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TEACHING WITH EUROPEANA BEST PRACTICES

2019-2020



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Co-financed by the Connecting Europe
Facility of the European Union

Publisher: European Schoolnet (EUN Partnership AISBL), Rue de Trèves, 61, 1040 Brussels, Belgium

Please cite this publication as: Teaching with Europeana best practices, 2019-2020, September 2020, European Schoolnet, Brussels.

Keywords: cultural heritage; pedagogy; resources and materials; professional development; STEM teaching; curriculum integration, educational transition, teaching experience

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Design/DTP: European Schoolnet

Picture credit: Anna Maria Gauci, Brendan Buttigieg, Clara Donadio, Daniela Bunea, Eirini Siotou, Grațîela Vișan, Judit Benedek, Krista Kindt-Sarojärvi, Marina St-Mirčić, Stephanie Maggi-Pulis, Theodora S. Tziampazi, Europeana, European Schoolnet

Published in September 2020. The work presented in this document is supported by the Europeana Foundation, co-financed by the European Union, Connecting Europe Facility. The views expressed in this publication are those of the authors and not necessarily those of EUN Partnership AISBL, the Europeana Foundation or the European Commission.

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EXECUTIVE SUMMARY

Over the past five years, Europeana¹ and European Schoolnet² (EUN) have been working together toward a common goal: encouraging the innovative integration of digital cultural heritage in education, by training teachers on how to create learning scenarios using digital cultural resources, test them and integrate them in their classrooms.

This long-term collaboration resulted in the creation of a strong community of teachers, eager to enhance their abilities in using digital cultural items, but also looking to have a better awareness of the value of digital cultural data in education, to showcase best practices, regardless of the discipline, and to share advice with their peers.

Carefully selected by Europeana and European Schoolnet, the learning scenarios and the story of implementation composing this Teaching with Europeana booklet are the results of teachers' hard work, commitment, creativity and endless efforts in highlighting the importance of cultural heritage in their teaching. Composed of the 30 best contributions in the 2020 Europeana Education Competition,³ this booklet has been designed for teachers and educational stakeholders as a prime example of the use of Europeana's items. It aims to inspire and support the creation of learning activities that promote the integration of digital cultural heritage in educational activities.

Organised from March to April 2020,⁴ the Europeana Education Competition was open to primary and secondary school teachers, from European Union countries and Horizon 2020-associated countries. They were invited to implement, online or in their classroom, one of the learning scenarios available on the Teaching with Europeana blog⁵ and share their stories about it. The competition was also open to the 130 members of the Europeana Education User Group, who were invited to create at least one learning scenario, using Europeana resources.

Classified in different categories, the eligible entries were all related to one or more of the following topics: STEAM education, primary and secondary education, project-based learning, cross-curricular learning and holistic topics such as environmental education, climate change, gender equality, inclusion, citizenship, etc. Therefore, this booklet will showcase examples of both primary and secondary school teaching materials in various subjects.

The list of contents will guide you through different teaching resources. We hope you find this booklet as useful and inspiring as we did.

¹ <https://www.europeana.eu/en> and <https://pro.europeana.eu/>

² <http://www.eun.org/>

³ <https://teachwitheuropeana.eun.org/updates/europeana-education-competition-2020-winners/>

⁴ <https://teachwitheuropeana.eun.org/updates/jump-in-the-europeana-education-competition-2020/>

⁵ <https://teachwitheuropeana.eun.org/>

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EUROPEANA LEARNING SCENARIO - ADVERTISEMENTS – THE PAST, PRESENT AND FUTURE

Title

Advertisements – The past, present and future

Author(s)

Maja Videnovik

Abstract

We live in a constantly changing world where economy and technology are growing very fast. Students face innovation and entrepreneurship on a regular basis, every day they get new information and discover new products. Students are surrounded with technology innovations around them which raise their interest and inspiration to do something new. Advertisements on these innovations raise their popularity, especially nowadays when online promotion reaches every consumer very quickly. This learning scenario aims to teach students that they have to think critically about things that surround them, to question all the advertising that they see and hear, to look at it from different perspectives and to make conclusions on their own. They will learn how advertisement media have changed over the years, changing their format and perception, and what the future holds for advertising. The knowledge gathered will be used to analyse the elements of effective advertising that should be considered when making a business promotion.

Keywords

Advertising, entrepreneurship, innovation, digital advertising, promotion

Table of summary

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Subject	Innovation
Topic	Financial literacy and marketing
Age of students	14
Preparation time	2 days
Teaching time	3 x 40-minute lessons
Online teaching material	<ul style="list-style-type: none"> • https://padlet.com • https://edmodo.com • https://en.wikipedia.org/wiki/Advertising • https://rocketium.com/academy/advertisements-past-present-future/ • http://www.rivertownmultimedia.com/dont-go-changing-how-advertising-has-changed-over-time/

Table of summary

Offline teaching material	Self-assessment rubrics
Europeana resources used	<ul style="list-style-type: none"> • Bonad. Brun-vit tryck Pears soap reklam • Advert for Guy's Tonic, to aid indigestion and nervousness, showing a nurse pouring the tonic into a measuring cup • Advertisement for "Ozozo" skin cream • Showcard advertising Merital quinine compound tablets • Showcard advertising "Kolynos" Dental Cream toothpaste • Pepsi Cola reklám

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Integration into the curriculum

Innovation is a subject taught in the 9th grade (students aged 14) in secondary school. According to the national curriculum concerning this subject, students should become acquainted with the essential marketing instruments, should learn about different promotional activities and should gather knowledge on how to use them for promotion of a business. During the class students discuss the power of advertisement tools in the past, now and in the future (the influence of the Internet, social media, etc.). They should evaluate some advertisements and should be able to discuss the main elements of an advertisement. At the end students should create an advertisement for their business idea.

Aim of the lesson

Students should gather knowledge of different marketing activities and recognise the power of marketing tools in the past, present and future. During this learning scenario students will discuss the influence that different marketing tools have on the selling of some products, will analyse this influence in the past and will discuss how the development of technology influences the development of marketing. They should be able to create their own advertisement and present their choice of media and the elements used, taking into account the consumers and their needs.

Outcome of the lesson

Students:

- identify various marketing tools
- provide an example of marketing strategies
- understand the role and importance of Internet marketing
- apply Internet marketing tools for products / services
- collect, analyse and interpret information relevant to the development of marketing
- independently draw conclusions about the importance of marketing
- create their own advertisement.

Trends

- Project-based learning

- Collaborative learning
- Student-centred learning

21st-century skills

Different 21st-century skills are developed during the activity: students discuss different marketing strategies that were used in the past and different marketing activities through brainstorming; they work in groups, communicate, collaborate, analysing advertisements of the past and their influence on the concrete product sale. Analysing the advertisement from two sides, as a producer and as a consumer, puts them in a position to think about the problem from different perspectives, which develops their critical thinking skills. Through flexibility and adaptability, putting themselves in different cultural backgrounds, students develop their life skills. Students create an advertisement for the product that is part of their business idea, using different digital tools, where each member of a group gives his/her contribution for the final product. This activity develops students' ICT skills and career skills (leadership and responsibility skills).

Activities

Name of activity	Procedure	Time
Introduction	Students are introduced to the aim of the activity, outcomes that should be reached and how the activity will be organised. A discussion started by a question – “Which advertisement is your favourite at the moment? Why?” – leads to students’ motivation and active participation in the classroom activities.	5’
Discussion	Discussion is started about the reasons for business promotion and why marketing is such an important part of the entrepreneurship process. Using Padlet, students try to identify different kind of promotional activities and advertising media and discuss when and how they can be used for promotion of the business and their influence on the business’s success.	10’
Introduction to Europeana	Before students start their work, a short introduction to Europeana resources and the ways they can be used is given. The Creative Commons licence structure is also presented.	10’
Research about advertising in the past	Students divided into groups search for information about different kinds of advertising through the years. They discuss the influence that marketing had on people in specific periods of time, analyse the advertisement from the perspective of producer and consumer and discuss how they think that it could influence the consumption of concrete products in that time. The development of the advertising media is also part of their research.	25’
Research about advertisement now	Students analyse different advertisements that are famous now, why is that so, what was the idea of the advertisement producer, needs of a consumer, discuss the influence that those promotion activities have on people, trends in marketing today, etc. Students are continuously reminded to pay attention to Creative Commons licensing. They use Padlet as a place to share media such as images, texts or video.	25’
Trends in marketing	Students discuss and try to conclude about the trends in marketing, what are the elements of good advertising, and what should be taken into account when creating promotional material for a business. Students discuss the elements of a good advertisement, trying to think about the	25’

Name of activity	Procedure	Time
	consumers, how to reach them and what to say to have the biggest effect. Students will try to create their own advertisement, taking into account different digital tools that can be used for the purpose.	
Presenting students advertisement	Students present their created advertisement to the other groups, explaining what they wanted to achieve and which audience they want to reach. Other students ask questions, add their thoughts, and give comments and suggestions, since they are seeing this advertisement from the eyes of a consumer.	15'
Final conclusion	Students talk about their findings about the importance of promotion and advertisement for business success, how should promotion be done, which factors should be taken into account and how to make a good advertisement.	5'

Assessment

During the activities, students will continuously receive constructive feedback concerning their work. They will be assessed using rubrics about their ability to do the research, to pay attention to copyrights, to analyse and find the most important information. Students' involvement in the discussions and their capacity for critical thinking in analysing the advertisement will be assessed, too. Their ability to work in groups and contribute to the final product will be part of the final assessment.

*******AFTER IMPLEMENTATION*******

Student feedback

Students' involvement in a discussion and their involvement in the activities provided continuous feedback for teacher. They stated that they like the activity a lot, because for the first time they approached this topic in a different way. They had an opportunity to draw a final conclusion about the activities, teamwork, gathered knowledge and skills, use of Europeana Collections, ICT tools used, through discussion at the end of the activity. Students identify the lessons learned and areas for improvement. They underline teamwork and the opportunity to think deeper than the advertisement surface as main benefits of the activity.

Teacher's remarks

It was a very challenging activity because we had never approached the importance of advertising in this way before. Students liked the activity because they have an opportunity to research about the development of advertising through the years, different media for advertising and to predict what is going to happen in the future. They were very attracted to analysing some advertisements from the standpoints of a producer and consumer and discovering what are the main attributes for a successful advertisement.

The most important remark is that students enjoyed the activity. All students participated actively in the different activities and discussions, they were actively listening to the others, feeling free to give their opinion and to take into account what others think, making decisions jointly. Through this engaging activity they gathered practical knowledge and skill which can be further used in everyday life.

Students' discussion at the end of the activity showed that they were enjoying combining learning and fun. They like this kind of activities where they can participate, learn with and from one another, make

conclusions on their own and contribute to the final products. Students were also satisfied with the lessons learned about the possibilities of using Europeana resources and copyright licensing. Different ideas for using Europeana resources in other subjects were mentioned by the students.

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana Digital Service Infrastructures (DSIs). It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

EUROPEANA LEARNING SCENARIO - FIGHTING ROBOTS OF THE NAPOLEONIC ERA

Title

Fighting Robots of the Napoleonic Era

Author(s)

Artur Coelho

Abstract

Coding, robotic, history and Europeana resources unite in this project. Its final goal is to develop a map where Anprino robots programmed by the students would stage a mock battle in a map representing Forte do Estrangeiro, a Napoleonic-era defensive fortification which is near the school. With the fictional scenario where French and Anglo-Portuguese robots fight a battle, students have to mobilise knowledge about Portuguese history, local heritage, coding and robotics in ICT, as well as arts and science while developing a playful scenario in which Europeana is the main resource for any references needed.

Keywords

Peninsular Wars, Napoleon, Coding and Robotics, Anprino, Local Heritage

Table of summary

Table of summary

Subject	ICT, History, Science, Arts, Physical Education
Topic	<ul style="list-style-type: none"> • ICT: Coding and Robotics, Online Search, Collaborative Project Workflow • History: Peninsular Wars (Napoleonic); Local Heritage • Art: Drawing, Colour, Painting Techniques • Science: Geology, Types of Vegetation, Local geomorphology • PE: Trekking
Age of students	11-12
Preparation time	About one hour to prepare, but this project requires several classes to complete.
Teaching time	<ul style="list-style-type: none"> • History, Art, Science, PE: 2-3 hours • ICT: 8-9 hours
Online teaching material	<ul style="list-style-type: none"> • Europeana • Display.land
Offline teaching material	<ul style="list-style-type: none"> • Digital tools: Ardublockly for Anprino, Display.land, 3DC.io. • Materials: Anprino robots, 3D printer and PLA filament, large sheets of paper, painting material, glue, screws.

Table of summary

Europeana resources used

Resources pertinent to the Napoleonic Era (characters, soldiers, weapons, uniforms, military insignia, national flags, documents). Two examples:

- [Napoléon Bonaparte](#)
- [\[Decreto do General Junot, declarando aos habitantes do Reino de Portugal que Napoleão tomou Portugal sob o seu protectorado e que a Casa de Bragança acabou de reinar em Portugal, datado de Lisboa a 1 de Fevereiro de 1808\]](#)

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Integration into the curriculum

- ICT: coding and robotics – programming tangible objects; using programming environments; computational thinking; online search and information management.
- History: Peninsular (Napoleonic) Wars.
- Science: types of plants; local geography.
- PE: Trekking.
- Arts: 2D composition; project work.

Aim of the lesson

At the end of this project, students should be able to plan a successful online search strategy using Europeana resources; understand local heritage in relation to global history; code a robot to complete a pre-defined task; understand the impact of French invasions in the Napoleonic era on the local and global contexts.

Outcome of the lesson

The main outcome of this project is a map that replicates Forte do Estrangeiro, a Napoleonic wars era fort. In it, robots coded by the pupils will perform a mock battle, simulating a Peninsular Wars military encounter between French invaders and Anglo-Portuguese defenders. Robots may include era-specific weapons and insignia, as well as mechanical parts such as claws. The map will also include 3D models of French and Anglo-Portuguese soldiers, cut-outs of historic figures, 3D models of era-specific weapons and defensive structures.

As a side project, some students will be tasked to help in a 3D scanning project, using mobile phones to capture parts of Forte do Estrangeiro in 3D.

Trends

Project-based learning; playful learning.

21st-century skills

Learning and innovation skills (critical thinking, communication, collaboration and creativity); Information, Media and technology skills; Coding, robotics and digital manufacturing.

Activities

Name of activity	Procedure	Time
Discover Europeana	Discovering and understanding how to use Europeana resources in a structured online search activity, ICT class.	2 h
History	Napoleonic invasions.	1 h
History	Field trip to Forte do Estrangeiro.	2 h
Arts	Creating maps of Forte do Estrangeiro.	3 weekly classes
Science	Field trip to Forte do Estrangeiro, analysing flora and geography.	2 h
PE	Trekking – field trip to Forte do Estrangeiro.	2 h
ICT Combat Robots I	Computational thinking activity: brainstorm to self-organise groups and decompose the larger problem – create a robotic battle – into trackable elements – code the robots, design soldiers and weapons, create cut-outs of historical characters, design the map.	1 h
ICT Combat Robots II	Activity split into several groups: <ul style="list-style-type: none"> - understand the Ardublockly for Anprino coding environment and develop code for the combat robots; - use Europeana to research about soldiers from the Napoleonic era (French, British, Portuguese), used as visual references for 3D modelling; - use Europeana to research about flags and military insignia from the Napoleonic era (French, British, Portuguese), used to create accessories for the scenario and robots; - use Europeana to research about weaponry from the Napoleonic era (French, British, Portuguese), used as visual references for 3D modelling. When the schools closed due to the Covid-19 outbreak in Portugal, pupils were at the initial stages of this activity.	8 h (proposed)
Robot vs Robot: A staged battle	Concatenation of all the activities, staging a mock battle between French and Anglo-Portuguese forces at Forte do Estrangeiro, using robots.	1 h (proposed)

Assessment

PiNG methodology (stands for Progress, Needs and Goals, and... there's no I in team; a mentorship and assessment tool design for hackathons): at the end of each session, groups had to present an oral report detailing their progress in the chosen tasks, as well as felt needs and problems. This was a general group session, where groups were encouraged to share and learn collectively about problems and discuss solutions.

*******AFTER IMPLEMENTATION*******

Student feedback

PiNG methodology, continuous mentorship feedback (see assessment to learn more about this method).

Teacher's remarks

Due to the coronavirus outbreak, this learning scenario was not completed. At the time of school closure, all activities on other participant areas other than ICT were completed. In ICT class, students were beginning coding and research using Europeana activities to begin development of the final stage of this months-long project. Is the project feasible? If classes had gone as planned, by the middle of June we would have had a completed learning scenario for coding and robotics where Europeana resources would be essential. The proposed timings and rhythm of work of involved students allow us to believe that, if not for the pandemic emergency school shutdown, this project would have been successfully completed within the allocated period.

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EUROPEANA LEARNING SCENARIO - THE PEN IS MIGHTIER THAN THE SWORD

Title

The Pen is Mightier than the Sword

Author

Daniela Bunea

Abstract

Students of English as a Foreign Language (A2 level in the [Common European Framework of Reference for Languages](#)) learn live online about writing in the past and as a lockdown activity nowadays, and how to ask for agreement using question tags.

Keywords

English as a Foreign Language, question tag, lockdown, online, live.

Table of summary

Table of summary

Subject	English as a Foreign Language
Topic	Lockdown (free-time) activities
Age of students	12
Preparation time	120 minutes
Teaching time	80 minutes
Online teaching material	Software: Adobe Connect meeting room
Offline teaching material	Hardware: laptops/computers with webcam, headphones with microphone Paper, pencil
Europeana resources used	<ul style="list-style-type: none"> • Schrijfveer van inktstel van tin • Vincent of Beauvais from BL Royal 14 E I, f. 3 • Two Jews counting their money, the one writing the ledger wears spectacles. Mezzotint after Q. Matsys. • A physician writing a prescription for a sick young woman. O • An alchemist peacefully writing in a room strewn with papers. Engraving by V.A.L. Texier after Gianni after T. Wyck. • Woman Writing a Letter • The Letter Writer • A Japanese woman writing • A Man Writing at his Desk • An Egyptian man sits beside his hooka writing a letter, he is watched by his client, a woman. Coloured lithograph by L. Haqhe, c. 1849, after D. Roberts.

Table of summary

- [*A woman is sitting at a desk in a library, writing a letter. Engraving by I. Taylor after himself.*](#)
- [*The old writing master sharpens his pen at the window with his students in the background. Lithograph by F. Hanfstaengl, 1836, after G. Dou.*](#)
- [*A young mother sits at the table with a small boy who is writing on a sheet of paper. Chromolithograph.*](#)
- [*A man sits writing at a desk shaded by an umbrella. Coloured lithograph.*](#)

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Integration into the curriculum

The topic FREE-TIME ACTIVITIES is part of the national curriculum for Foreign Languages – the main theme is: PERSONAL UNIVERSE.

Aim of the lesson

This is a guided discovery lesson in which students learn how to use simple phrases, i.e. question tags, to seek agreement (descriptor on the A2 level on the Common European Framework of Reference for Languages <https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989> for Mediating communication, page 170).

Outcome of the lesson

Students feel engaged, supported and encouraged to make conversation and build connections to enrich their language knowledge and experience in relation to FREE-TIME ACTIVITIES.

