
- Create things

After the explanation the students will have the time to explore the game and play to familiarize with it.

### STEP 3 (30 minutes):

Learn about make code: The educator explains what MakeCode is, introducing Block programming and JavaScript.

Then the educator gives a demonstration about MakeCode, here you can find materials to start with: <https://education.minecraft.net/en-us/get-started>

### STEP 4 (20 Minutes):

Coding activity: Chicken rain tutorial: The educator must follow the tutorial explaining every step and after that the students can experiment with coding.



To locate the tutorial, go to Tutorials inside MakeCode → Chicken Rain → Start tutorial

The educator can ask the students to make rain something else, change the orientation, or to follow another tutorial.

# Principles of Thermodynamics

## The “Aeolosphere” of Heron

<b>Description</b>	This pedagogical sequence aims to present thermodynamics, using as an example the world’s first steam engine. The progress of thermodynamics has led to the construction of all modern thermal engines.
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• To learn about laws of thermodynamics</li> <li>• To understand the functions and transformations of energy in aeolosphere and other steam engines</li> <li>• Identify different parts of steam engine</li> </ul>
<b>Related curricular subject(s)</b>	Physics, Technology, Math
<b>Prerequisites / preparatory actions for teachers</b>	Lessons on heat (definition, types), internal energy and thermodynamic systems should have been delivered.
<b>Prerequisites / preparatory actions for students</b>	Students should know about thermic energy and systems.
<b>Age of students</b>	15-18 years old
<b>Duration</b>	60 minutes
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Introduction

<b>Step by step description of the tasks</b>	<ol style="list-style-type: none"> <li>1. Revise previous lesson</li> <li>2. Present the Hero's Aeolosphere</li> <li>3. Introduce the laws of thermodynamics-development of steam engines</li> <li>4. Reflect on the lesson</li> <li>5. Assign homework</li> </ol>
<b>Assessment Activities</b>	<ul style="list-style-type: none"> <li>• Presentation</li> <li>• Recreation of a steam engine</li> </ul>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Internet connection &amp; projector</li> <li>2. Parts of a steam engine (physical or in a digital form)</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1 (10 minutes):

Teacher should make sure that the students have understood the notion, definition and types of heat and thermodynamic systems.

### STEP 2 (10 minutes):

The teacher shows the images of an aeolosphere and asks the students how it works. Then the video is presented, and students should figure out how energy flows in different parts. Explain that an aeolosphere consists of a hollow sphere, mounted so that it can turn around, as the steam escapes from two spouts placed on the boiler's equator. The sphere, filled halfway with water, would begin to spin rapidly once a fire was lit underneath it, creating torque generation which derives directly from steam power.

### STEP 3 (15 minutes):

The teacher can now introduce the principles of thermodynamics. Because of the simplicity of an aeolosphere in comparison with other steam engines,

students have the opportunity to see theory in practice in an easy and understandable way.

Focus on the following: Conservation of energy, entropy of any independent or isolated system and thermal equilibriums.

Then, present the rest of steam engines. In this way students could see how people use the same phenomenon to advance their engines and improve their lives.

#### **STEP 4 (10 minutes):**

Reflection of the lesson has a twofold goal: Firstly, to assess the understanding of the students. This could be made by asking them to explain how the aeolosphere works, or how energy flows in other steam engines.

The second goal is to familiarise students with the way that theoretical physics can be applied on real life and the impact that this has on the development of society. This could be done in a classroom with a mind-map or using a brainstorming activity where students can express their ideas on the contribution of steam engines in society or ideas on how applied physics improve our lives.

#### **STEP 5 (15 minutes):**

In this step, divide students into two groups and ask them to build their own aeolosphere and present it to the classroom. Guide them on how to use a source of heat, a boiler, a sphere and two sprouts in order to make steam escape. Give them plenty of time and be prepared to discuss any question.

Another suggestion for assessment is a presentation on how steam engines changed the world. Explain to the students that the practical use of Heron's invention is unknown and that it is believed it was used to entertain and amaze the viewer. Ask learners to imagine how different the world would be if the aeolosphere was actually used back then.