Trends

- **Student-centred teaching and learning:** students and their needs are at the centre of the teaching and learning process.
- **Assessment:** the focus of assessments shifts from “What you know” to “What you can do”.
- **Peer learning:** students learn from peers and give one another feedback.
- **Game-based learning:** learning is mixed with games.
- **Open-source learning:** teacher copies, shares, adapts and reuses free educational materials.
- **Learning materials:** shift from textbook to Web resources and open-source books.

21st-century skills

- Communication skills, as well as tolerance and openness to others’ ideas.
- Critical and creative thinking skills.
- Information literacy and media literacy.
- Collaboration skills, as well as student empowerment and skills of learning throughout life.

Activities

Name of activity	Layout of meeting room	Procedure	Time
KICK-OFF (pages 1-7 of teacher's presentation)	Sharing ⁶	The Adobe Connect meeting room is accessed by students and teacher. Teacher shares the title page of the presentation (.pdf file, 43 pages – see Document 1) and brings up the music pod (Antonio Vivaldi's "Spring"). All participants turn on their microphones and webcams and check sound and video. Greetings and general conversation. Teacher starts the recording of the lesson (teacher retains permission slips from parents) and takes attendance by calling out students' names and asking them to type a greeting into the chat box. Students are reminded about the preparation file they received from teacher prior to class (see Document 2): prerequisites, benefits and ways of assessment for the new lesson.	10'
HOMEWORK CHECK (pages 8-10)	Sharing	Teacher disables private chat and asks students to set their attendee status to Raise hand if they would like to advance their homework for evaluation. Teacher promotes a student to Presenter and invites her/him to share her/his screen and present her/his photo of her/his favourite lockdown activity (sentences using Present Continuous). Teacher uses the Cheeseburger technique ⁷ to orally assess and mark the student's homework.	10'
LEAD-IN (pages 11-29)	Sharing	Teacher brings up the Poll pod and uses the Four corners technique ⁸ to ask students to answer the question (see Annex 1). Teacher specifies her favourite lockdown activity (writing SF stories in English) and shows the students in front of the webcam the three books with stories published in previous years. Next, teacher introduces students to selected pictures of people writing, taken from the Europeana site https://www.europeana.eu/en . Students are invited to click on the link presented next to the picture(s) that they like best and open it/them using their browser. Teacher promotes all students to Presenters, assigns pairs to breakout rooms and asks them to describe their chosen	20'

⁶ In Adobe Connect, the Sharing layout is optimised for sharing content such as Microsoft PowerPoint presentations, video, Adobe PDF, etc.

⁷ The Cheeseburger technique involves sandwiching meaty criticism between two pieces of tasty burger-bun praise.

⁸ In a face-to-face learning environment, the Four Corners technique implies that, when students need to make a decision, each of the four corners of the classroom is labelled with a different response and students move to the corner that best aligns with their thinking; in a live online setting, students vote on a poll.

Name of activity	Layout of meeting room	Procedure	Time
		picture to their partner and to ask for agreement (see Annex 2). Teacher models the task, using simple phrases such as question tags, “Right?”, “...or isn’t he?” etc. Two pairs of students demonstrate after the breakout rooms are closed.	
PRESENTATION (pages 30 & 31)	Sharing	Teacher presents QUESTION TAGS as a way to seek agreement. Rules and models are provided to students. Formative assessment: fist-to-five technique ⁹ in the chat box – students express their level of comprehension.	5’
PRACTICE (pages 32-37)	Sharing Collaboration ¹⁰	Examples of multiple-choice, fill-in-the-blanks and matching exercises are done, in preparation for the homework in the virtual learning environment of the class. For the fill-in-the-blanks exercise on page 35, students are asked to first write their answer to Situation 1 in the chat box, count 3, 2, 1 and then hit Enter at the same time; only after this step is one student made Presenter and asked to write on the slide; same steps for Situation 2. Formative assessment: fist-to-five technique in the chat box – students express their level of comprehension. The game ‘Growing sentences’ ¹¹ is played. Students take turns. Formative assessment: thumbs up, thumbs down technique ¹² using their attendee status (agree/disagree) – students express their confidence or lack of confidence in using question tags to ask for agreement.	15’
PRODUCTION (pages 38-40)	Sharing Discussion ¹³	Students (first, two confident ones, then two doubtful ones) talk about favourite spare-time activities, asking for agreement from their peers.	10’
SUM-UP (p. 41)	Sharing	The new knowledge is summarised by students.	3’
WRAP-UP (pages 42 & 43)	Sharing	Teacher sets the homework: reflection (students write a new entry in their learning log) and personalisation (students expand a previous email message that had been set as homework by adding at least two question tags – the homework is to be done as comments on the post written by teacher on the class blog in the virtual learning environment).	7’

⁹ In a face-to-face learning environment, the fist-to-five technique gauges comprehension, in a range, when students hold up a hand with 0, 1, 2, 3, 4 or 5 fingers; in a live online setting, students write in the chat box one of the numbers (0, 1, 2, 3, 4 or 5).

¹⁰ In Adobe Connect, the Collaboration layout is optimised for annotating content and drawing freehand on content.

¹¹ ‘Growing sentences’ is a game where students add one word at a time to expand a sentence.

¹² The thumbs up, thumbs down technique gauges the students’ confidence in using the new knowledge in communication.

¹³ In Adobe Connect, the Discussion layout is optimised for discussing issues interactively and taking notes.

Name of activity	Layout of meeting room	Procedure	Time
		Teacher and students say goodbye to one another. Teacher stops the recording. Students and teacher leave the meeting room. Teacher sends the preparation file for next class (see Document 3).	

Assessment

See the steps *HOMEWORK CHECK*, *PRESENTATION* and *PRODUCTION*.

*******AFTER IMPLEMENTATION*******

Student feedback

Students enjoyed the lesson, especially the attention-getters¹⁴ they have already become accustomed to – this was this group’s 4th synchronous (live online) session – and the brain-breaks¹⁵ with yoga poses and simple jumping. The possibility of viewing the recording of the lesson was also a perk, and watching the lesson again can help develop their language skills. Informal feedback after the live online session provided me with valuable information about the lesson, which can be used to improve future sessions.

Teacher’s remarks

My main goal with this lesson was to work with my students towards increasing their use of spoken English and building on their confidence. The immediate learning objective was to use simple phrases, i.e. question tags, to seek agreement. The longer-term aim is to achieve communicative competence.

I used a synchronous (live online) session in an Adobe Connect meeting room with my 14 tweens as an instance on the digital scene where teaching and learning take place nowadays. The asynchronous part is the Seesaw virtual learning environment. This is all a challenge – to provide meaningful schooling experiences at a distance as the education world grapples with the impact of Covid-19. This way of teaching and learning thus requires ongoing reflection and feedback.

What I have learned about teaching and learning live online so far is that, on a macro level, teachers need to connect with their students on a human level, adjust instruction and stay true to social and emotional learning. On a micro scale, word/phrase banks (to be steadily enlarged) such as the previously mentioned attention-getters or brain-breaks, but also compliments on appearance (haircut, clothes, background, etc.) and (humorous) encouragement/praise expressions for feedback like: “That’s wrong, but it’s a wonderful mistake!” or the more commonplace “Way to go!” can (and have already) come in handy.

About the Europeana DSI-4 project

[Europeana](#) is Europe’s digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe’s museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

¹⁴ Attention-getters are ways to have everyone’s attention and even calm the audience down when necessary.

¹⁵ Brain-breaks are mental breaks designed to help students stay focused and attend in a proper manner; brain-breaks get students moving to carry blood and oxygen to the brain; they energise or relax.

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Annex

Time for a poll!

How often do **you** do
the lockdown activity presented?

- a.) regularly
- b.) often
- c.) seldom
- d.) never



Pair work in breakout rooms

Describe the chosen picture to your partner.

Make sure you use:

- the Present Simple for appearance and (likely) jobs,
- the Present Continuous for ongoing activities,
- “there is/are” for what else can be seen,
- the Past Simple for previous actions.

Ask your partner to agree with you.

Change roles.

Always listen carefully.



EUROPEANA LEARNING SCENARIO - LABOUR MARKET AND WOMEN THROUGH THE CENTURIES

Title

Labour Market and Women through the Centuries

Author(s)

Anita Lasić

Abstract

This learning scenario addresses the issue of women's rights and obligations and their role in society throughout the centuries. Its aim is to raise awareness and think critically about gender equality, human rights and working conditions for women.

It was implemented during the English classes when due to the COVID 19 pandemic schools were closed and lessons were implemented at a distance. Students, 15-year-old eighth graders, did their tasks from home, using their own devices.

The first task for students was to go through and study the Europeana Collection called Women at Work. They were instructed to find out when the photos were taken, what kind of jobs women did in the past, how hard their life was back then and to speculate if they were happy with the working conditions.

After that, students were directed to another – Pixabay – collection called Women at Work and asked to compare the photos, give their impressions and thoughts about the women's working conditions.

Two different assignments were created based on the level of students' English language knowledge and abilities. For this, using Office 365 Forms students voted and chose a photo of a woman working in a factory. The first assignment was to imagine a typical working day in the life of a woman in the particular photo and write a story about it, following the instructions.

The other assignment was connected to a photo taken from the teacher's family album. The task was to interview the woman (teacher's grandmother) as shown in the photo. It was done in the form of an open-ended dialogue. The final result was created using Comic Life – photo-comic software. The speech balloons with questions and answers were added to the photo.

The focus of the next task was a photo book created using Comic Life and published online using ISSUU (digital publishing platform). It follows the life of the teacher's grandmother from 1918 till 1966. The learning material was presented to students using the Adobe Spark presentation tool. Students were directed to the page called [Mini Saga](#). Students were asked to write a mini saga about the family. A mini saga is a piece of writing containing 50 words exactly excluding the title, which can contain up to 15 words. They submitted their work through Microsoft Teams. After the correction, students uploaded their sagas onto Sway.

Keywords

Gender equality and inclusion; women at work; women's rights

Table of summary
Table of summary

Subject	English, Croatian, History, Biology, ICT
Topic	Women at work through the centuries
Age of students	14+
Preparation time	10 min
Teaching time	2 x 45 minutes
Online teaching material	<ul style="list-style-type: none"> • Microsoft Teams • Mentimeter • Comic Life • PhotoScape • Pixabay • Microsoft Forms • WhatsApp • Office365 Sway https://sway.office.com/RkzkCyCS66Ye3bAs?ref=Link • ISUU https://issuu.com/anitalasic/docs/family • Adobe Spark https://spark.adobe.com/page/UMwhkX2kC6CZS/
Offline teaching material	Notebooks
Europeana resources used	Europeana Collection Women at Work

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Integration into the curriculum

The Croatian National Curriculum recognises seven interdisciplinary curricula. This learning scenario addresses at least two of them: Civic Education and ICT Usage. More precisely, it addresses the issue of women's rights and position in working society. It aims to encourage students to think critically about the issues of gender equality, myths and stereotypes. It encourages students to become responsible digital citizens able to create a safe digital environment for themselves and others. It is implemented in the eighth grade (15-year-old students).

Aim of the lesson

Throughout history, women have dared to fight for a better position in working society. At times and when necessary, they took over men's jobs. The intention is to make students think critically about the position of women in the labour market through time.

Outcome of the lesson

As a result of these lessons, students will improve their digital, cultural and linguistic competences. They will improve their creativity, communication, collaboration and ability to think critically. Working from home, they will take control and responsibility for their own learning, thus improving their learning autonomy. They will write text using information from the Web. They will reflect on women's rights. They will be able to explain the development of women's rights through time, identify a breach of women's rights, recognise cases of discrimination in everyday life and appropriately react to them, recognise and react to stereotypes and prejudices. They will be able to promote gender equality and inclusion.

Trends

- Project-based learning.
- Student-centred learning.
- Cloud-based learning.
- Learning materials shift from textbooks to Web resources and open-source books.

21st-century skills

This learning scenario requires students to think critically about complex social issues: the position of women in the labour market nowadays and in the past, gender equality, gender stereotypes and myths as well as gender discrimination. It requires students to communicate and collaborate using digital media, to be responsive, innovative and creative.

Activities

Name of activity	Procedure	Time
Introduction	The learning material Labour Market and Women through the Centuries was introduced to students using the presentation program Sway. The first task for them was to go through and study the Europeana Collection called Women at Work . They were instructed to find out when the photos were taken, what kind of jobs women did in the past, how hard their life was back then and to speculate if they were happy with the working conditions. Using Mentimeter, students answered questions about the collection.	10'
Comparison	After that, students were directed to another – Pixabay – collection called Women at Work and instructed to compare the photos, and give their impressions and thoughts about the women's working conditions. Real-time feedback was made possible using Mentimeter presentation. The teacher asked questions and students answered them directly in this online collaboration application.	10'
Assignments	Two different assignments were created based on the level of students' English language knowledge and abilities. Using Office 365 Forms, students voted and chose a photo of a woman working in a factory. The first assignment was to imagine a typical working day in the life of a woman in a particular photo and write a story about it, following the instructions. The standard rubric for writing assignment was taken and	25'

Name of activity	Procedure	Time
	<p>the students were informed beforehand. They submitted their work using the Turn In option within Microsoft Teams. The teacher corrected their work, returned it to the students and assessed it according to the rubric.</p> <p>The other assignment was connected to a photo taken from the teacher’s family album. The task was to interview the woman (teacher’s grandmother) shown in the photo. It was done in the form of an open-ended dialogue. The speech balloons with questions and answers were added to the photo. It was created using Comic Life – photo-comic software. An assessment was done using the rubric.</p>	
Mini saga	<p>The focus of the next task was a photo book created by Comic Life and published online using ISSUU (digital publishing platform). It follows the life of the teacher’s grandmother from 1918 till 1966.</p> <p>The learning material was presented to students using Adobe Spark presentation tool. Students were directed to the page called Mini Saga. Students were asked to write a mini saga about the family. Mini saga is a piece of writing containing 50 words exactly, excluding the title, which can contain up to 15 words. Students submitted their work through Microsoft Teams. After the correction, students uploaded their sagas onto Sway.</p>	35’
Assessment	<p>The written task was assessed through a rubric.</p> <p>Students were also asked to do the 3-2-1 activity using Microsoft Forms. They wrote about three things they had learned during the lessons, two things they had found interesting, and one thing they would like to work on a bit more.</p>	10’

Assessment

Using the appropriate rubric that students had been made familiar with, summative assessment of the written task was implemented (See Annex).

Questions about the text, facts, opinions and impressions were asked by using Mentimeter that allowed students to give a real-time feedback.

*******AFTER IMPLEMENTATION*******

Student feedback

Microsoft Teams video conferencing enabled a good old-fashioned real-time discussion about the topic and lessons.

Students were asked to do the 3-2-1 activity using Microsoft Forms. They wrote about three things they had learned during the lessons, two things they had found interesting and one thing they would like to work on a bit more (see Annex).

Teacher's remarks

This learning scenario was implemented during English classes with the COVID 19 pandemic, schools closed, and lessons being implemented at a distance. Although the usage of ICT was a bit of a challenge, it made the lessons feasible as well as enjoyable. Students, 15-year-old eighth graders, did their tasks from home, using their own devices.

About the Europeana DSI-4 project

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Annex

ANALYTICAL RUBRIC FOR WRITING ASSIGNMENT

COMPONENTS	THE LEVEL OF THE CRITERIA ACHIEVEMENT		
	Excellent	Good	Needs improvement
Layout	The text has a title, an introductory paragraph, the body and a concluding paragraph.	The text lacks minor parts of the layout: the title, an introductory paragraph, the body, or a concluding paragraph.	There are main parts missing from the text – either the title or paragraphs.
Content organisation	Text is logically organised and well-structured showing clear beginning, body and conclusion of a text.	Text is mostly logically organised or mostly well-structured showing quite clear beginning, body and conclusion of a text.	Text is neither logically organised nor well-structured. There is overlap between the beginning, the body and the end of the text.
Grammar	Text has been written in the correct tense and it is consistent throughout. The sentence structure is correct.	Text has mostly been written in the correct tense. The structure of the sentences is mostly correct.	The tenses in the text are wrong and there is no consistency in their usage. The structure of the sentences is mainly wrong.
Vocabulary	Vocabulary is rich, purposeful, and clearly supports the topic and main ideas.	Vocabulary is ordinary. It is correct and supports the topic and main ideas.	Vocabulary is poor. It is not purposeful and does not support the topic and the ideas.

FORMATIVE ASSESSMENT

3-2-1 Countdown

Respond to these statements:

Labour Market and Women through the Centuries	Write three things that you have learned during these lessons. 1. 2. 3.
	Write two things that you found interesting. 1. 2.
	Write one thing that you did not understand and would like to work on a bit more. 1.

EUROPEANA LEARNING SCENARIO - TRUE CRIME – AR EYEJACKED!

Title

True Crime – AR Eyejacked!

Author(s)

Ella Rakovac Bekeš

Abstract

The Bonnot gang, also known as the “Auto bandits”, were an anarchist group of men and women who, in fact, invented the “getaway car” and were the first to use military-grade weapons in a criminal act. All this led to innovations in forensics, including invention of modern mugshot pictures, the use of galvanoplastic compounds to preserve footprints, ballistics, and the dynamometer, used to determine the degree of force used in breaking and entering.

Using original mugshots of the Bonnot gang with integrated Augmented Reality elevates a static worksheet to an immersive experience. Students learn about the history of the gang using an AR app Eyejack while solving maths problems.

There are 10 maths problems with multiple-choice answers. Each answer leads to a clue. By completing all the problems correctly, writing down the clues in a Who-What-Where worksheet, students get a final solution – who committed the crime, what the crime was and where it was committed.

Having live worksheets makes students unaware of the main aim: practising maths.

Keywords

Maths, AR, forensics, history, STEM

Table of summary

Table of summary

Subject	STEM, English, History, Social Studies
Topic	<ul style="list-style-type: none"> • Science – forensics in use • Maths – Simplifying algebraic expressions • Technology – using apps for immersive experience (Augmented Reality) • English – past tense contrast, new vocabulary, writing an essay, skills round-up • History – pre-WW1 events • Social studies – Crime and punishment, social groups – illegalists and anarchists
Age of students	14-17
Preparation time	10 min
Teaching time	45min (+optional 45min if writing activity is not for homework)

Table of summary

Online teaching material	<ul style="list-style-type: none"> • Eyejack app (available for iOS and Android) • Mugshot book (can be used online or offline) • Europeana blog, story about true crime, policing and punishment in Belle Epoque France • The Bonnot gang from Wikipedia <ul style="list-style-type: none"> • Reflection – a feedback made in Survey Monkey tool
Offline teaching material	<ul style="list-style-type: none"> • Newspaper article – article about mugshot creator • Mugshot book (can be printed out and used offline) • Who-what-where worksheet • English task – Writing choices
Europeana resources used	<ul style="list-style-type: none"> • Europeana blog: True crime: policing and punishment in Belle Epoque France • M. Bertillon : [photographie, tirage de démonstration] / [Atelier Nadar] • Bande Bonnot [photographies anthropométriques], Detweiller, 30-12-12, 411.520 ; Gorodesky, 29-1-13, 9.799 : [photographie de presse] / [Agence Rol] • Bande Bonnot [photographies anthropométriques], Soudy, 3-4-12, 415.831 ; Gauzy, 25-4-12, 416.665 : [photographie de presse] / [Agence Rol] • Bande Bonnot [photographies anthropométriques], Bélonie, 11-2-12, 414.800 ; De Boë, 28-6-12, 414.298 : [photographie de presse] / [Agence Rol] • Bande Bonnot [photographies anthropométriques], Monier, 24-4-12, 416.579 ; [Marie] Vouillemin, 21-1-12, 412.495 : [photographie de presse] / [Agence Rol] • Bande Bonnot [photographies anthropométriques], Carouy, 4-4-12, 415.874 ; Bénard, 13-7-12, 419.715 : [photographie de presse] / [Agence Rol]

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Integration into the curriculum

The learning scenario takes a cross-curricular approach.

In the national maths curriculum for the 1st grade (15-year-old students) there is a unit “Algebraic expression”, in which students need to gain skills of recognising binomial identities, using them in various ways and simplifying algebraic expressions with factorisation.

In the English language national curriculum there is a unit for students to analyse a custom text in writing. Also, to communicate in formal and non-formal situations, so it fits into any English lessons.

Also, the History curriculum contains a whole year unit on WWI, which covers the topic of political and social events in Europe before WW1.

This lesson can be used for a wide range of Social Studies as well, covering a topic on various social groups, illegalists and anarchists.

ICT has a unit on using new technologies and apps, in which this scenario fits perfectly, using AR app Eyejack.

Aim of the lesson

The aim of this interdisciplinary lesson is to practise binomial identities, learn about forensics, gain new vocabulary in English, and get an idea of pre-WW1 French society.

Students develop all language skills (reading, listening, speaking, writing).

Outcome of the lesson

Students will be able to expand and to factorise expression using algebraic identities, simplify an algebraic expression and apply laws of exponents to simplify the expression. Also, they will be able to name some forensic procedures throughout history and explain what a mugshot is.

Trends

- **Project-based learning** – students get fact-based tasks, problems to solve as they work in pairs. They need to investigate and respond to an authentic, engaging and complex challenge and, as a result, they develop deep content knowledge as well as critical thinking, creativity and communication skills.
- **Augmented reality** – information is given through an immersive experience.
- **Stem learning** – the focus is on mathematics and forensics.
- **Edutainment** – playful learning, learning while having fun.
- **BYOD** – students bring their own mobile devices.
- **Student-centred learning** – the work is led by students; the teacher is in a facilitator role.

21st-century skills

The learning scenario develops and improves students' 4C skills (critical thinking, communication, collaboration, creativity) and ICT literacy.

Activities

Name of activity	Procedure	Time
Introduction	The teacher initiates a short discussion with students about their prior knowledge of the pre-WW1 situation in Europe and about the history of forensics and asks students if they know who invented mugshots. After that the teacher hands out the newspaper article , the mugshot book and the who-what-where worksheet (if offline, the printed option is used. If not, the link to the article and mugshot book is provided). Also, here the teacher checks if all the students have the Eyejack app installed. The students work in pairs.	2-3'
Reading	Students read the newspaper article about Alphonse Bertillion, the inventor of some forensic procedures. A short discussion is held about him and his inventions.	10'
Eyejacking	Using a mugshot book with Eyejack app the AR content comes to life. Students scan the QR code beside each mugshot and activate the animation over the mugshot (the QR codes provided in the mugshot book are not ordinary QR codes and will not work with usual QR-scanners, only with Eyejack app).	30'

Name of activity	Procedure	Time
	Each animation shows one maths problem and four multiple-choice answers with clues attached to it. In order to obtain the right clue, they need to solve a maths problem and choose the right answer. All of the solutions and clues need to be noted in who-what-where worksheet. After checking off Who, What and Where, there remains one clue in each column. The remaining Who, What, Where is a true crime committed by a member of the Bonnot gang that took place in a given location and also the final solution.	
Aftermath	The final solution is given to students. They need to self-evaluate their work using rubric (given in Annex).	2-3'
Writing choices	This is a writing activity intended for homework. It can be done in class too. The students are given nine choices about what they want to write about. They choose from this rubric . Their writing should be illustrated with Europeana resources according to the rubric.	45' (optional)

Assessment

Students use the self-assessment rubric for maths problems and clues (*see Annex*).

*****AFTER IMPLEMENTATION*****

Student feedback

After the lesson, students are provided with a link to an [online survey](#).

There are five questions about overall satisfaction with the lesson, app and maths problems. There is also a question in which students can freely write their impressions.

Teacher's remarks

The lesson was a great motivator, for the students and for me as a teacher. They had never used an AR app or had an AR experience. So, this was a very fun part of this lesson when mugshots came alive with all the animations. There were a lot of enthusiastic "WOW" exclamations. But even if they had had an AR experience, I think it would be the same, because of all the "animated maths", as they called it. The great thing is that they did not have that usual attitude towards doing maths. The maths is wrapped under AR, criminals and finding clues. Some students said I had tricked them into doing maths. They loved the animated worksheets, and the theme too. The homework was done with a lot of enthusiasm and joy. The students were motivated to do research on forensics and the Bonnot gang even more than asked.

The maths problems do not ask for a high level of English, so they did the maths part. But the vocabulary and analysing the texts in English for some students was an issue. So, if students are not quite good at English, I would not recommend giving them additional tasks in English.

The feedback I got from my students was great. They didn't have many problems with the maths, and they loved using the Eyejack app.

About the Europeana DSI-4 project

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Annex

The Bonnot Gang – assessment

	3	2	1
Speed	The students were the first in the class who reached the final solution	The students were the second or third in the class who reached the final solution	The students were not among the first three pairs who reached the solution
Accuracy	All problems were solved correctly	One problem was not solved correctly, but students did reach the final solution	Two or three problems were not solved correctly, students did not reach the final solution
Detail of the work	There is a detailed procedure in all the problems with clearly shown steps of solving. All clues are written.	In 1-2 problems there is no detailed procedure or there are no clearly shown steps of solving. 1-2 clues are missing.	In more than two problems there is no detailed procedure or there are no clearly shown steps of solving. More than two clues are missing.

ROOKIES: 3-4 points

SKILLED: 5-7 points

MASTERS: 8-9 points

EUROPEANA LEARNING SCENARIO - THE EFFECTS OF MISE EN ABYME IN AN OPENING SCENE

Title

The Effects of Mise en Abyme in an Opening Scene

Author(s)

Nathalie Chessé-Chesnot

Abstract

When we teach literature, we often face two issues.

- Interpretation: how do you know that the author wanted to mean this or that? A novel or a play or a film is to many pupils no more than a good story.
- The link between reality and fiction. Most pupils think that they are radically different, even separate.

How can they be made to understand that a novel is also a dialogue between an author (who sometimes answers another author) and us? How to make them understand that fiction is a reflection about reality, a way to represent it, to explain it, to understand it?

Then I am thinking about a persistent device in European literature, which always creates some confusion. It prevents the reader from feeling the comfort of simply being caught up by a story in his/her mind, which shows the paradoxical link between fiction and reality: **reflexivity** or ***mise en abyme*** in French. For, by proposing a fiction within the fiction (embedded story), the legibility of the narration is broken.

Table of summary

<i>Table of summary</i>	
Subject	<ul style="list-style-type: none"> • Literature/history of art • Reflexivity/<i>mise en abyme</i> (painting, film, drama) • Opening scene (exposition scene) • Baroque movement, paintings and literature • <i>Préciosité</i>
Topic	Literature lesson. Reflexivity/ <i>mise en abyme</i> in an opening scene.
Age of students	15-18 years old
Preparation time	6 hours to adapt the lessons (instead of <i>Cyrano de Bergerac</i> by Edmond Rostand, another novel or play)
Teaching time	9 or 10 hours. It is possible to adapt the course and not teach all its elements. The teacher may choose to do only those intended to explain the stakes of <i>mise en abyme</i> , i.e. the first four lessons (painting analysis + the opening of a film, <i>Dogville</i> + a play, <i>Cold Blood</i>)

Table of summary

Online teaching material	<ul style="list-style-type: none"> • <i>Teams (Office 365)</i> • artplastoc.blogspot.com • YouTube: opening scene of the drama performance in <i>Cold Blood</i>. • YouTube: opening scene of <i>Cyrano de Bergerac</i> by Jean Paul Rappeneau. • Computer(s) to view film clips and do research on Europeana.
Offline teaching material	<i>Paper</i>
Europeana resources used	<ul style="list-style-type: none"> • Jan van Eyck. Portret van Giovanni Arnolfini en zijn vrouw Detail: Giovanna Cenami en spiegel • Les Ménines. • Madonna van de Rozenkrans • Titelpagina voor Les Filles Errantes, in Le Théâtre Italien de Gherardi, Parijs 1700 • Fotoreproductie van een prent naar een schilderij van Bartolomé Esteban Murillo • The circumcision of Christ. Engraving by A. Mochetti supposedly after N. Poussin. • Georges de La Tour. De heilige Irene vindt de heilige Sebastiaan Detail: De heilige Irene • Le lyrisme et la préciosité cultistes en Espagne : étude historique et analytique / par Lucien-Paul Thomas,... • Il Xerse (Cavalli, Francesco)

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Integration into the curriculum

The curriculum of the French-speaking section in the European Schools specifies that the literature course must address the relationship between literary texts and works of art. One approach could be to work on a **common process used by these different fields**: reflexivity / *mise en abyme*.

Also, the study of this process invites students to reflect on the different forms of artistic creation and **how they reach their audience**. Highlighting the fictional side of the story is a way to establish a special relationship with the audience. The *mise en abyme* problem will raise questions regarding the overall interpretation of the piece.

Aim of the lesson

At the end of the lesson, I would like the students to be able to

1. Recognise and interpret reflexivity / a *mise en abyme*.
2. Know how to define and identify the Baroque movement.
3. Explain why the Baroque movement favours the device of *mise en abyme*.
4. Know how to define and recognise *préciosité*.

5. Know how to explain why *mise en abyme* is still widely used by contemporary creators in the pictorial, cinematographic and dramatic fields.
6. Use this knowledge in an essay on the relationship between fiction and reality or the essential role of the viewer/reader in the creation of a work.

Trends

1. **Student-centred pedagogy, inverted pedagogy: students master basic concepts of topic at home. Time spent in classroom is used to reflect, discuss, develop topic.** Students complete some questionnaires on Teams at home.
2. **Collaborative Learning:** the pupils work together in groups. Syntheses on Teams are made in groups during the course.
3. **Assessment: the focus of assessments shifts from “What you know” to “What you can do.”** Once the definitions of concepts (reflexivity, Baroque, *préciosité*) are studied, students should use these tools to propose personal analyses of paintings or film extracts. They are also able to build arguments by using them.
4. **Project-based learning: students get fact-based tasks, problems to solve and they work in groups. This kind of learning usually transcends traditional subjects.** Cf. Lesson 8 + essay.
5. **Cloud-based and open sources learning:** tools are online (Teams), pupils can reach and modify material in order to propose a synthesis.

21st-century skills

- **Critical thinking:** The twenty-first century will be the century of images. At a time when fake news is invading social networks, it is more essential than ever that students know how to analyse the image and be wary of its apparent self-evidence. The device of *mise en abyme* is perfect to make it clear that an image is not as innocent and readable as it seems. Moreover, contemporary theatre is constantly returning to a very Baroque vision of the world. The time of certainty is over, now we know that the reality of things can escape us, it is the “era of suspicion” that began in the 20th century, described by the critic Nathalie Sarraute.
- **Involvement as a citizen.** But above all, a major change is taking place in dramaturgy, reflexivity or *mise en abyme* is still affirmed as a recurrent process in contemporary creations (cf. **Cold Blood** by Jaco van Dormael but also **La Reprise** by Milo Rau, etc.). Why? Playwrights want a committed audience that is aware of the questions they are being asked. It seems to me that the citizens of tomorrow must learn from school that reading and writing are practices that must be taken away from their academic dimension and prepare them for active participation in the life of their society. **Cold Blood** asks a philosophical question about the meaning of life; Milo Rau with **La Reprise**, inspired by a real, banal and atrocious news item, goes back to the political origins of the tragedy by trying to involve the public in a reflection on the violence inherent in society. Awareness is essential for citizens to be able to fight against it as effectively as possible.
- **Media and technology skills:** by using Europeana + Teams, pupils will develop ICT skills.

Activities

Name of activity	Procedure	Time
1- Paintings analysis to	The pupils will be asked to see on Europeana the Arnolfini portrait (Jan van Eyck) .	4 h

Name of activity	Procedure	Time
define and understand <i>mise en abyme</i>	<p>Then they will work on Les Mémoires.</p> <p>To conclude, the triple self-portrait by Norman Rockwell, 1960, which synthesises the whole reflection about this tool.</p> <p><i>We can ask the pupils to organise their own synthesis about reflexivity / mise en abyme.</i></p>	(2 h at home, 2 h at school)
2- Film analysis: beginning of <i>Dogville</i>, Lars von Trier	<p>a) Watch the beginning of <i>Dogville</i>.</p> <ul style="list-style-type: none"> Why does the director choose this process to start his fiction? Answer the questionnaire. What other genres have inspired Lars von Trier in his staging? Describe the film set. How would you qualify this mixture of genres? <p>b) Watch Nicole Kidman’s interview about her role in <i>Dogville</i>.</p> <p>Answer the questionnaire:</p> <ul style="list-style-type: none"> What striking element of the set is mentioned three times in the report? Why do you think such a background was chosen? <p>The students will identify the process of reflexivity and then be asked about the reasons for this choice made by the director. It will appear, among other things, that this opening scene has the effect of disconcerting the spectator, of disturbing him in his habits. To reflect on this subject, the teacher could propose a presentation of Brecht’s theory of the distancing process.</p>	2 h (1 h at home, 1 h at school)
3- <u>Test</u>. Film analysis: beginning of <i>Cold Blood</i> (Jaco van Dormael).	<p>The students follow the same model as in Lesson 2 but are required to transfer their knowledge and skills to a new work, which the teacher is free to choose.</p> <p>a) Watch the trailer of Jaco van Dormael’s <i>Cold Blood</i>.</p> <p>Answer the questionnaire online, on O365 Teams.</p> <ul style="list-style-type: none"> What are the first and last sentences in this work? What interpretation would you propose? What is this theatrical show compared to? What is the theme of this show? What characterises the staging of the show? Why is there a <i>mise en abyme</i>? What extra dimension does it bring? 	1 h
4- Write an essay.	<p>In a press conference at the Cannes Film Festival in 2005, Lars von Trier explains his choice as follows: “This system of white lines on a black floor allows the viewer to produce ideas and to participate in the creation of the film. The idea is also to represent reality humbly way.” Do you think that the role of the reader or the spectator is an essential part of the creation?</p>	2 h

Name of activity	Procedure	Time
5- Analyse the film adaptation of <i>Cyrano de Bergerac</i> by Jean Paul Rappeneau.	<p>Students will have previously read the drama and its film adaptation by Jean Paul Rappeneau.</p> <ol style="list-style-type: none"> How would you summarise the plot of this drama? The pupils will be asked to summarise all the effects of the <i>mise en abyme</i>. Watch the beginning of the film. <ul style="list-style-type: none"> Answer the questionnaire on Teams. Where does the first scene take place? What happens? Why do you think someone can be heard coughing in the audience? What is the second object of the show after Montfleury? How do you interpret the wearing of the mask by the character in question? What characterises the game of the character on stage? What is the third object of the show? Do we see it right away? Comment. What does Cyrano do at the end of the scene? How is this action a prolepsis? 	2 h
6- Paint analyses to define and understand the Baroque movement	<p>Edmond Rostand's play is set in the 17th century and is inspired by a very important literary movement of the time: the Baroque. <i>Mise en abyme</i> is a representative Baroque process. The objective of this lesson is to identify Baroque features in a work and analyse its meaning in order to better understand why <i>mise en abyme</i> is a recurrent process in Baroque works.</p> <ol style="list-style-type: none"> On the Baroque movement, choose on the website Europeana three paintings by Caravaggio: you will show how these paintings are representative of the Baroque movement. Do the same for a Murillo painting: Then, still on the Europeana site, you answer the same question for two works by Nicolas Poussin and a work by Georges de La Tour: <p>At the end, the pupils will be asked to organise a synthesis.</p>	4 h (2 h at home, 2 h at school)
7- Identify and define the preciousness movement.	<p>Still in our work on <i>mise en abyme</i>, we are now wondering about the choice of the play embedded in <i>Cyrano</i>: <i>La Clorise</i> by Baro. This play is a <i>précieux</i> play. Roxane, the <i>précieuse</i> name that Madeleine Robin has given herself, is a <i>précieuse</i>. The objective of this lesson is to define <i>préciosité</i>.</p> <p>They will be in groups to answer the following questions: Why this choice of playwright? What does it mean? What is the relationship between reality and <i>préciosité</i>? Is reality magnified or denied?</p>	1 h

Name of activity	Procedure	Time
8-Interpretation of a literary text, here the beginning of <i>Cyrano</i>: how is the <i>mise en abyme</i> a programme to be decoded?	The purpose of this last session is to understand another function of <i>mise en abyme</i> in an exposition scene: it foreshadows the rest of the text; it is a programme to be decoded. We will start from the definition by literary critic Lucien Dällenbach: “any enclave having a relationship similar to the work that contains it is a <i>mise en abyme</i> .” ¹⁶ So, the pupils will be asked to work on the opening scene in order to speculate about the main themes in the rest of the play.	2 h (in groups)

Assessment

1-2 essay (cf. before)

2- Quiz

1. Define the process of *mise en abyme*. 1 point.

It is about inserting a mirror of the work into a work, it is about embedding its reproduction in a work: a painting in a painting, a play in a play.

2. Give two examples of reflexivity/*mise en abyme*. 1 point.

Las Meninas by Velázquez / the Arnolfini Portrait/ Cold Blood / Cyrano, etc.

3. What are the effects of *mise en abyme*? Name at least three functions. 3 points.

- *Disorient the spectator*
- *Create a distance from the object of the representation*
- *Question the real purpose of the representation*
- *Involve the spectator by taking him away from the comfort of someone who is waiting for a story to be told*
- *Create a critical distance*
- *Question the real by revealing the off-camera*

4. Define the Baroque movement. 1 point.

*This 17th-century movement contrasts with classicism. Unlike the classics, Baroque people consider that the world is a fleeting, misleading reality whose meaning escapes us; cf. the titles of Baroque works: Shakespeare’s *Midsummer Night’s Dream*, *La vida es un sueño* by Calderon, Corneille’s *Illusion comique*. It reflects the uncertainties of the time: explorers are discovering new worlds that call into question religious certainties, geocentrism is a mistake, terrible wars of religion have broken Christian unity in Europe. Thus, the world seems unstable, changing. In*

¹⁶ *Le récit spéculaire: essai sur la mise en abyme*, Seuil, Paris, 1977.

the artistic fields, this translates into a taste for movement, instability, disorder, change, metamorphosis, the ephemeral, imagination, dream, magic, illusion (trompe l'oeil scenery, mirrors, disguises), ornament, profusion, exaggeration, disproportion, virtuosity, improvisation, surprise, for what is bizarre, irregular, strange, what shocks. It is about touching the senses, the emotion, talking to the heart and not to the reason.