## Light diffusion in the selected paintings from the Louvre Museum and other national museums

<p><b>Description</b></p>	<p>The students, in secondary education, have just studied the phenomena of light diffusion. After learning about propagation models, they discover a selection of pictorial works (from the collections of the Louvre Museum in France and other national museums) related to the subject: "Night, a seaport in the moonlight" by Claude-Joseph Vernet; "Saint Joseph the Carpenter" by Georges de La Tour; "The Sleep of Endymion" by Girodet, "The Fortune Teller" by Caravaggio, "The Fall of Phaeton" by Peter Paul Rubens</p>
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<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• To study the phenomena from the world of physics in art surroundings, and to see them in a realistic approach</li> <li>• To get to know famous paintings from the Louvre collection and to see them in a broader context</li> <li>• Reappropriate the knowledge from the physics world in order to gain a deeper understanding of the physics phenomena and of the artistic works</li> </ul>
<b>Related curricular subject(s)</b>	Physics and Art
<b>Prerequisites / preparatory actions for teachers</b>	<p>Talk to your students about physics and the phenomenon of light diffusion, scattering, specular reflection, diffuse reflection, lambertian reflectance.</p> <p>Talk about how physics and other subjects from the world of science interact with the art world. Try to show them that science is everywhere, even there where we expect it the least.</p>
<b>Prerequisites / preparatory actions for students</b>	<p>Study physics phenomena related to light diffusion: scattering, specular reflection, diffuse reflection. Think about where you can see these phenomena outside of your classroom. Try to come up with 5 examples.</p>

<b>Age of students</b>	15-18 years old
<b>Duration</b>	50 minutes + optional homework followed by a short discussion
<b>Level of difficulty</b>	Medium
<b>Sequence format</b>	Assessment & evaluation
<b>Step by step description of the tasks</b>	Students will first talk about the general definition of light diffusion and its types. They will then talk about the importance of the light in the classical paintings. Finally, they answer a question based on Leonardo da Vinci's sketch.
<b>Assessment Activities</b>	<ol style="list-style-type: none"> <li>1. Definition of the light diffusion.</li> <li>2. Role of light in the paintings.</li> <li>3. Association.</li> <li>4. Leonardo da Vinci's sketch question</li> <li>5. BONUS: artwork production</li> </ol>
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Printed out copies of the paintings</li> <li>2. PC / projector / laptop and a high-resolution copy of the paintings - you have to be able to see well when zoomed in</li> <li>3. Art supplies to produce your own artwork</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: Light diffusion. Definition and identification of light sources in the paintings.

The teacher starts the lesson by presenting different artworks. In each work, students will answer the following questions:

- 1) What are the primary and secondary sources?
- 2) What are diffuse and specular reflections in these paintings?
- 3) How is the beam of light visualised?

Use the table below to help your students answer the questions and identify the principal subjects/problems.

resemblance between studied artworks	
the type of phenomenon (scattering, specular / diffuse reflection, etc.)	
the meaning of light in the artwork	

## STEP 2: Role of light in the paintings

Students will interpret the role that the light plays in each painting. How does it change the scene? What would it look like without the light or with a different source of light?

- 1) What is light used for in the mentioned paintings? Is it important, or is it just an addition that can be easily deleted or substituted?
- 2) Think about artworks other than presented herein and try to come up with examples of different phenomena related to light in painting. For example: try to find a painting that presents the property of lambertian reflectance.
- 3) Can you think of artworks where the light is used in a counterintuitive way? Where it shows something that is not important, while ignoring the main actor of the scene, be it an object, an event or a person? (maybe you can use "The Fortune-Teller" of Georges de la Tour" as an example: the light seems to accentuate the fortune teller and a young man, especially their faces. However, more important things are happening below the level of their faces and on the level of their pockets.)
- 4) What are the explicit and implicit ways to show the sources of light? Try to come up with examples: "Saint Joseph the Carpenter" by Georges de La Tour or "The Matchmaker" by Gerrit van Honthorst for the paintings with a candlelight, etc.
- 5) How can light change the mood of the painting?

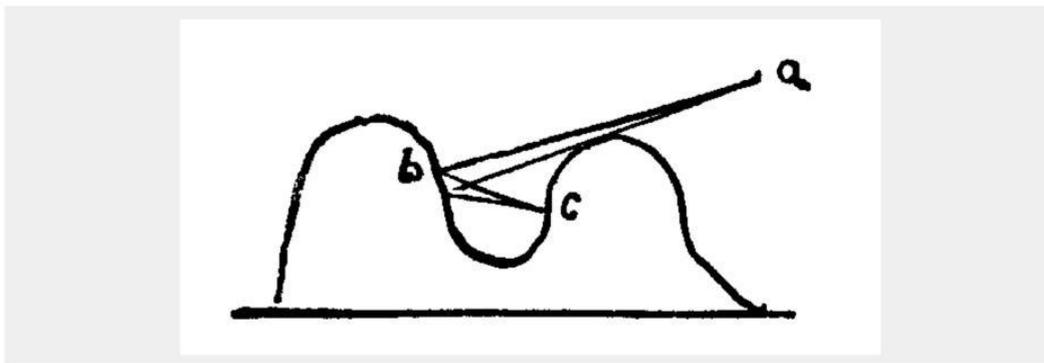
## STEP 3. Association

The students are asked to associate the presented artworks with other paintings/drawings they know in order to find a meaning and the role of light in the context of art history.