5. How do you explain that *mise en abyme* is a process often used by Baroque artists? 1 point.

Mise en abyme casts doubt on the real, on what is really seen and represented. It leads to a game of illusions that can make you dizzy. It creates uncertainty.

6. Do you think the process of *mise en abyme* is outdated today? Justify your answer. 1 point.

On the contrary, contemporary creators like to stage the illusion they produce in order to invite the public to enter fully into a fiction that aims to question reality. Many playwrights, following Brecht, want to create what he calls distancing: theatre then becomes a political tool, a way to encourage healthy awareness and action.

7. Define *préciosité*. 1 point.

The triumph of *préciosité* in the 17th century was a European phenomenon: in England, John Lily launched **euphuism**, in Italy, **Marinism** and, in Spain, **Gongorism**. But what distinguishes France from other European countries is that it not only saw poetry flourish, but also a *précieux* society that developed in the context of salons. Court life had become so crude under Henry IV that, by 1600, courtiers who were fond of politeness, courteous and refined conversations used to gather in a few aristocratic mansions. Great ladies meet there with gentlemen and writers; they deal with literature, they write verses. Love is the main subject of the *précieux*, a courteous and platonic love. *Préciosité* very quickly becomes ridiculous when the quest for greatness and the effort towards distinction drift towards excessive artifice.

8. In what way is *préciosité* a refusal of reality? 1 point.

Reality is considered vulgar, it must be adapted to a moral ideal, rejecting everything that may seem too trivial, common language, the objects of everyday life. The language then serves to embellish the latter, Cyrano's heroine does not accept to be simply Madeleine Robin, she becomes Roxane, Christian's sincere love matters little to her if he cannot tell her in fine words. Reality is denied, disguised. In this play, *préciosité* is a denial of reality. Roxane's *préciosité* is at the origin of the comedy that Cyrano will play by giving his words to the handsome Christian.

9. Choose a work (painting, film, novel, play, etc.) with reflexivity and write an argument to explain how it is meaningful. 10 points.

*****AFTER IMPLEMENTATION*****

Student feedback

The teacher can create an online form to collect students' feedback and ask them for some ideas to improve it.

The teacher can also propose a class discussion to evaluate the contributions of the course and its shortcomings.

Finally, he can also suggest to students that they write an argument that will explain

- a) the advantages of this working method
- b) then explain its limits, before
- c) proposing solutions to improve the course.

Last idea: suggest that students describe the course as a logbook, focusing on what interested them, bored them, etc.

Teacher's remarks

This course allowed students to improve their general knowledge in a fun and active way. A course on the Baroque out of context can be tedious, but when they understood that it was a vision of the world and that it was ultimately very modern, they were able to see and question the very modern nature of it: parallels were drawn with our time when all traditional frames of thought are being challenged.

When they first watched the beginning of *Dogville*, they were very confused and not very enthusiastic.... Same for *Cold Blood* but in the end, I learned that everyone had seen the entire Lars von Trier film. Many intended to go and see Jaco van Dormael's film, especially when they discovered that he was also the director of the film *The All New Testament* with Benoit Poolvorde....

They understood that the arts maintain a dialogue that knows no boundaries, whether temporal or geographical: the process of *mise en abyme* used in the 17th and 21st centuries prove it. **And above all, this subject is a perfect illustration of what unites us within European culture: *mise en abyme* is not a French process but a European one (Calderon, Shakespeare, Poe, Calvino, Borges, etc.).** In the same way, Baroque and *préciosité* were intellectual movements that developed throughout Europe. The reflection on love and its masks in *Cyrano* was of great interest to this teenage audience. Finally, the fact of varying the materials and actively involving them in research on Europeana or YouTube and the joint writing of syntheses online (O365 TEAMS) contribute to making the course dynamic and lively. I hope I have succeeded in stimulating their intellectual curiosity!

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex 1

Extended presentation of the Learning Scenario: The effects of *mise en abyme* in an opening scene

Objectives of this lesson:

- 1- Giving sense to a literature exercise: interpretation.
- 2- Beginning a reflection for an essay on the links between fiction and reality and on the essential part that a reader or a spectator play in the creative process.
Does fiction reproduce reality? Does it offer it a loophole? Does fiction reveal reality? Is fiction created to transform reality better? Does fiction create another reality?

When we teach literature, we often face two questions:

- The first is about interpretation: how do you know what the author meant? A novel or a play or a film can sometimes just be a good story to them.
- The other is about the link between reality and fiction. Most pupils think that they are radically different, even separated.

How can they be taught to understand that a novel is also a dialogue between an author who sometimes answers another author and sometimes discusses with us? How to make them understand that a fictional work is a reflection about reality, a way to represent it, to explain it, or to understand it?

Also, teachers are often asked about reflexivity or *mise en abyme* in European literature, which usually generates a swirl of confusion. It can even prevent the reader from feeling the comfort of diving into a story, which shows the paradoxical link between fiction and reality.

In fact, by proposing a fiction within the fiction (an embedded story), the legibility of the narration is broken.

The simplest way to help the students is to confront them with paintings which use this formal technique. This is why the pupils will be asked to analyse three paintings: the ***Arnolfini portrait*** by Jan Van Eyck, then ***Las Meninas*** by Velázquez and, as a conclusion, ***the triple portrait*** by Norman Rockwell, which synthesises the whole reflection about *mise en abyme*. Rockwell appears painting himself holding his palette, as many artists before him did, including Poussin in 1650, Manet in 1879, or Picasso in 1938. However, in this painting, Rockwell includes references to Johannes Grump, Dürer, Rembrandt, Van Gogh and Picasso.

This formal technique (*mise en abyme*) allows us to raise the question of the **visibility of reality**. By representing himself in his creating act, it forces us to wonder about the creative process. It also **points at what we usually cannot see in reality, namely what is out of range – or out of frame**.

Then, students will work on two contemporary cinematographic dramas that also use reflexivity: ***Dogville*** by Lars von Trier and ***Cold Blood*** by Jaco van Dormael. What is interesting in these works is that *mise en abyme* is used at the very beginning of the story, as if it was a proposal to the spectators, a kind of programme. The disturbing originality of these opening scenes prevents the spectators from adopting a comfortable passivity.... This formal creative technique catches the attention.

In the same way, when an author chooses to use reflexivity by inserting a fiction within the fiction (embedded story), the legibility of the narration is broken. Once the process of *mise en abyme* and its stakes are understood, we will question its use in an opening scene. That the opening of a work begins in this way is always significant.

The teacher will analyse an opening chapter or a scene. This moment of narration has been part of the logic of *captatio benevolentiae* since Antiquity: it is made to awaken the interest of the reader or the viewer and to give them clues to understand the plot. The set in these openings is of particular interest, as it creates a specific and complicated relationship with fiction in many works. In fact, by using

reflexivity or *mise en abyme*, it is not reduced to a simple background that would allow the audience to place the story in time and space but rather to highlight its artificial dimension. Why? What are the stakes of such a choice? How to interpret them?

Finally, a literary masterpiece will be analysed (***Cyrano de Bergerac*** by Edmond Rostand). The students will have to use the newly learned tools to examine the first act, which is a vertiginous multi-level *mise en abyme*. Why did Edmond Rostand choose to begin his play with another play acted in a yet mythical theatre? Why did he decide to set it in the 17th century, thereby making an apparent reference to the Baroque movement? More broadly, how does reality reflect its numerous facets, and what meanings should we give them?

Cyrano de Bergerac by **Edmond Rostand** is a particularly interesting choice because it opens on a theatrical scenery that induces a vertiginous reflexive dimension to mislead the spectator. This opening is confusing but may conclude an implicit pact between the playwright and the audience. *Cyrano de Bergerac* uses the stage as a rehearsal area where an actor attempts to perform his role. Subsequently, a new dimension is created, as an actor performs in the stalls.

To understand this work better, the teacher will ask the students to analyse the opening scenes of two modern works:

1) *Dogville* by Lars von Trier. The opening scene deliberately rejects realism and offers a high-angle shot of a minimalist theatre stage drawn in chalk. The distinction between cinema and drama therefore somehow disappears.

2) *Cold Blood* by Jaco van Dormael. The film opens on a drama piece that shows how all the special effects make the film possible. The result is projected on the second level of the stage. The play is thus the making of a film set....

What do these exposition scenes have in common? They are all surprising and original, but what does such a choice bring to the work? The fictional dimension of the work is highlighted, and the backgrounds turned inside out, as if to claim that it does not seek to mimic reality. But is it so?

Annex 2

Table of contents

1. What is a *mise en abyme*? Examples of *mise en abyme* on Europeana: the **Arnolfini portrait**, Jan Van Eyck; **Las Meninas**, Velázquez.
2. What is a *mise en abyme*? Synthesis on ArtPlastoc: **the triple self-portrait** by Norman Rockwell.
3. **Dogville**. Lars von Trier. Why does an artist choose this device in an exposition/beginning scene? Reflexivity and metareference in cinema.
4. To check if the pupils have understood: **test**. Analyse the beginning scene in **Cold Blood** of Jaco van Dormael + an essay.
5. **Cyrano de Bergerac**: reflexivity and metareference in drama. Questionnaire on the opening scene.
6. **Cyrano de Bergerac**: *Mise en abyme*: a key process of the **Baroque movement**. How to recognise Baroque elements and their meanings in a work.
7. **Cyrano de Bergerac**: The Baroque questions reality, does *préciosité* reject it? Know how to identify the characteristics of *préciosité*.
8. **8-Cyrano de Bergerac**: In what way does the *mise en abyme* in an opening scene have a programmatic dimension, the mirror effect contains the essential part of the play.
9. **Conclusion and synthesis** about the reflexivity process, its implications and meanings.
10. **Test**. Analysis of **short story: The Fall of the House of Usher by Edgar A. Poe**.

Or

Analysis of an episode of **The Simpsons**. It frequently happens in The Simpsons that the characters watch TV: characters in a TV series are thus watching TV themselves. This act is a *mise en abyme*, as we see a film within a film. However, if they were to start discussing what they are watching it would moreover be a case of metareference (or rather the *mise en abyme* would, as it sometimes does, have triggered metareferential reflections). Yet, as a rule, *mise en abyme* merely 'mirrors' elements from a superior level on a subordinate one, but do not necessarily trigger an analysis of those.

Or

An essay: Do you consider that a work of art has the function of revealing reality?

Annex 3

Lesson 1: What is a *mise en abyme*? Examples and Objectives

Objective: the goal of this module is to introduce you to various types of examples of reflexivity and allow you to understand its stakes.

In the visual arts, *mise en abyme* is based on the effects of inclusion, interlocking, self-quotation, self-representation, self-referentiality. Let's understand it with the following paintings:

a) The pupils will be asked to see on Europeana **the Arnolfini portrait**. It is a double full-length portrait by the Flemish artist Jan Van Eyck (1390-1441) which is now in the National Gallery in London. The work, painted in oil on an oak wooden panel, dates from 1434 and has a size of 82 x 60 cm.

<https://www.europeana.eu/portal/en/search?q=Van+Eyck&qf%5B%5D=Arnolfini>

What is the function of the mirror in this painting?

The mirror is of great importance in this work. The mirror surrounded by ten small scenes of The Passion and the Resurrection (convex, like all 15th-century mirrors) allows the room to be shown from another point of view and accentuates the impression of space (**it blurs the limits**) by making the entire room visible in the reflection. **The mirror shows the viewer what he cannot see**, that is, **what is out of frame**. In this case, we can see two more people. One of these two people being Jan Van Eyck, himself. Thanks to the mirror, Van Eyck discreetly creates his self-portrait and asserts himself as an important artist of his time.

b) Then they will work on **Las Meninas**

<https://www.europeana.eu/portal/en/collections/art?q=velasquez&qf%5B%5D=les+meninas>

What can we observe in this painting?

The mirror hanging on the back wall reflects the bust portraits of King Philip IV and Queen Mariana; is this the main subject of the painting under construction or the painting we are contemplating?

The king and queen are positioned in the off-screen of the painting, facing the mirror, in the place of the artist and in our place as spectator and it is their vision that we contemplate.

Effect of interlocking, of embedding characteristic of reflexivity: we indeed observe the multiplication of similar images varying in colour or size: representation of paintings in a painting; the two large paintings on the back wall are copies of two works with mythological themes from Ovid's *Metamorphoses*, *Apollo skinning Marsyas*, by Jacob Jordaens, around 1625, and *Pallas Athena striking Arachné*, by Rubens, 1636-37.

We also notice an interlocking of spaces: reference to the off-field space (space of the artist, of the spectator), + the vision of a relative of Velázquez (Nieto Velázquez, employee of the king) in the frame (like a new painting) of the back door that opens onto another space of the palace.

This repetition of the image in the image allows a multiplication of points of view on the same element, the mirror opens onto a vision of the off-field, creates an effect of depth and vertigo, gives a feeling of confusion to the spectator who necessarily wonders: is the huge back canvas, on a frame and on a stand that Velázquez is painting, the canvas we have before us, with the infanta Marguerite-Thérèse surrounded by her relatives as its main model? Here again, we see the painter in action with a self-portrait. Velázquez represents himself standing and in front. If the painter is inside the scene, who is he looking at, and who is he painting?

Lesson 2. To conclude, *the triple self-portrait* by Norman Rockwell, 1960, oil on canvas, Collection of the N.R. Collection Trust, which synthesises the whole reflection about this tool. <https://artplastoc.blogspot.com/2011/08/24-la-mise-en-abyme-en-peinture.html>

Rockwell appears here painting himself as many artists before him did: Poussin in 1650, Manet in 1879, or Picasso in 1938 represented holding his palette. Besides, in this painting, Rockwell includes references to Johannes Grump, Dürer, Rembrandt, Van Gogh and Picasso.

This triple self-portrait shows us the painter in the painting (seated, seen from behind) observing his face in a mirror on the left and painting himself on a canvas (large size, painting in the painting) placed on the right in an interior (on the floor and wall without decoration). The only look that appeals to the spectator is that of the large self-portrait of the canvas because the other self-portraits are from behind or with glasses masking the look. In addition to being larger in size, the self-portrait of the easel is unfinished, in black and white and, unlike the mirror, presents the rejuvenated artist, without glasses and with a different position from the pipe; these last details evoke more the small old and central self-portrait of the study sheet hanging on the left edge of the canvas, while on the right several reproductions of famous self-portraits (by Dürer, Rembrandt, Van Gogh and Picasso) place the artist in the tradition of European painting. The painter's signature appears on the painting in the painting at the bottom of the canvas being made.

Now we can ask the pupils to organise their own synthesis about reflexivity / *mise en abyme*.

Synthesis on reflexivity. Reflexivity is a recurrent and ancient process that was finally theorised in 1893 by Gide in *Les Faux monnayeurs*. It is based on a mirror game: *speculum* and *spectaculum* have the same origin. Since Antiquity, the mirror and the spectacle have been intimately linked, both in theatrical practice and in theoretical thought.

In his book *La Littérature de l'âge baroque en France*, J. Rousset defines the process of theatre in the theatre as follows: "The theatre plays to be reflected in its own mirror by means of the inner room [...]. The spectators of the room see on the stage a theatre and, in this second room, actors who are also spectators, who look at other actors."

Mise en abyme is not restricted to one specific kind of literature or art. The recursive appearance of a novel within a novel, a play within a play, a picture within a picture, or a film within a film form *mise en abyme* that can have numerous different effects on the perception and understanding of the literary text or work of art. This term can have various meanings:

1. The double-mirroring effect created by placing an image within an image and so on, repeating infinitely (infinite regression).
2. A reflexive strategy where the content of a medium is the medium itself – e.g. Shakespeare's *Hamlet* features a play within a play and Fellini's *8½* (1963) is a film within a film. This is also known as **reflexivity**.
3. A formal technique in Western art of placing a small copy of an image inside a larger one.

Reflexivity can have numerous different effects on the perception of the literary text or work of art. The repetition can contribute to the understanding of a work or the concept of truth in general or lay bare its artificiality or fictional aspect. If the artificiality of the mirroring device or related issues are foregrounded or discussed, *mise en abyme* can also be conducive to **metareference**.

Lesson 3. Lars von Trier, *Dogville*

Objective: The goal of this module is to check if the students can now identify this process and analyse its stakes in an exposition scene, here the beginning of *Dogville*.

a) **Watch the beginning of Dogville.**

Why does the director choose this process to start his fiction?

Answer the questionnaire.

What other genres have inspired Lars von Trier in his staging?

Describe the film set.

How would you qualify this mixture of genres?

b) **Watch Nicole Kidman's interview about her role in Dogville via this link.**

Answer the questionnaire:

What striking element of the set is mentioned three times in the report?

Why do you think such a background was chosen?

The students will identify the process of reflexivity and then be asked about the reasons for this choice made by the director. It will appear, among other things, that this opening scene has the effect of disconcerting the spectator, of disturbing him in his habits. To reflect on this subject, the teacher could propose a presentation of Brecht's theory of distancing.

Bertolt Brecht used the German term *Verfremdungseffekt* (the dissociating effect) to force the viewer not to identify with the characters, reduces passive entertainment and tends to stimulate the audience to keep an awakened and critical attitude from their distant position towards the events.

The first step is to create an estrangement effect: "Under the familiar, discover the unusual," says Brecht; to prevent the spectator from sticking to reproductions or even worse, to immerse himself into fiction; to keep awake the **conscience** of each partner. The play is a show rather than an illusion of reality: the audience are aware that they are being spoken to.

Bertolt Brecht (1898-1956): What codes of representation to use if the drama does not invite us either to flee from reality (fiction) or to reflect it (imitation) but to distance ourselves from it so as to transform it? 1935

In his *New Technique of Dramatic Art*, Brecht penned a masterful synthesis of only a few pages in which the concepts and themes that make him one of the greatest reformers of the 20th-century stage. Brecht is engaged in a communist social revolution; thus, his goal is not to produce drama to entertain, but rather to address the spectator with choices of commitment. Drama is, therefore, without excluding the pleasure of the viewer, a tool for social analysis. To analyse, one must observe the object from a distance, which can be achieved with actors who disrupt the viewer's process of identification with the character, for instance, by addressing them. The performer shows his character rather than personifying it, delivering his text "in quotation marks". The scenography will not hesitate to put on stage what was hidden, sources of lights, etc. Theatricality is claimed, it is not about illusion. If the drama is the action on stage, the lyric the expression of the feelings, and the epic the reporting of facts, then we understand that Brecht has given a new meaning to this word to name this new form of representation and writing "epic theatre".

Lesson 4. Test.

Objective: The students follow the same model as in Lesson 3 but are required to transfer their knowledge and skills to a new work, which the teacher is free to choose.

Here the beginning of *Cold Blood*, Jaco van Dormael.

a) Watch the trailer of Jaco van Dormael's *Cold Blood*.

Answer the questionnaire:

What are the first and last sentences in this work?

What interpretation would you propose?

What is this theatrical show compared to?

What is the theme of this show?

What characterises the staging of the show?

Why is there a *mise en abyme*? What extra dimension does it bring?

b) Write an essay in a press conference at the Cannes Film Festival in 2005.

Lars von Trier explains his choice as follows: "This system of white lines on a black floor allows the viewer to produce ideas and to participate in the creation of the film. The idea is also to represent reality humbly." Do you think that the role of the reader or the spectator is an essential part of the creation?

Lesson 5: *Cyrano de Bergerac*.

Now that the concept of *mise en abyme* and its stakes are understood, we can begin the study of a drama based on the multiple effects of meaning of this process: ***Cyrano de Bergerac*** by Edmond Rostand. Colleagues can choose a work from their country using this process.

Objective: beginning a reflection for an essay about the links between fiction and reality.

Students will have previously read the drama and its film adaptation by Jean Paul Rappeneau.

a) How would you summarise the plot of this drama?

b) The pupils will be asked to summarise all the effects of the *mise en abyme*.

The first act is performed in a theatre.

All the characters play a role: Cyrano plays that of one of the friends while he loves Roxane, Roxane deceives de Guiche to protect Christian, Christian plays the words dictated by the director Cyrano.

It is all a game of illusions. However, Rostand chose to locate his drama in the 17th century, during which the Baroque movement was very successful. The latter carries a representation of reality....

Moreover, the heroine, Roxane, is representative of another important movement of this century: *préciosité*. Here again, reality is questioned....

c) Watch the beginning of the film.

Answer the questionnaire.

Where does the first scene take place?

What happens?

Why do you think someone can be heard coughing in the audience?

What is the second object of the show after Montfleury?

How do you interpret the wearing of the mask by the character in question?

What characterises the game of the character on stage?

What is the third object of the show?

Do we see it right away? Comment.

What does Cyrano do at the end of the scene? How is this action a prolepsis?

Context

A special setting: a theatre stage in the theatre: the Hôtel de Bourgogne.

Edmond Rostand locates the first act of *Cyrano de Bergerac* in "the hall of the Hôtel de Bourgogne". By choosing this setting throughout Act 1, the theme of theatre in theatre is the most explicit, the most obvious....

Why this choice of a *mise en abyme* for an exposition scene? Admittedly, situating the action in this theatre makes it possible to define a precise spatio-temporal framework. This decor contributes to the historical colour by locating the action in time. Thus, during the 17th century the Hôtel de Bourgogne was the meeting place for a very diverse public with different social backgrounds; we can verify it from the beginning with the entry onto the stage of the various protagonists who mix: great lords, musketeers, page, popular public.

On the other hand, to play this process of theatre in the theatre immediately inscribes the action in a process that was dear to the **Baroque period** and that liked to highlight the deceptive dimension of what surrounds us.

As for the play that Rostand chose to enshrine in *Cyrano de Bergerac*, *La Clorise* by Baro (1590-1650), it bears witness to the same concern for historical accuracy: it is almost contemporaneous with the action of *Cyrano*, since it was created in 1631, and precisely at the Hôtel de Bourgogne

On the Europeana site you can consult a document on the Hôtel de Bourgogne.

Lesson 6.

Objective: to identify the Baroque movement in a work and analyse its meaning to understand better why *mise en abyme* is a recurrent process in Baroque works.

- a) On the Baroque movement, choose on the Europeana website three paintings by Caravaggio: you will show how these paintings are representative of the Baroque movement.
- b) Do the same for a Murillo painting.
- c) Then, still on the Europeana site, you answer the same question on two works of Nicolas Poussin and a work by Georges de La Tour:

Synthesis: Baroque art is characterised by plays of light, chiaroscuro effects that play on contrast effects and create deceptive illusions. *Trompe l'oeil* is a common procedure also in architecture. Baroque painters prefer the most spectacular point of view: the moment when the action takes place. Their paintings are like theatrical stagings. It is a question of arousing emotion, of making people feel a kind of vertigo, an impression of confusion. Often, the settings are so full that the viewer's eye gets lost... Emotion rather than the reason favoured by the antagonistic movement, classicism.

In fact, while the classical is convinced that it dominates the world it orders according to clear concepts, the Baroque man, very modern in fact, feels that the latter escapes us, that reality is elsewhere. The titles of great Baroque works are very revealing in this respect: Shakespeare's *Midsummer Night's*

Dream, Life is a Dream by Calderon or Corneille's *Illusion comique* are all works that question readability and reality and the reality of what we think we are experiencing....

Lesson 7: Cyrano de Bergerac

Objective: What is *préciosité*? What is the link with reflexivity and Baroque?

Still in our work on *mise en abyme*, we are now wondering about the choice of the play embedded in Cyrano: *La Clorise* by Baro. This play is a *précieux* play. Roxane, the *précieuse* name that Madeleine Robin has given herself, is a *précieuse*.

Reflection proposed to the students on the following point: why this choice of playwright? What does it mean? What is the relationship between reality and *préciosité*? Is reality magnified or denied?

La Clorise is a clear reference to *préciosité*. In Rostand's play, it must be closely related to all that concerns this literary movement: the character of Roxane, the affected language of the Marquis (I, 2, v. 123 to 126) or their swoon in the name of the "*précieuses*" (I, 2, v. 56-59), the duenna's fear of missing the discourse on the Tender (III, 1, v. 1182-1187; III, 3, v. 1296-1298; III, 5, v. 1326-1328), and especially the opposition of Cyrano to "those monkeys" that the *précieux* are for him (III, 3, v. 1298), his animosity against Montfleury (I, 2 to 4, and III, 1, v. 1206-1207, III, 6, v. 1354-1355), his contempt for Baro's play ("The verses of old Baro worth less than zero, / I interrupt without remorse!", I, 4, v. 251-252) and his hatred of *précieux* language (III, 7, v. 1412-1439). The interruption of the performance of *La Clorise* foreshadows Cyrano's refusal of *préciosité*.

On *préciosité*, you can consult on Europeana: *La préciosité: de l'éclat des salons aux précieuses ridicules* by Azucena Antón Martínez.

Préciosité: A Rejection of Reality?

- *Préciosité*: Beautiful discourses.
- Roxanne loves *préciosité*. She loves words and discourses ("I love you" is not enough).
- Christian loves Roxanne.
- Cyrano loves Roxanne.
- Roxanne loves Christian's appearance but is not satisfied by his rhetoric.
- She is in love with words (because she's a *précieuse*).
- Cyrano thinks he is not handsome enough (big nose) but is great at rhetoric.
- Christian and Cyrano are unable to face reality.
- What does this rejection of reality provoke?
- The character uses another character as an actor.
- It's a fake love relationship.
- Tragedy: lies prevent true love.
- Self-love vs real love.
- Cyrano hates *précieux* people because they are not true to themselves.

The triumph of *préciosité* in the 17th century was a European phenomenon: in England, John Lily launched euphuism, in Italy, Marinism and, in Spain, Gongorism. But what distinguishes France from other European countries is that it not only saw *précieux* poetry flourish, but also a *précieuse* society that developed in the context of salons. *Préciosité* is an art of living and an aesthetic that flourished between 1650 and 1660 in the Parisian aristocracy. *Préciosité* is characterised above all by an extreme refinement of behaviour, ideas and language. *Précieuse* women love the games of the mind and put subtlety of thought at the service of a discourse on love. The feeling of love is indeed at the centre of conversations and is the subject of poems and novels that the *précieux* comment on in their living rooms. Love for the *précieux* is a love that is purified, codified, idealised, rid of the coarseness of carnal desire. *Précieux* people have an idealised vision of love and Roxane illustrates this perfectly. More than

Christian's kisses, she wants a beautiful speech. This particular relationship to reality is the reason for the comedy that will be performed throughout the play.

NB. La Clorise is a pastoral novel whose plot is borrowed from an episode of *L'Astrée* that people at the time read with passion: it consists of five volumes, with multiple secondary intrigues. The fifth volume was completed by the secretary of Honoré d'Urfé. This romance novel with multiple romantic twists recounts the love between the shepherd Celadon and the shepherdess Astrée in a bucolic scenery. The novel is distinguished by a dizzying game; it alternates warrior adventures, heroic acts, disguises, wonderful episodes, analysis of the complexity of the feeling in love. Courtiers are passionate about these subtle scenes of love, and often contradictory manifestations. We can consider this text as an analytical novel that focuses on the manifestations of love, the birth of passion, jealousy, strategies of seduction, revenge, etc. Love according to D'Urfé foreshadows the Cornelian conception of sentiment: reason is imposed on passion: one cannot love someone without merit, without a sense of honour: "It is impossible to love what we do not appreciate." The success of *L'Astrée*, for example, did not really end until 1761, when Rousseau replaced Honoré d'Urfé with *La Nouvelle Héloïse*.

Lesson 8.

The aim of this last session is to understand another function of the *mise en abyme* in an opening scene: it recesses the rest of the text; it is a programme to be decoded. We will start from the definition of literary critic Lucien Dällenbach: "any enclave having a relationship similar to the work that contains it is *mis en abyme*" (*Le récit spéculaire: essai sur la mise en abyme*, Seuil, Paris, 1977).

The representation of *La Clorise* thus has enough in common with the play *Cyrano de Bergerac* that we can talk about his *mise en abyme* in a sense. Indeed, it respects both the criterion of inclusion and that of the reflection of fiction. It sets out themes, situations and operating laws of the piece that encompasses.

So, to demonstrate it to the pupils, they will be asked to reflect on the themes announced in the opening scene

What is going on in this scene? Let's recap:

- a) Montfleury saying his text says Baro's words
 - b) Montfleury can't say his text
 - c) He cannot because he is prevented from doing so by an unwelcome person who does not respect him: Cyrano
- a) As we have seen, the choice of a Baroque and *précieux* inserted play is significant because it already sets up the problem of a special relationship to reality. The Baroque questions it by pointing out its illusory dimension, *préciosité* illustrates its desire to flee it, to build another more beautiful and less vulgar one. However, the price to be paid is high, **real feelings can never be expressed**. We can see in Montfleury reciting verses of Baro a *mise en abyme* of Christian reciting the words of Cyrano and Cyrano, when he reads them to Roxane, pretends that they are those of Christian....
- b) The stuttering with which Montfleury is constrained, this impossibility of saying, prefigures the theme of the **impossible confession** which runs through Rostand's play. Christian does not dare to confess his love to Roxane because he knows he lacks wit (II, 10, v. 1111-1129); Cyrano, who is often disposed to declare his passion to Roxane, will never be able to do so – because he is ugly (I, 5, v. 513-517); because Roxane tells him that she loves another (II, 6); because Christian dies, preventing the confession (IV, 10). Even on the verge of death, Cyrano can express himself only by the paradoxical formula: "No, no, my dear love, I did not love you! (V, 5, v. 2467).

- c) On the other hand, by disrupting the performance of Baro's play, Cyrano prepares all the scenes in which a character in the position of actor comes up against spectators without respect. The reading of Ragueneau's poem is intended for listeners who are more anxious to stuff themselves with cakes than to listen attentively (II, 4). The story of the fight at Nesle's door is thwarted by Christian's impertinent play of words (II, 9). In this last example, the situation of the prevented theatre interferes with romantic relationships and, indeed, the troublemaker is often a rival of the "actor". If Cyrano has forbidden Montfleury to play, it is above all because he has dared to bring his eyes to Roxane (I, 5, v. 482-491).

Finally, can we not read the premature interruption of the representation of *La Clorise* by Cyrano as an image of love too soon interrupted by a rival? Scarcely has Christian gone to pick the kiss of Roxane when he is called by his two rivals: Cyrano and the Count de Guiche in the person of his messenger, the Capuchin (III, 10); he has just married Roxane when he must go to war (and his fooled rival, Guiche, does not fail to sneer: "The wedding night is still far away!", III, 14, v. 1697). Even the loves of Ragueneau and Lise are short because of a musketeer (III, 1, v. 1174-1181).

So, as we can see, the insertion of the beginning of *La Clorise* has the same programmatic value as some openings of operas, it already announces the future story and its outcome.

Conclusion. Why did we study reflexivity in an opening scene?

In order to understand the process and its implications, we have worked on several *mises en abyme* in different fields, painting, cinema, theatre.

It seemed to us that the process of reflexivity was all the more interesting as soon as it appeared in an opening scene in a film or a play. This is why, before starting the study of the chosen work, *Cyrano de Bergerac* by Edmond Rostand, we chose to work on two beginning scenes: *Dogville* by Lars von Trier and Jaco van Dormael's Nano dance show, *Cold Blood*.

Mise en abyme always establishes a distance between what is seen and the spectator. From the outset, he is confronted with a question about the purpose of the representation. In fact, *mise en abyme* prevents an obvious, innocent reading of what is before our eyes and this is undoubtedly its main interest. By the discomfort it causes, it involves the spectator in the creative act.

Mise en abyme raises several questions that will allow the teacher to propose a reflection to the students on the links between fiction and reality, on the problems posed by the interpretation of a work, on the links between the creator and his audience.

What is the purpose of the representation?

How does the mirror effect make it possible to question reality by exposing the off-camera, which is not visible?

How does the mirror effect make it possible to consider several levels of reality or even another reality?

How does it allow the creator to question himself and us about his creative practice?

In what way is it an invitation to the reader to participate in this creative act?

In what way is it an invitation to decipher what surrounds it?

How is it disturbing to a spectator?

The interesting thing about the work studied, *Cyrano de Bergerac*, is that it concentrates in itself most of the virtues of the *mise en abyme*. From the exposition scene, the *mise en abyme* makes it possible to lay the main milestones of the discourse on reality that the playwright proposes to his reader. The work, whether cinematographic or literary, cannot be reduced to a story told: it is a dialogue, an interpretation of the world around us that we choose to share or not...

Lesson 9: Test

The students follow the same model as in Lesson 5 but are required to transfer their knowledge and skills to a new work, which the teacher is free to choose.

Suggestions:

Analysis of **short story: *The Fall of the House of Usher* by Edgar A. Poe**

Or

Analysis of an episode of ***The Simpsons***. It frequently happens in *The Simpsons* that the characters watch TV: characters in a TV series are thus watching TV themselves. This act is a *mise en abyme*, as we see a film within a film. However, if they were to start discussing what they are watching it would moreover be a case of metareference (or rather the *mise en abyme* would, as it sometimes does, have triggered metareferential reflections). Yet, as a rule, *mise en abyme* merely 'mirrors' elements from a superior level on a subordinate one, but do not necessarily trigger an analysis of them.

Or

An essay: Do you consider that a work of art has the function of revealing reality?

EUROPEANA LEARNING SCENARIO - ART COLLECTION PODCAST

Title

Art Collection Podcast

Author(s)

Krista Kindt-Sarojärvi

Abstract

In this learning scenario, students see an online art exhibition and study relevant vocabulary and produce a podcast. Lesson takes 60 - 90 minutes.

Keywords

Art, podcast, exhibition

Table of summary

Table of summary

Subject	English (Finnish course 3)
Topic	Culture, art, art analysis, art appreciation
Age of students	16-18
Preparation time	15 minutes
Teaching time	60-100 minutes
Online teaching material	Instruction sheet
Offline teaching material	-
Europeana resources used	<ul style="list-style-type: none"> • An Ecstasy of Beauty • Towards abstraction • Art Nouveau • Faces of Europe • From Dada to Surrealism • Art Nouveau • Utagawa Hiroshige • The Colossus of Leonardo da Vinci • Masterpieces from Sweden

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Integration into the curriculum

Culture and art are among the main topics of English compulsory course 3.

Aim of the lesson

Learning key vocabulary and practising oral skills. Preparing for a museum visit and subsequent written art analysis.

Trends

Collaborative learning, student-centred learning, Cloud-based learning, visual search and learning, learning materials.

21st-century skills

Creativity, critical thinking, collaboration, communication, creating media products.

Activities

Name of activity	Procedure	Time
Preliminary work at home	<ol style="list-style-type: none"> Browse through the ten exhibitions (instruction sheet). Read the introductory text. While you may not understand all of it, you should understand roughly what the exhibition is about. Select your favourite. You can select an exhibition that gives you positive thoughts, or one that gives you more mixed thoughts, which could be interesting, as well. Go through this Quizlet https://quizlet.com/66110j and familiarise yourself with the vocabulary that applies to the exhibition you've selected. 	30'
Preparation class (group work)	In groups of 2-3, tell one another which exhibition you have chosen and why. What appeals to you? What feelings does the artwork evoke in you? Describe your favourite piece of art from the exhibition.	10'
Making a podcast (individual work)	<p>Make a podcast* about the exhibition in general and a chosen piece of artwork.</p> <ol style="list-style-type: none"> Tell your listeners why you selected the exhibition in question. Why did it appeal to you? What feelings does the artwork evoke in you? Describe your favourite piece of art from the exhibition. What does it look like? What does it make you think of? What does it make you feel? <p>Make sure you use the vocabulary learned in the Quizlet.</p>	50-60'

Name of activity	Procedure	Time
	<ul style="list-style-type: none"> Survival students: talk for a minimum of 1 minute, aim for 2 Standard students: talk for a minimum of 3 minutes, aim for 5 Expert students: talk for a minimum of 6 minutes, aim for 8 <p>Maximum length: 10 minutes.</p> <p>Share your podcast with your teacher: upload your podcast into your Google Drive (or another Cloud) and share the link with your teacher.</p> <p>* a podcast can be made by any voice recording app on any smartphone, from where it can be shared through Soundcloud, Google Drive, or WhatsApp, for example. When using laptops, one could also use https://vocaroo.com/.</p> <p><i>Note for the teacher: All teaching material should include direct links to the Europeana Collections. Copies of the individual pieces of art should not be included, as they are subject to copyright.</i></p>	

Assessment

The teacher receives links to podcasts and grades them based on length and use of vocabulary (quizlet).

*******AFTER IMPLEMENTATION*******

Student feedback

Overall, the students liked the assignment. They felt it was good preparation for the upcoming art assignment where they must actually visit a museum and write a report on the museum and the art.

Teacher’s remarks

Of my group of 30, 10 students handed in a 1-2-minute podcast, 12 students handed in a 3-to-5-minute podcast, and eight students talked for 6-10 minutes. None of the students used a browser-based recorder. Everybody used a recording app on their phone. Some students worked together and used a friend’s phone if their own phone was broken or had an empty battery.

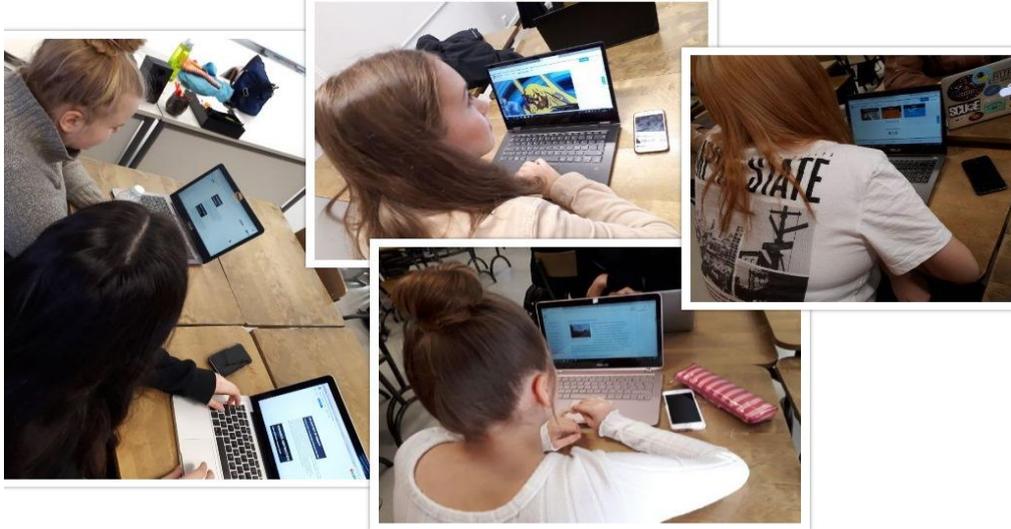
- **Preliminary work at home (30 min):** This section can be done beforehand at home or can be done in class, depending on time restrictions.
- **Preparation in class (10 min), group work:** This is a preparation for the podcast, a kind of test run.
- **Making a podcast (50-60 min), individual work:** This is the actual assignment, which can also be continued as homework.