**STEP 4. Leonardo da Vinci, who is considered to be an absolute master of art, but also of science, presented his theory of the phenomenon of light presence in art in the XVIth century.**

The following Leonardo's quote should be read in parallel with the examination of his sketch, shown just below it:

*If **a** is light and **b** illuminated by it in a direct line, then **c** on which the light cannot strike is light only by reflection from **b**, which let us say is red. Then the light reflected from this red surface will tinge the surface at **c** with red. And if **c** is red also it will appear much more intense than **b**; and if it were yellow you would see there a colour between red and yellow.*



What phenomenon is he describing? (answer: diffuse scattering)

**STEP 5. Artwork production / BONUS**

To help students get a better idea of the phenomenon of light diffusion, tell them to produce their own artwork, be it pictorial or photographic. This will also let you check their understanding of the studied subject. This can be a homework assignment combined with a discussion of the results of their work and their adequacy regarding the initial subject (photographic portrayal of the phenomenon). You can also take about 20 minutes during the lesson to produce your pictorial artworks.

resemblance with studied artworks	
the type of phenomenon (scattering, specular / diffuse reflection, etc.)	

the meaning of light in the artwork	
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[http://www.antoniosiber.org/da\\_vinci\\_i\\_difuzno\\_rasprsenje\\_en.html](http://www.antoniosiber.org/da_vinci_i_difuzno_rasprsenje_en.html)

<https://www.paintingandartists.com/the-diffuse-light-in-painting#:~:text=A%20classic%20example%20of%20diffuse,a%20uniform%20and%20smooth%20way.>



# Mathematics

## Geometry in Nature

<b>Description</b>	<p>Pupils often find it difficult to relate mathematics to the world in which they live. One of the missions of this exhibition is to share ideas to help our students see the beauty of mathematics and understand that it is all around them.</p> <p>Every day, geometry surrounds us with its different representations without us even noticing. They amaze us, we observe them, we look at them, we borrow their properties for our needs.</p> <p>It did not wait for man to exist, geometry is not "a pencil, a ruler and a compass".</p>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>● review the most common geometric shapes</li> <li>● observe and recognise geometric shapes</li> <li>● connect Mathematics to the real world</li> </ul>
<b>Related curricular subject(s)</b>	Mathematics, geometry
<b>Prerequisites / preparatory actions for teachers</b>	Remind students of the most common geometric shapes and get them to think about where they can find them in their daily lives
<b>Prerequisites / preparatory actions for students</b>	Review the most common geometric shapes and find examples of geometric shapes in nature
<b>Age of students</b>	13-14 years old
<b>Duration</b>	50 minutes
<b>Level of difficulty</b>	Low
<b>Sequence format</b>	Homework



<b>Assessment Activities</b>	Students review the different categories of geometric shapes and then think about the different shapes they can find in nature. Then the teacher asks them to bring back 3 photos of examples found in nature.
<b>Materials needed (if applicable)</b>	<ol style="list-style-type: none"> <li>1. Printed out copies of this pedagogical sequence</li> <li>2. possibly a screen to display the photos found by the pupils</li> </ol>