About the Europeana DSI-4 project

Europeana is Europe’s digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe’s museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex



EUROPEANA LEARNING SCENARIO - TRAVELLING TO AN UNKNOWN COUNTRY

Title

Travelling to an unknown country

Author(s)

Clara Donadio

Abstract

Our students invite you to come and visit Tichongo! As you may know, Tichongo is that tiny European country which everyone always forgets... What do you mean, you don't know it?

Come and discover our travel guidebook on this country. One thing is for sure, your only wish after reading it will be to go and spend your holidays there!

A whole country was created and illustrated based on images found on the Europeana website, leading to the drafting of a genuine-looking travel guidebook on a completely unknown country which came straight from the students' imagination.

Keywords

Travel guidebook, primary school, 7-8 years old, writing, reading, country.

Table of summary

Table of summary

Subject	French (spoken, read, written), mathematics, plastic arts, digital technology, geography, history, moral and civic education.
Topic	<ul style="list-style-type: none"> • French – Writing a travel guidebook. • Plastic arts – Creating illustrations. • Geography and History – Drawing a map and knowing the history of a country. • Mathematics – Drawing polygons (drawing frame). • Moral and civic education – Working as a group, collaborating, knowing how to live together.
Age of students	7-8 years old
Preparation time	2 hours
Teaching time	11 h 45 min (in various topics between 30 and 45min/lesson)
Online teaching material	Computers with Internet access to consult the Europeana website (www.europeana.eu)
Offline teaching material	Paper, glue, printer (colour cartridge), magnets (to display ongoing work in class), blackboard, binding, fine art paper, pens, crayons, felt pens.... A few travel guidebooks to provide examples

Table of summary

Europeana resources used	See Annex.
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Integration into the curriculum

This pluridisciplinary scenario was conducted as a project. It is part of the official curriculum of the French National Education system (see <https://eduscol.education.fr/pid34139/cycle-2-ecole-elementaire.html>; <https://eduscol.education.fr/cid86943/le-socle-commun.html>).

French – Copying or transcribing a text in legible handwriting, using the same punctuation and spelling and with careful attention paid to presentation. Writing a text that is organised, coherent and relevant as far as the identified goals and recipients are concerned. Improving writing skills, including spelling, while following instructions. Quickly identifying words.

Plastic arts – Expressing, producing, creating. Implementing an artistic project. Expressing oneself, analysing one's own work as well as one's peers'. Connecting with artists' work, opening oneself up to otherness.

Questioning the world / space and time (Geography and history) – Placing specific locations on a map, on a globe or on a computer screen. Understanding that space is organised. Identifying landscapes.

Questioning the world / mobilising digital tools – Using the Internet in a way that is relevant and thought-out. Knowing the dangers posed by the Internet. Getting familiar with typing.

Mathematics – Modelling, representing, communicating.

Moral and civic education – Feeling like a member of a community. Developing critical thinking skills. Getting involved and assuming responsibilities.

Aim of the lesson

- **French** – Discovering travel guidebooks (their composition, layout, vocabulary). Writing, correcting and completing the different written parts of a guidebook.
- **Plastic arts** – Making illustrations following specific criteria. Discovering different art forms (photographs, sculptures, drawings, paintings, texts...) and different artists through the Europeana platform. Developing an interest in arts as well as one's artistic sensitivity. Building one's artistic culture.
- **Geography and history** – Understanding the different uses of a map, knowing how to draw a map, getting familiar with its codes (scale, wind rose). Understanding the link between past and present.
- **Digital technology** – Discovering the Europeana platform and using it. Using word-processing software to edit texts.
- **Mathematics** – Building polygons. Understanding the use of simple conversions.

- **Moral and civic education** – Building a shared project as a team so as to work on basic social skills such as collaborating, communicating....

Outcome of the lesson

At the end of the scenario, students will have produced one collective travel guide book on the country which they will have imagined. Each student will receive a copy of the guide.

The guidebook will be displayed at school during the Week of Languages (a national operation which is meant to promote the use of foreign languages in France).

Trends

Project-Based Learning: interdisciplinary project around a travel guidebook.

Collaborative: Students will have worked on the project as a group (paired, as a class, individual work followed by pooling and a debate...)

Visual Search & Learning: students looked for images on Europeana. These images inspired the students in their creative process.

21st-century skills

Critical Thinking, Creativity, Communication, Collaboration, Media skills.

Activities

Prerequisites: studying a guidebook (layout, content, presentation...).

Name of activity	Procedure	Time
Introduction	Reminding students of their work on guidebooks. Presenting the project to the class: we are going to write our own travel guidebook so as to invite our classmates and families to visit our imaginary country. Collective work, debates as to the name of the country. 1/ Suggest made-up names 2/ Vote for your favourite name. If there is a tie, allow other classes to participate, or imagine a name which would merge two of the names. 3/ Define the language of the country and make up a few words in that language (hello/goodbye/thank you/how are you/?eating...)	30'
Digital technologies	Looking for illustrations on Europeana 1/ In groups of 2 or 3, students pick one theme in the guide book (cities, inhabitants, landscapes, curiosities...) 2/ Still as a group. Bring the students to the computer room, switch the computers on and go to Europeana.eu 3/ In groups, search for illustrations which correspond to the chosen theme 4/ Each group downloads and saves their images and related information.	45'
French / written	Writing articles Students are grouped according to the theme they chose. Images have been printed and handed out to each group.	5h (10 x 30')

Name of activity	Procedure	Time
	<p>1/ On the blackboard, giving a collective example, so as to show the students that they do not have to be realistic and can make up anything they want. What matters is that they find the urge to write and that they let go of unnecessary restraints.</p> <p>2/ Individual work: each student picks a picture and tries to write something about it.</p> <p>3/ Pooling as a group: students share their productions, engage in a conversation about them and improve them.</p> <p>4/ Pooling as a class: approval of different ideas, adding new ones....</p> <p>5/ Correcting individual work with given tools (dictionary, glossary, language study notebook...): peer review or by the teacher (2 to 3 marking sessions)</p> <p>6/ Presenting the final version.</p> <p><i>Differentiation:</i> depending on the students' level, some students can work in pairs, particularly students who write very little (heterogeneous pairs: one who knows how to write, the other who does not).</p>	
<p>Geography / History</p>	<p><i>Workshops – homogeneous work (for the sake of differentiation).</i></p> <p><u>Writing historical articles for the guide book</u></p> <p>1/ As a group for students who are most at ease with writing. Those who have difficulties suggest character names or events, while those who can write put them all together.</p> <p>2/ Pooling as a class. Events have to be coherent, and it has to be clear that past events have an impact on the present. This can be achieved with the creation of a historical timeline for instance.</p> <p><u>Drawing the map of the country</u></p> <p>1/ Students who are least at ease with writing list the different geographical events which are to be found in the written articles and display them on a base map (sea, oceans, forests, lakes, main cities...).</p> <p>2/ Students present the map to the class. The class has to check that all necessary elements were taken into account (scale, legend, wind rose...).</p>	45'
<p>Plastic arts</p>	<p><u>Making additional illustrations</u></p> <p>1/ Individual work: students draw pictures, paint and make photo montages to add to the images which were found on Europeana.</p> <p>2/ Students have to study the images which were found on Europeana: what type of documents are they? Where do they come from (according to their title)? Have they heard of the artist already, or of his or her work or similar works of art?</p> <p>3/ Students share their impressions and present works from similar artists.</p>	1h 30' (2 x 45')
<p>Digital arts</p>	<p><u>Typing</u></p> <p>As the class validates and corrects the articles (as far as content is concerned), they type the articles using word-processing software.</p>	2h 30'

Name of activity	Procedure	Time
Mathematics	Drawing polygons to define the size of the images in the guide. Using the relevant tools, students draw polygons (squares or rectangles) to frame, re-frame or expand the images which will be in the guidebook.	45'
Civic and moral education	Working on respect, knowing how to live together and how to debate with one another, how to listen and share....	During the whole project

NB. Each session begins and ends in the language of the unknown country (“hello” and “goodbye” in the invented language). To make the work of the students alive and credible, give it importance.

Assessment

Mainly **formative assessment**. Having a guidebook in the end will allow for a final assessment of the final product so as to know whether the objectives were reached.

French – Producing a text, knowing how to correct mistakes using tools which are in the classroom.

Plastic arts – Making an illustration based on collective reflections for one part of the guide

Geography – Knowing how to read and write and place elements on a map.

Digital technology – Knowing how to use a mouse and a keyboard for simple Internet research. Knowing how to type small paragraphs using a word-processor.

Mathematics – Knowing how to draw a polygon (square, rectangle) using the correct tools (a ruler, a triangle)

Civic and moral education – knowing how to work as a group and collaborate. Debating, sharing, listening. Respecting one’s peers as well as their opinions.

*******AFTER IMPLEMENTATION*******

Student feedback

Although students were very surprised at the beginning by the absence of constraints and imperatives, they enjoyed inventing something while not being limited by rules (anything was possible in terms of creation and propositions as they were to invent an imaginary country). Thus, they were very motivated and even students who had difficulties got involved.

Some students found new talents in the digital arts, using their creativity, imagining new languages, writing....

Students were proud to present the completed guide book to their friends and to take it home and show it to their family.

Teacher’s remarks

Searching for images on the Europeana website in class cannot be done without preliminary work if one is to avoid wasting time, as 7 to 8-year-olds are not yet used to using computers, which makes navigating on the website difficult.

Choosing images was made easy by the fact that students had no constraint apart from a specific theme, which allowed for the discovery of original media. Teachers must check that images are not copyright-protected.

It is very important that the final objective should be clear: the guidebook will be *printed* and handed out to their families and students will have to do a presentation on it during Language Week. This will serve to keep the students interested, as their interest can wane if they do not feel a sense of purpose. This puts them in the place of a writer-author, which makes them more motivated in the long run.

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex

I – Europeana resources used

Plants	
Pilea microphylla (L.) Liebm.	https://www.europeana.eu/portal/fr/record/11614/KXHERBARIUMXK000973346.html?q=plantes#dclid=1580986996296&p=1
Pilea microphylla (L.) Liebm.	https://www.europeana.eu/portal/fr/record/11614/KXHERBARIUMXK000973351.html?q=plantes#dclid=1580986996296&p=1
Rosa 'Eva de Grossouvre'	https://www.europeana.eu/portal/fr/record/11628/_FOTO_AM_UNITS_ITALY_98323.html?q=%28what%3A%20living+specimen+AND+DATA_PROVIDER%3A%22The+Royal+Botanic+Garden+Edinburgh%22%29+OR+DATA_PROVIDER%3A%22Department+of+Life+Sciences%2C+University+of+Trieste%22#dclid=1581010475284&p=10
Eupatorium aromaticum L.	https://www.europeana.eu/portal/fr/record/11628/_FOTO_AM_UNITS_ITALY_92739.html?q=%28what%3A%20living+specimen+AND+DATA_PROVIDER%3A%22The+Royal+Botanic+Garden+Edinburgh%22%29+OR+DATA_PROVIDER%3A%22Department+of+Life+Sciences%2C+University+of+Trieste%22#dclid=1581010475284&p=80
Agrimonia eupatoria (Agrimony)	https://www.europeana.eu/portal/fr/record/9200579/p22dyrcg.html?q=%28herbal+OR+kruidboek+OR+krautbuch+OR+herbarius%29#dclid=1581010597463&p=4
Landscape	
KIK-IRPA, Brussels (Belgium), cliché A118101	http://balat.kikirpa.be/object/10041340#dclid=1580989365373&p=4
Arbre nain dans la steppe	https://www.europeana.eu/portal/fr/record/2021012/app_si_A_III_2168.html
Landscape view of Bagnères de Bigorre with the Pyrénées in the background.	https://www.europeana.eu/portal/fr/record/9200579/gz4c9vwk.html?q=landscape#dclid=1581766893483&p=1
Habitants	
Kvinna. Textat på baksidan: Mauresque costume de ville	https://www.europeana.eu/portal/fr/record/916106/vbg_photo_VMAA799.html?q=ville#dclid=1580986996296&p=1
Paysan taillant un arbre en fleurs	https://www.europeana.eu/portal/fr/record/2020903/KMSr39.html?q=doucet#dclid=1581766466323&p=1
Nils Personne (1850-1928), svensk skådespelare och regissör.	https://www.europeana.eu/portal/fr/record/2021007/_SLSA_1270_SLSA_1270_34_foto_1467.html?q=personne#dclid=1581009045906&p=1
La Femme et la Famille et Le Journal des Jeunes Personnes Réunis, Février 1886 : Parfumerie Oriz	https://www.europeana.eu/portal/fr/record/90402/RP_P_2009_3725.html?q=personne#dclid=1581009045906&p=11
Danemark	https://www.europeana.eu/portal/fr/record/2024913/photography_ProvidedCHO_Parisienne_de_Photographie_81664_27.html?q=personne#dclid=1581009045906&p=14
L'Amethyste z cyklu Pierres precieuses	https://www.europeana.eu/portal/en/record/2048085/U_2367.html?q=Alphonse+Mucha#dclid=1581010990653&p=1
Coins	
Vijf centimes van Antwerpen, met monogram van Lodewijk Napoleon Anvers, keerzijde met opschrift 5 cent monnaie obsidionale	https://www.europeana.eu/portal/fr/record/2021659/M1705.html?q=monnaie#dclid=1581008511479&p=1
Vz: lauwertak 5 cen; Kz: .koninkrijk-belgie**.1905	https://www.europeana.eu/portal/fr/record/2021648/0250_M_01411m.html
Clothes	
Purse of walnut shell covered with embroidered silk, England, 1600-1650.	https://www.europeana.eu/portal/fr/record/2048213/item_074994.html?q=monnaie#dclid=1581008511479&p=66
Poppenjurkje	https://www.europeana.eu/portal/fr/record/2048221/KA_14909.html?q=v%C3%AAtement#dclid=1581009045906&p=80
Poppenschoenen (paar)	https://www.europeana.eu/portal/fr/record/2048221/KA_1248_1.html?q=v%C3%AAtement#dclid=1581009045906&p=80
Damkofta.	https://www.europeana.eu/portal/fr/record/2048211/europeana_fashion_NMA_0053716.html?q=v%C3%AAtement#dclid=1581009045906&p=1

City	
KIK-IRPA, Brussels (Belgium), cliché M192784	http://balat.kikirpa.be/object/10149092#dclid=1580989365373&p=4
KIK-IRPA, Brussels (Belgium), cliché M192790	http://balat.kikirpa.be/object/10149098#dclid=1580989365373&p=1
Animals	
Portrait de Don Antonio el Inglés, nain de Philippe IV	https://www.europeana.eu/portal/fr/record/2024913/photography_ProvidedCHO_Parisienne_de_Phographie_81495_1.html?q=personne#dclid=1581009045906&p=14
Elegante Garne in fünf Farben	https://www.europeana.eu/portal/fr/record/2048429/item_Z777PS2YAKY6C5FQ4CGRGQBN5IB6AJM.html?q=katze#dclid=1584032979839&p=1
Animal Materia medica: Araneus	http://www.omnia.ie/index.php?navigation_function=2&navigation_item=%2F9200579%2Frdx8knwr&epid=1
Ponies for England, Libau	https://www.europeana.eu/portal/en/record/150/_REB01_____000197785.html?q=chevaux#dclid=1581765614625&p=2
Sport	
badmintonsett	https://www.europeana.eu/portal/fr/record/2022608/OMU_OB_70_0876.html?q=sport#dclid=1580986996296&p=1
Plate in commemoration of W.G. Grace's "Century of Centuries"	https://www.europeana.eu/portal/fr/record/9200579/epm8fkvm.html?q=sport#dclid=1580986996296&p=2
Two Sikh men dueling with wooden swords.	https://www.europeana.eu/portal/fr/record/9200579/fytb73k2.html?q=sport#dclid=1580986996296&p=1
Maps	
Fossa Eugenia, een zeventiende-eeuw, onvoltooid kanaal tussen de Maas en de Rijn.	https://www.europeana.eu/portal/fr/record/2021646/HttpHandler_icoon_ico_file_6401701.html
Music	
Monkey playing lute from BL Harley 3469, f. 2	https://www.europeana.eu/portal/en/explore/galleries/early-depictions-of-musical-instruments#lg=1&slide=0
Female centaur from BL Royal 14 E II, f. 194	https://www.europeana.eu/portal/en/explore/galleries/early-depictions-of-musical-instruments#lg=1&slide=9
Rabbit from BL Royal 3 D VI, f. 234	https://www.europeana.eu/portal/en/explore/galleries/early-depictions-of-musical-instruments#lg=1&slide=14
Joueur de violon	https://www.europeana.eu/portal/fr/record/2021012/app_si_A_III_2071.html?q=personne#dclid=1581009045906&p=6
Miscellaneous	
Vas	https://www.europeana.eu/portal/fr/record/2048005/Athena_Plus_ProvidedCHO_Nationalmuseum__Sweden_7847.html?q=ville#dclid=1580986996296&p=1
Ophelia	http://www.europeana.eu/portal/fr/record/2064116/Museu_ProvidedCHO_Nationalmuseum__Sweden_27409.html?q=ville#dclid=1580986996296&p=1
Mykytenko Vira and Peter	https://www.europeana.eu/portal/fr/record/2084002/contributions_bbc7edb0_9a42_0136_2b53_6ee0af655b0.html?q=#dclid=1581009045906&p=1
gördel	https://www.europeana.eu/portal/fr/record/91608/SMVK_VKM_objekt_14240.html?q=#dclid=1581009045906&p=13
fodral, case@eng	https://www.europeana.eu/portal/fr/record/91608/SMVK_VKM_objekt_35560.html?q=#dclid=1581009045906&p=13
sten, Sten., stone@eng	https://www.europeana.eu/portal/fr/record/91608/SMVK_VKM_objekt_55957.html?q=#dclid=1581009045906&p=13
Astronomy: stars in the night sky. Coloured engraving.	https://www.europeana.eu/portal/fr/record/9200579/jm9j8pbk.html?q=stars#dclid=1581011235475&p=1

II – Guidelines for travel guide writing

This document gives guidelines to create a mini travel guide or a tourist brochure for an imaginary country (not exhaustive). It may be turned into guidelines to describe an existing country.

It requires preliminary work on a few notions such as motto, currency, conversion rate, catch phrase, colour symbolism (flag), geography...

This activity is meant for group work, or individual tasks depending on age groups. The class will come up with an imaginary country so as to create a mini travel guide or a travel brochure on said country. It is a pluridisciplinary project which draws on all domains. On top of the transversal skills which it mobilises, this exercise can be used for writing and/or oral assessment.

Furthermore, group assignments are an occasion to build on basic social skills by working on sharing, collaborating, cooperating, debating...

UNKNOWN destination: Let's come up with an imaginary country which we could visit!

What is its name?

On which continent is it located? (Does it exist or is it made up?)

What is its capital city?

What language(s) do its inhabitants speak?

How many people live there?

What is its motto? (for example, the French motto is *Liberté, Égalité, Fraternité*)

What currency do they use?

What is the conversion rate of our currency (€) to theirs?

1 € =

Name one emblematic animal which represents this country and describe it.

Name one emblematic plant which represents this country and describe it.

What is the national sport there? Describe it.

What is the main religion there?

Briefly describe the climate of the country.

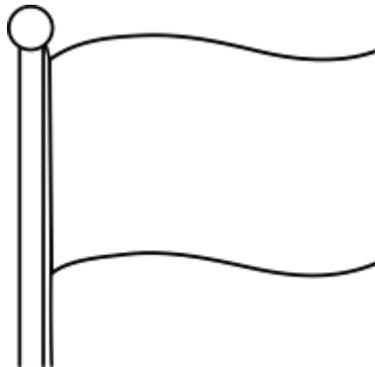
Briefly describe its landscapes.

What is the surface area of the country?

How do you get to this country? (by sea, by land, by air?)

What is their airport called?

Draw the national flag and explain what its colours mean.



Draw a map of the country. Add the main cities, rivers, mountains... as well as neighbouring countries (if there are any).

Give further details on the history of this country. Has it ever been at war? Are there several peoples that live together? Are things very different from what they used to be? If so, how and why?

What are the means of communication in this country?

Describe three interesting activities which one can do in this country. Give interesting details.

Activity no. 1

Activity no. 2

Activity no. 3

Name three big cities of this country.

Name six hotels and provide information on them (is it a many-starred hotel? Does it have restaurants? What is its price range? etc.)

Name five restaurants and provide information on them (menu, price range, types of food, etc.)

We now need to come up with a title to name our mini travel guide, to make people want to come and visit our country. Find a catch phrase or a catchy title!

We now need to illustrate our travel book and all of the information we gave. Pick three of the themes on which we worked and try to make a drawing, a painting or a photograph from the Europeana database.

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III – Pictures

<p>Discovering Europeana website. Pictures selection and printing.</p>	
<p>Picture apportionment. <i>Depending on their level, students have 1, 2 or 3 images.</i></p>	 
<p>Writing about pictures. <i>Alone, in pairs, in groups...</i> The students let their imagination speak. And the journey begins.</p>	

Typing the articles.



IV – Travel guide: welcome in Tichongo! *[French version]*

Each student received a printed guide to take home.

Guide size: A5 (148 x 210 mm).

Please find the complete guide on a separate document.

EUROPEANA LEARNING SCENARIO - IN RETROSPECT: FILMING THROUGH THE AGES

Title

In Retrospect: Filming Through the Ages

Author(s)

Angeliki Kougiourouki

Abstract

This Learning Scenario is organised around the history of cinema and in particular cameras, movie posters and their evolution over time. After discussing the ways in which people from ancient times have tried to convey information and messages through images, students visit Europeana and start a journey through the history of cinema using photos of the first cameras, video with camera sounds and movie posters. Through this flashback they learn about the role that cinema has played and continues to play in people's lives as a new technique of movement recording and visualisation and as a means of transmitting messages and entertainment.

The activities of this scenario will be part of an Erasmus+ & eTwinning project activities entitled **CIAK! Cinema International Animations and Kids** that students from six countries, including Greece, are invited to perform.

Concluding the activities, students play a millionaire quiz game to test their knowledge on what they learned, assess their collaborative work using a questionnaire and present their work to the whole class as well as to their partners through the project platform.

Keywords

Cinema, cinema history, cinema tools, movie posters, Europeana

Table of summary

Table of summary

Subject	Modern Greek Language, History, Science, Art, English language
Topic	Cinema and its evolution through the use of cameras and posters
Age of students	11-12: Students need to have a minimum of level B1 in the English language because of the cinema machines terminology. If they encounter any difficulties in using the cinema vocabulary, the teacher could help them in collaboration with the English teacher as they are exploring the history of cinema both in their native and in the English language (CLIL). They also need to have efficient digital skills to correspond on preparing digital presentations exploring Europeana, creating the timeline product and editing texts and movie posters.
Preparation time	The teacher will need about 4-5 hours to prepare the worksheets with the links related to the topic and sufficient time to prepare the evaluation questionnaire, the assessment quiz and any other material needed to have the outcomes gathered in digital tools.

Table of summary

Teaching time	<p>8 hours</p> <p>The LS is organised in three sessions and each of them can be implemented in two consecutive teaching hours. The last two hours are dedicated to presentations, evaluation and feedback.</p> <p>1-2h: Visualising movement</p> <p>3-4h: Hands-on tasks</p> <p>5-6h: Being creative</p> <p>7-8h: Presenting, evaluating, giving feedback</p>
Online teaching material	<p>Online tools:</p> <ul style="list-style-type: none"> • Mindomo • Timetoast • Padlet • Calameo • LearningApps • Google forms <p>Resources:</p> <ul style="list-style-type: none"> • Historiana • Interactive Greek textbooks • Caverns-YouTube • Science+ Media Museum • Wikipedia • Science Museum Group
Offline teaching material	<ul style="list-style-type: none"> • paper, colourful pencils (to make notes and to draw the movie posters) • for the phenakistoscope, thaumatrope and Chinese shadows: scissors, already made shapes and figures, glue and sticks • for the photo machine: a cardboard shoe box, scissors, rice paper and black tape
Europeana resources used	<ul style="list-style-type: none"> • Edison, Thomas A., home kinetoscope • Benkő (Stein) M. ur, píró- és electrotechnikus Cinematograph (Életnagyóságú mozgó fényképek.) mutatóványai. Este 7 órakor felemelt helyárrakkal, bérletszűnetben Diszelőadás • Jouets scientifiques. Catalogue général et encyclopédique : moteurs à vapeur,...chemins de fer,...moteurs électriques et dynamos,...lanternes magiques et cinématographes • Film Filmprojector, Le Lapierre Cinéma no 5, Frankrijk met filmpje van kinderen in streekdracht uit Volendam • Camera obscura • Peking, Pechili province, China: a magic lantern show. Photograph by John Thomson, 1869. • skuagspelsteater, fotografi, photograph@eng • Scene from a shadow theatre play • Un fusil lance une fusée éclairante : [photographie de presse] / Agence Meurisse • Techo de los policromos de Altamira

Table of summary

Cinema sounds:

- [Super 8 Movie Projector – Reverse](#)
- [Cinemeccanica projector Victoria 9 running](#)
- [Fan – Cinema projector](#)
- [Film reels](#)
- [DGB \(large feed reels\) - Cinema projector](#)

Cinema posters:

- [Løbeseddel, Theatre Cinema Oriental 1921](#)
- [Program, Cinema Teatro Mazari](#)
- [Program, Hippodrome-Palace 1923](#)
- [A man on a bicycle with a physician riding pillion...](#)
- [Affisch](#)
- [Amerikanische Pop Art aus der Sammlung Ludwig, Köln](#)

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Integration into the curriculum

The Learning Scenario will be implemented with diffusion in the Primary School's curriculum. Starting from **Modern Greek Language** (there is a whole unit dedicated to cinema and theatre), students will extend their exploration to **History** by gathering data on the history and evolution of cinema machines and cinema in general; studying **Science** and the module related to light, they will go one step beyond exploring the way that a photo camera works; last but not least, during the **Art** lesson and through the units Visual Arts and Art History they will approach the topics Photo-Photographer and Pop-Art. The professional role of a photographer and, by extension, of a filmmaker motivates them to experiment with simple motion-visualisation machines, to study the role of cinema pictures in the creation of Pop-Art works and then to create their own movie poster. Since the students will study the history of cinema using foreign Web resources and produce material using English, the LS will be linked with the English Language as well.

Aim of the lesson

This Learning Scenario aims to help students learn about the use of the Europeana platform to develop their inquiry skills while searching to find information about the history of cinema through the use of tools. The kinoscope, cinematograph, camera obscura, Chinese shadows, etc. serve to highlight important moments in the evolution of the cinema, enhancing communication, collaboration and critical thinking.

In this way students will become familiar with the role that cinema has played and continues to play in people's lives as a new technique of movement recording and visualisation and as a means of transmitting messages and entertainment.

Outcome of the lesson

Students are expected to create several outcomes during the project, depending on the number of activities implemented.

1. a timeline of the evolution of the cinema
2. an ebook with information on visualising movement in both Greek and English
3. a movie posters exhibition

Trends

- Project-Based Learning: students get fact-based tasks, problems to solve, and they work in groups.
- Peer Learning: students learn from peers and give one another feedback while creating project products.
- Collaborative Learning: Students work in groups in most activities of this learning scenario.
- Visual Search & Learning: during the project students work with images related to cinema tools and movie posters.
- Learning Material: This LS uses Web resources to achieve its goals.

21st-century skills

Learning and innovation skills

- Creativity: students are asked to create their own presentations related to cinema tools as well as a timeline about the history of cinema and their own crafts and movie posters
- Critical thinking: students are asked to think about the role that cinema has played and continues to play in people's lives as a new technique of movement recording and visualisation and as a means of transmitting messages and entertainment
- Collaboration: students need to work in groups in order to complete most of the tasks

Information, media & technology skills

- ICT Literacy: students are asked to use Web searching effectively in Europeana and in cinema-related websites as well as using Web tools to create their products

Activities

Name of activity	Procedure	Time
1st - 2nd session: Visualising the movement (see Worksheet 1)	<p>→ Students watch a video related to the history of cinema discussing the ways that people have used while trying to visualise movement since the very first appearance of images. They brainstorm ideas about the first machines that were used to visualise movement (using the Mindomoo Web 2.0 tool or the classroom's whiteboard): Mindmap.</p> <p>→ Students form teams and start exploring Europeana and related photographs in order to study about specific efforts to visualise the movement:</p> <p>Suggested photos from Europeana:</p> <ul style="list-style-type: none"> • Edison, Thomas A., home kinoscope • Benkő (Stein) M. ur, píró- és electrotechnikus Cinematograph (Életnagyságú mozgó fényképek.) mutatóvanyai. Este 7 órákor felemelt helyárrakkal, bérletszűnetben Díszelőadás 	2 h

Name of activity	Procedure	Time
	<ul style="list-style-type: none"> • Jouets scientifiques. Catalogue général et encyclopédique : moteurs à vapeur,...chemins de fer,...moteurs électriques et dynamos,...lanternes magiques et cinématographes • Film Filmprojector, Le Lapierre Cinéma no 5, Frankrijk met filmpje van kinderen in streekdracht uit Volendam • Camera obscura • Peking, Pechili province, China: a magic lantern show. Photograph by John Thomson, 1869. • skuggspelsteater, fotografi, photograph@eng • Scene from a shadow theatre play • Un fusil lance une fusée éclairante : [photographie de presse] / Agence Meurisse <p>They also visit:</p> <ul style="list-style-type: none"> → Historiana and in particular two photos from the historical sources under the title: Still photography: 1. Camera Obscura and 14. 35mm film → Europeana and a collection of audio data movie projectors: <ul style="list-style-type: none"> • Super 8 Movie Projector – Reverse • Cinemeccanica projector Victoria 9 running • Fan – Cinema projector • Film reels • DGB (large feed reels) - Cinema projector <p>While making notes, students try to answer questions such as:</p> <ul style="list-style-type: none"> → How far back in time could we go through these photos? → What kind of information about movement visualisation do they give us? <p>They also compare means of movement visualisation with the first images which ancient people drew on rocks in Altamira cave in order to visualise movement: ebooks, Europeana resource, video.</p> <ul style="list-style-type: none"> → Could similar photos and related material narrate to us cinema's history through the way that they capture and present movement? <p>They read about the history of cinema in their native language as well as in English:</p> <ul style="list-style-type: none"> → Η ιστορία του κινηματογραφικού μέσου → A very short history of cinema → History of film technology <p>They also visit the following website collection about cinematography.</p>	

Name of activity	Procedure	Time
<p>3rd – 4th session: Hands-on tasks (see Worksheet 2.)</p>	<p>Europeana photos, the history of cinema and its movies machines as well as the weblinks study, give rise to work in teams: they have to study further types of images or film projection, related machines and their classification.</p> <p>1st team: they have to work as historians and to create a timeline with basics on cinema machine evolution and by extension the history of cinema</p> <p>2nd, 3rd, 4th, 5th, 6th, 7th teams: they have to study and collect ways and means of image and movement projection in the past, writing and presenting it both in their native language (Greek) and in English (CLIL)</p> <ul style="list-style-type: none"> ✓ Zoopraxiscope ✓ Phenakistoscope ✓ Thaumatrope ✓ Lantern magic ✓ Chinese shadows ✓ Fusil photographico ✓ Camera obscura 	<p>2 h</p>
<p>5th – 6th session: Being creative (see Worksheet 3.)</p>	<p>Expanding the study of movement visualisation and its projection through the evolution of machines, students deal with the topics: Light and colours & A simple photo camera from the Unit related to Light of their Science lesson as well as Photography-Photographer and Pop-Art from the Units: Art professions and History of Art of their Art Lesson.</p> <ul style="list-style-type: none"> • Light and colours • A simple photo camera <p>Art professions: Photography-Photographer</p> <ul style="list-style-type: none"> • Pop-Art 1 • Pop-Art 2 <p>- After decoding the first movie poster in history, accessed with this QR code, they visit Europeana to become more familiar with movie posters:</p>	<p>2 h</p>



Name of activity	Procedure	Time
	<ul style="list-style-type: none"> • Løbeseddel, Theatre Cinema Oriental 1921 • Program, Cinema Teatro Mazari • Program, Hippodrome-Palace 1923 • A man on a bicycle with a physician riding pillion... • Affisch • Amerikanische Pop Art aus der Sammlung Ludwig, Köln AFFISCH <p>Students start creating in teams:</p> <ul style="list-style-type: none"> ✓ A simple photo camera ✓ A phenakistoscope ✓ A thaumatrope ✓ Chinese shadows ✓ Movie posters 	2 h
<p>7th – 8th session: presenting, evaluating, giving feedback</p>	<p>Each group presents the work done by the members in the classroom (crafts and movie posters) and gets feedback from the other students. They are assessed by taking a digital quiz and they also fill in an evaluation questionnaire in order to give their feedback for the LS.</p>	

Assessment

Students play a [quiz game](#) to test their knowledge on what they learned. They also assess both the project and their work using a [questionnaire](#).

*******AFTER IMPLEMENTATION*******

Student feedback

During the implementation students are assessed in the form of a class discussion. Ongoing assessment was implemented according to the following criteria: collaboration, completion of work, preparedness, time management, quality of outcome.

Students present their collaborative work to the whole class and play a [quiz game](#), while the following [questionnaire](#) can be used for individual assessment.

Teacher’s remarks

The implementation of this LS made students feel excited while learning about cinema’s first tools and also about the history of cinema and its evolution over the years. The most interesting part for them was the fact that during the exploration they learned about Europeana and what it offers to students, while, in the creative part, in the school computer lab to study and create presentations about cinema tools and in the classroom to give life to a simple photo camera, a phenakistoscope, a thaumatrope and movie posters, they highlighted that *“team work means sharing opinions, working together, helping one another”*. Studying the history of cinema through the use of Europeana or several foreign links didn’t discourage them, as they asked for help both from the teacher and Google Translate. They even wrote related comments while filling in the evaluation questionnaire: *“My best memory is when my team finished the project in two languages”, “when we were studying about cinema tools and*

history of movies". Helping students with instructions on how to search the Europeana platform, how to study the history of cinema in a foreign language and how to use new Web tools (such as Timetoast to create a timeline) was one of my priorities.

Activities like reading about the history of cinema from English websites, as well as creating craft works, were more time-consuming than I had imagined beforehand; the students needed more time in order to go through the resources, translate them into their native language and prepare their presentations or outcomes; more time was also needed to create the simple photo camera as well as the movie posters. So, it would be good to bear that in mind and dedicate more time, should anyone want to implement this LS.

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex

Worksheet 1:

1. Watch carefully the short video related to the [History of cinema](#) and discuss in pairs the ways that people have used to visualise movement since ancient times and the first images. Then contribute using [Mindomo](#) Web 2.0 tool, brainstorming [ideas](#) about the first tools for moving images.
2. Form teams and start exploring the Europeana photos by visiting the following links to find about:
 - [Kinetoscope](#)
 - [Cinematograph 1](#)
 - [Cinematograph 2](#)
 - [Film projector](#)
 - [Film](#)
 - [Camera obscura](#)
 - [Lantern magic](#)
 - [Chinese shadows 1](#)
 - [Chinese shadows 2](#)
 - [Fusil photographico](#)

You can also use:

- [Historiana](#) and two photos for the collection: **Still photography** and more specifically: photo 1: Camera Obscura and photo 14: 35mm film
 - Europeana and a collection of audio data movies projectors:
 - [Super 8 Movie Projector – Reverse](#)
 - [Cinemeccanica projector Victoria 9 running](#)
 - [Fan – Cinema projector](#)
 - [Film reels](#)
 - [DGB \(large feed reels\) - Cinema projector](#)
3. Discuss and make useful notes within your team, trying to answer the following questions:
 - How far back in time could we go through these photos?
 - What kind of information about movement visualisation do they give us?

You can compare these ways of movement visualisation with the first images which ancient people drew on rocks in Altamira cave in order to visualise movement:

- [Παλαιολιθική και Νεολιθική εποχή](#)
 - [Techo de los policromos de Altamira](#)
 - [Σπηλαιογραφίες-Altamira-Ισπανία](#)
- Could similar photos and related material narrate to us the history of cinema through the way that they capture and present movement?
4. Read about the history of cinema by visiting the following links:
 - [Η ιστορία του κινηματογραφικού μέσου](#)
 - [A very short history of cinema](#)
 - [History of film technology](#)

Worksheet 2:

Within their team members try to:

Team 1: Visit the links related to the history of cinema:

- [Η ιστορία του κινηματογραφικού μέσου](#)
- [A very short history of cinema](#)
- [History of film technology](#)

and using the given data create a timeline of the evolution of movement visualisation (you can use the [Timetoast](#) Web 2.0 tool or paper)

Team 2: Visit the links related to **Zoopraxiscope**, read about it and prepare a presentation writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Zoopraxiscope](#)
- [Eadweard Muybridge Zoopraxiscope](#)
- [Muybridge's Zoopraxiscope](#)
- [Zoopraxiscope discs](#)

Team 3: Visit the links related to **Phenakistoscope**, read about it and prepare a presentation, writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Phenakistoscope](#)
- [Phenakistoscope](#)

Team 4: Visit the links related to **Thaumatrope**, read about it and prepare a presentation, writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Thaumatrope](#)
- [How to make your own thaumatrope](#)

Team 5: Visit the links related to **Lantern magic**, read about it and prepare a presentation, writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Magic lantern](#)
- [How to make a magic lantern](#)

Team 6: Visit the links related to **Chinese shadows**, read about it and prepare a presentation, writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Shadow play](#)
- [Shadow Puppetry | A Chinese folk art](#)

Team 7: Visit the links related to **fusil photographico**, read about it and prepare a presentation, writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Η πρώτη φορητή κάμερα: το φωτογραφικό τυφέκιο του Étienne-Jules Marey](#)
- [Fusil photographico](#)

Team 8: Visit the links related to **camera obscura**, read about it and prepare a presentation, writing some information both in Greek and in English. Don't forget to add a copyright-free image:

- [Camera obscura](#)
- [Camera obscura-Europeana](#)

Worksheet 3:

1. Read carefully from your science work book how we handle light and colours and how we can prepare a simple photo machine.
 - [Light and colours](#)
 - [A simple photo camera](#)

2. Your book of Art will help you to learn about **Art professions** and more specifically about: [Photography and photographer](#).
It will also encourage you to learn about **History of Art** and more particularly about: **Pop-art**
 - [Pop art 1](#)
 - [Pop art 2](#)

- After decoding the first movie poster in history with the teacher's device, visit Europeana to become more familiar with movie posters in case you need extra inspiration



- [Løbeseddel, Theatre Cinema Oriental 1921](#)
 - [Program, Cinema Teatro Mazari](#)
 - [Program, Hippodrome-Palace 1923](#)
 - [A man on a bicycle with a physician riding pillion...](#)
 - [Affisch](#)
[Amerikanische Pop Art aus der Sammlung Ludwig, Köln](#)
3. Now you are ready to work within your team trying to make:
 - a simple photo camera
 - a phenakistoscope
 - a thaumatrope
 - Chinese shadows
 - cinema posters
 (your creations will be exhibited so try to work carefully).