## STEP BY STEP DESCRIPTION OF THE TASKS

### STEP 1: Introduction: revision of geometric shapes

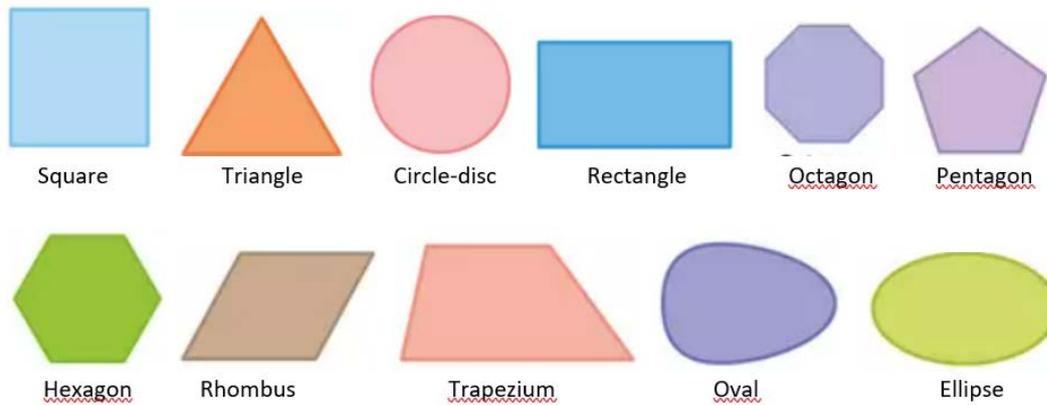
There are 12 geometric shapes, or plane shapes, which are formed by straight or curved lines in 2 dimensions. And 6 solids which, unlike plane shapes, are in volume, and therefore in 3 dimensions.

As a reminder, here are the names of the 12 flat geometric shapes: square, triangle, circle, disc, rectangle, octagon, pentagon, hexagon, rhombus, trapezium, oval and ellipse.

Some of our geometric shapes are polygons, which is a flat geometric figure that is formed by a closed broken line. Here are some examples of polygons:

- A triangle is a 3-sided polygon.
- The quadrilateral (rectangle, square) is a 4-sided polygon.
- The pentagon is a 5-sided polygon.
- The hexagon is a 6-sided polygon.
- The octagon is an 8-sided polygon.
- The decagon is a 10-sided polygon.





There are 6 types of solids: cube, ball, sphere, pyramid, cone and cylinder. The solid is a 3-dimensional figure.

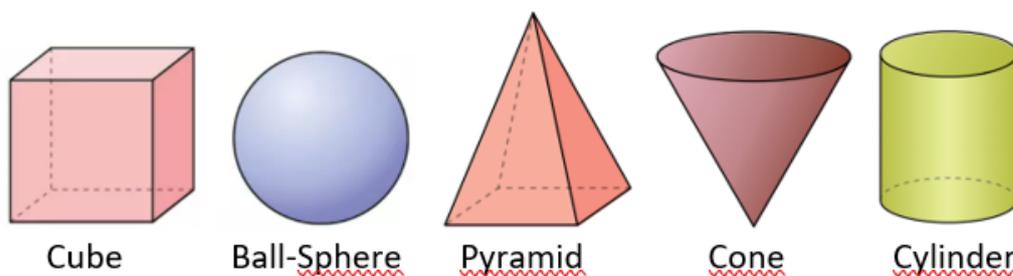
A solid is described by :

- Its number of vertices.
- Its number of edges.
- Its number of vertices.

A solid is a geometric figure that is not flat, it occupies a volume. A solid is an object in 3 dimensions.

There are 2 types of solids:

- Polyhedra, a solid whose faces are all polygons.
- Non-polyhedra, a solid with rounded or curved bases.



## STEP 2: Brainstorming

Put the students in pairs and ask them to think about where they can find the different geometric shapes they have just reviewed.

Then share the results with the class.

### **STEP 3: Homework**

Ask each student to come back to the classroom with 3 self-made pictures of geometric shapes in nature.

### **STEP 4: Group reviewing**

Pupils bring back their photos on a USB stick and the teacher shows them on a big screen and the class looks for the geometric shapes that appear in the different photos.



## CHAPTER 4: CONCLUSION

As seen in this **Exhibition Design & Pedagogical Sequences Guide**, VX Designers project has not only produced innovative materials and methodologies for the integration of virtual exhibitions in secondary school classrooms, but it has also generated a renewed interest among students to actively participate in educational processes related to the traditional teaching curriculum.

Exhibition design is a highly versatile and creative process, allowing for its use in multiple and diverse settings to enhance a significant number of skills and competencies among those involved, namely through self-led learning that is facilitated by co-curation. Local tests in European countries using the project materials have specifically indicated this practice to be especially effective for students with Specific Learning Disorders, offering **multi-sensory stimulation**, opportunities for **teamwork** and an environment wherein **non-formal learning** can take place.

Embedding VX Designers methodologies into the classroom has been nothing short of enlightening, both for students and teachers involved, with the use of these tools bringing innovative and modern teaching to the forefront of learning.

We hope that the material produced has offered enough incentive to adopt and upscale these methods to enhance inclusiveness, creativity, and innovation in the classroom.





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## LES APPRIMEURS

**Project Code: 2020-1-BE01-KA201-074989**

**Further information about the project is available at: <https://vxdesigners.eu/#VXdesigners>**

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