EUROPEANA LEARNING SCENARIO - FUN WITH FLAGS

Title

🔗 Fun with Flags 🔗

Author(s)

Maravelaki Sofronia

Summary

“Fun with Flags” (🔗FwF🔗) is a cross-curricular learning scenario intended for 7th Graders (1st Grade of Junior High school, 13-14-year-old students). The learning scenario was inspired by my favourite blockbuster television series “[The Big Bang Theory](#)”, in which [Sheldon Cooper](#), a theoretical physicist at the California Institute of Technology (Caltech) launches a YouTube vodcast show with the title “Fun with flags”. The show comprises various [episodes](#) during which Dr Cooper leads us on a journey through the wonderful world of vexillology, the scientific study of the history, symbolism and usage of flags, or any interest in flags in general. The general aim of the scenario is to introduce students to vexillology, the study of flags. It also aims to promote European citizenship education, encouraging young people to interact effectively, think critically and act in a socially responsible way and democratically. It is intended to help students understand the importance of flags to a community as well as the symbolism of a flag. The topic of the learning scenario encompasses different curricular areas (Geography, ICT, Art, Citizenship Education) integrated with the English Language Arts (speaking, writing, listening and reading). The students’ competence in English should range between levels A2 – B1 according to the CEFR. Students communicate and collaborate with one another, are engaged in group work, research the topic, compare and contrast opinions and views, reach conclusions, make digital products, self- and peer-evaluate and publish their work online.

Table of summary

Subject	English (EFL), Geography, ICT, Art, Citizenship Education
Topic	<p>“Fun with Flags” is a cross-curricular learning scenario for use in an EFL classroom. The topic encompasses different curricular areas integrated with the English Language Arts (speaking, writing, listening, reading).</p>
Age of students	<p>7th Graders (12-13-year-old students) 1st Grade of Lower Secondary School</p>
Preparation time	<p>1 teaching session (45 minutes). Students form groups and establish group work rules. The teacher introduces students to the Europeana platform and gives instructions on proper use of the resources. Teacher and students discuss cultural heritage and its importance. Teacher gives students instructions on the Web 2.0 tools to use in this learning scenario: Padlet, GeoPuzzle, Scrontch’s Flag Designer, Canva, Giphy, Powtoon, Photo Collage. The activities take place in the computer lab where there is also an interactive whiteboard.</p> <p>Objectives:</p> <ul style="list-style-type: none"> To become familiar with the Europeana platform

Table of summary

	<ul style="list-style-type: none"> To discuss and explore Europeana as a source of digital cultural heritage To give instructions on the use of specific Web 2.0 tools
Teaching time	4 teaching sessions: 1 st and 2 nd of 90 minutes each and 3 rd and 4 th of 45 minutes each
Online teaching material	<p>Videos</p> <ul style="list-style-type: none"> See the evolution of over 2,000 world flags in under 5 minutes Episodes of Fun with Flags <p>Websites</p> <ul style="list-style-type: none"> European Union EU member countries in brief Interesting Facts for Kids about the Flags of the World North American Vexillological Association NAVA-Good flag, bad flag Europa EU Learning Corner <p>Web 2.0 tools</p> <ul style="list-style-type: none"> Padlet GeoPuzzle Scratch's Flag Designer Canva Giphy Powtoon Photo Collage
Offline teaching material	Printable worksheets
Europeana resources used	<ul style="list-style-type: none"> Europeana (Free to use images) National flags Ceremonial artifact: flag, national National Flag of USA (1912-1959)

Licences

Attribution-Non-Commercial-Share Alike CC BY-NC-SA.

Integration into the curriculum

Citizenship education is part of national curricula in all countries. It is delivered in schools through three main approaches: as a stand-alone subject, as part of another subject or learning area, as a cross-curricular dimension or it is taught by using a combination of these approaches (Eurydice, 2017). In Greece, it is a stand-alone subject in the 9th Grade. In the 7th and 8th Grades it is usually taught in a cross-curricular way or as part of other subjects (Modern Greek, Foreign Languages, History, Geography, Home Economics, etc.).

The National Curriculum for foreign languages (FL) in Greece is the Unified Curriculum for Foreign Languages (EPS-XG) and it follows the systematic planning of the FL levels/criteria defined by the Council of Europe (CEFR, 2001). The aim of the EPS-XG is to promote multiliteracies towards a holistic development of learners by enhancing their linguistic, pragmatic, sociocultural and sociolinguistic knowledge. The use of technology is encouraged through a multimodal approach to FL learning by

using technological tools which can increase motivation and the achievement of learning objectives. It takes a learner/learning-centred view of FL education and aims at differentiated FL learning by taking into account different learners' origins, needs, preferences, background and learning styles, and linking outside-classroom reality to inside-classroom language pedagogy.

The textbook, [Think Teen 1st Grade of Junior High School \(Beginners\)](#), is the official textbook used for the teaching of English in the 7th Grade. [Unit 1, Lesson 1](#), is aimed at encouraging students to talk about themselves (name, country, nationality, language) and to make friends from around the world (key pals or e-friends). As a result, this learning scenario fits closely into the EPS-XG curriculum as it teaches citizenship education as part of an EFL lesson and incorporates the trends project-based learning, collaborative learning, student-centred learning, Web resources and technology tools, assessment of achievement of learning goals and outcomes.

Aim of the lesson

General aim

The general aim of the lesson is to promote European citizenship education among students through vexillology. Citizenship education is a subject area which aims to promote a harmonious coexistence and foster the mutually beneficial development of individuals and the communities in which they live. In democratic societies, citizenship education supports students in becoming active, informed and responsible citizens, willing and able to take responsibility for themselves and for their communities at the national, European and international level. Taking into account the current policy context outlined above and the latest research findings, the conceptual framework of citizenship education is centred on four competence areas (i.e. knowledge, skills and attitudes) ([Eurydice Brief, 2017](#)).

Area 1: Interacting effectively and constructively with others, including personal development (self-confidence, personal responsibility and empathy); communicating and listening; and cooperating with others.

Area 2: Thinking critically, including reasoning and analysis, media literacy, knowledge and discovery, and use of sources.

Area 3: Acting in a socially responsible manner, including respect for the principle of justice and human rights; respect for other human beings, for other cultures and other religions; developing a sense of belonging; and understanding issues relating to the environment and sustainability.

Area 4: Acting democratically, including respect for democratic principles; knowledge and understanding of political processes, institutions and organisations; and knowledge and understanding of fundamental social and political concepts.

Objectives of the learning scenario:

At the end of this lesson, students will be able to:

- Talk about countries and nationalities in English
- Identify European Union countries and their capitals
- Locate and highlight European countries on an online map
- Identify European Union country flags
- Identify and describe key elements (symbols, shapes and colours) in European Union country flags
- Incorporate pattern, symbolism, logo design and layout into a representational work of art (a flag)
- Create a flag which represents students themselves as individuals as well as a unified community of people
- Embrace themselves and others within their community

Trends

Project-Based Learning; Collaborative Learning; Student-Centred Learning; Gamification; Learning materials: shift from textbooks to Web resources; Assessment: "What you can do."

21st-century skills

One way to support the development of 21st-century skills in students is by using technology integrated with core subjects, sound principles of learning, and standards of assessment geared to student needs and interests. P21 developed the [Framework of 21st-century Learning](#) which comprises three clusters of competencies each with various sub-skills: 1. Learning and Innovation Skills: a) critical thinking and problem solving, b) creativity and innovation, c) communication and collaboration; 2. Information, Media and Technology Skills: a) information literacy, b) media literacy and c) technology literacy; 3. Life and Career Skills: a) flexibility and adaptability, b) initiative and self-direction, c) social and cross-cultural skills, d) productivity and accountability, e) leadership and responsibility.

This learning scenario corresponds to various of the above 21st-century skills and competences as it promotes communication [*students communicate ideas and messages in a foreign language*] and collaboration [*students collaborate in groups in order to achieve a common goal*], information and technology literacy skills [*students search online resources, download digital items, save digital items for later use*], creativity [*reuse digital items and create original products*], initiative and self-direction [*students are self-motivated and take the initiative for their own learning*], productivity [*students do collaborative work that results in a product*], accountability and responsibility [*students are accountable to teammates and responsible as a team for the outcome of the project*] and social, civic related skills [*embrace themselves and others within their classroom community, organisation or nation that share common beliefs, goals, rules and regulations, create a community flag which represents themselves as individuals as well as a unified community working together*].

Activities

Name of activity	Procedure	Time
Session 1	DSI-4 – Fun with Flags	90'
Activity 1:  Introduction to the topic	Students watch the following video in order to guess the topic of the lesson: See the evolution of over 2,000 world flags in under 5 minutes Plenary discussion – Whole classroom What are we going to talk about in this lesson? Have you recognised any country flags? Which ones? Why are there so many different world flags? Objectives: To watch and understand a video; To grasp the substance and central idea of what is seen; 21st-century skills: Critical Thinking, Social & Cross-cultural skills	5'
Activity 2: 	Students watch the First Episode of Fun with Flags in order to be introduced to the topic and have fun. What is the topic of the vodcast show?	5'

Name of activity	Procedure	Time									
<p>Activity 3:</p>  <p>Brainstorming</p>	<p>Plenary discussion – Whole classroom</p> <p>Students answer individually the following questions based on the videos they have watched and their personal experiences and add ideas of their own (<i>teacher writes answers on the whiteboard</i>).</p> <ul style="list-style-type: none"> • Can you name some symbols on flags? • Can you name some shapes on flags? • Can you name some colours on flags? • Can you name some animals on flags? • Can you name the parts of a flag? • Do you know what the study of flags is called? • Do you know what somebody who studies flags is called? • Do you know what somebody who designs flags is called? • Do you know what somebody who collects flags is called? • Do you know what somebody who is engaged in promoting a specific agenda and/or point of view with regard to flags is called? <p>Objectives:</p> <ul style="list-style-type: none"> • To familiarise students with colours, shapes and symbols used in the making of flags; • To introduce students to the notions of: Vexillology: The study of flags Vexillologist: A person who studies flags Vexillographer: A person who designs flags professionally or semi-professionally Vexillophile: A person who collects and displays flags Vexillonaire: A person who is active in flag design or usage, or is engaged in promoting a specific agenda and/or point of view with regard to flags <ul style="list-style-type: none"> • To answer questions and put ideas in proper sequence; <p>21st-century skills: Communication, Critical Thinking, Social & Cross-cultural skills</p>	<p>10'</p>									
<p>Activity 4:</p>  <p>Computer-supported collaborative group work</p>	<p>The class is divided into groups of four, and once workgroups are established, each group sits in front of a computer. Each group accesses the following sites in order to read information on symbols, shapes and colours used in flags.</p> <p>Universal Symbols in World Flags Symbols, Shapes and Colours World Flags Colours in Flags</p> <p>Students work collaboratively, take notes in Worksheet 1 and fill in the table with the following information:</p> <table border="1" data-bbox="430 1870 1300 2049"> <thead> <tr> <th>COLOURS IN FLAGS</th> <th>SYMBOLS IN FLAGS</th> <th>SHAPES AND PARTS OF FLAGS</th> </tr> </thead> <tbody> <tr> <td>RED>symbolises....</td> <td>The SUN> symbolises....</td> <td>TRIANGLE>symbolises ...</td> </tr> <tr> <td></td> <td></td> <td></td> </tr> </tbody> </table>	COLOURS IN FLAGS	SYMBOLS IN FLAGS	SHAPES AND PARTS OF FLAGS	RED>symbolises....	The SUN> symbolises....	TRIANGLE>symbolises ...				<p>25'</p>
COLOURS IN FLAGS	SYMBOLS IN FLAGS	SHAPES AND PARTS OF FLAGS									
RED>symbolises....	The SUN> symbolises....	TRIANGLE>symbolises ...									

Name of activity	Procedure	Time
	<p>After they have finished the activity, they save their documents with the name of their group at the computer's desktop.</p> <p>Objectives:</p> <ul style="list-style-type: none"> To develop note-taking skills; Identify and describe key elements in flags (symbols, shapes, colours); To process information critically; To think critically about what to include in the document; To process and save a word document. <p>21st-century skills: Collaboration, Critical Thinking, Technology Literacy</p>	
<p>Activity 5</p>  <p>Computer-supported collaborative group work</p>	<p>Design the flag of your group</p> <p>Students go to Scrontch's Flag Designer and design a flag. They choose the Division, the Overlay, the Colours and the Symbol of their group's flag. They will have to justify the selection of the above qualities of the flag. They can consult the table in the document they have saved on the desktop of their computer.</p> <p>Their flag should adhere to the five basic principles for good flag design as outlined by the NAVA, North American Vexillological Association.</p> <p>Keep It Simple: The flag should be so simple that a child can draw it from memory.</p> <p>Use Meaningful Symbolism: The flag's images, colours or patterns should relate to what it symbolises.</p> <p>Use 2 or 3 Basic Colours: Limit the number of colours on the flag to three which contrast well and come from the standard colour set.</p> <p>No Lettering or Seals: Never use writing of any kind or an organisation's seal.</p> <p>Be Distinctive or Be Related: Avoid duplicating other flags, but use similarities to show connections.</p>	30'
<p>Activity 6:</p>  <p>Presentation</p>	<p>Students present their group's flag to the classroom.</p> <p>All groups vote on the Padlet for the best flag and add comments!</p>	15'
<p>Session 2 DSI-4 – Fun with Flags</p>		90'
<p>Activity 1:</p> 	<p>Students access the site EU member countries in brief, in order to find out which countries belong to the European Union and what their capitals are. They work collaboratively, take notes in Worksheet 2 and fill in the table with the following information:</p>	25'

Name of activity	Procedure			Time									
<p>Computer-supported collaborative group work</p>	<table border="1" data-bbox="432 344 1289 510"> <thead> <tr> <th data-bbox="432 344 687 383">COUNTRY</th> <th data-bbox="687 344 943 383">CAPITAL</th> <th data-bbox="943 344 1289 383">FLAG</th> </tr> </thead> <tbody> <tr> <td data-bbox="432 383 687 465">Greece</td> <td data-bbox="687 383 943 465">Athens</td> <td data-bbox="943 383 1289 465">  </td> </tr> <tr> <td data-bbox="432 465 687 510"></td> <td data-bbox="687 465 943 510"></td> <td data-bbox="943 465 1289 510"></td> </tr> </tbody> </table> <p data-bbox="432 510 1289 658">If there is time, students can also match flags according to shapes and patterns (e.g. vertical stripes, horizontal stripes, crosses, other). After they finish, they save the word-processing document with the name of their group on the desktop of their computer.</p>			COUNTRY	CAPITAL	FLAG	Greece	Athens					
COUNTRY	CAPITAL	FLAG											
Greece	Athens												
<p>Activity 2:</p>  <p>Computer-supported collaborative group work</p>	<p data-bbox="432 703 1289 1032">The teacher announces to the class that they are going to create a map of the European Union Countries in GeoPuzzle. GeoPuzzle is an online tool in which one has to drag the shape of the territory to match the right place on the map. This way, in the form of a game, students can learn the names and locations of each country and have fun doing it. If they finish early, they can also do another puzzle at the Europa EU Learning Corner. Each group sits in front of a computer. The students play the puzzle and have fun. After they finish the puzzle, each group takes a screenshot and posts the completed puzzle to the lesson's Padlet.</p> <p data-bbox="432 1032 1289 1070">Objectives:</p> <ul data-bbox="480 1077 1145 1339" style="list-style-type: none"> • To learn to navigate on a map; • To develop mapping skills; • To process information critically; • To learn the EU countries; • To learn the EU capitals; • To publish a product on the Internet; • To save their work on the desktop of the computer. <p data-bbox="432 1339 1289 1377">21st-century skills:</p> <p data-bbox="432 1377 1289 1415">Communication, Collaboration, Critical Thinking</p>			20'									
<p>Activity 3:</p>  <p>Computer-supported collaborative group work</p>	<p data-bbox="432 1453 1289 1749">After students have finished the puzzle, the teacher tells them to access the Europeana platform in order to search, find and download pictures of authentic flags (not a sketch or drawing) for each EU country. Students make a folder at the desktop of the computer with the name of their group and save all the pictures there. <i>In order to download and save the pictures of flags we asked permission from the Royal Museums Greenwich – National Maritime Museum, which was granted (for more details see teacher's remarks).</i> Students access the following addresses:</p> <p data-bbox="432 1749 1289 1787">Europeana Free to Use Images</p> <p data-bbox="432 1787 1289 1825">National flags</p> <p data-bbox="432 1825 1289 1863">Ceremonial artifact: flag, national</p> <p data-bbox="432 1863 1289 1901">Objectives:</p> <ul data-bbox="480 1908 1203 2013" style="list-style-type: none"> • To search for information on the Europeana Platform; • To search material online by using specific criteria; • To download and save pictures in a file on the computer <p data-bbox="432 2049 1289 2087">21st-century skills:</p>			45'									

Name of activity	Procedure	Time
	Communication, Collaboration, Critical Thinking, Technology Literacy, Information Literacy	
Session 3	DSI-4 – Fun with Flags	45'
	<p align="center">Computer-supported collaborative group work: Students work in groups of four in front of a computer Each group assumes a role</p>	
	<p>Group 1: The Vexillographers</p> <p>Most schools and universities display flags and banners throughout their campus. As a result, the School’s Principal and the Teachers’ Association of your school are considering the design of a custom-made school flag with a seal or mascot and school colours displayed. For this purpose, your team has been assigned to design a flag for your school, as an official emblem, in order to be posted on the school’s website and be flown outside the school premises, together with the national flag. What you have to do:</p> <p>Go to Scratch’s Flag Designer and design a flag. Choose the Division, the Overlay and the Symbol of the flag. You will have to justify the selection of the above qualities of the flag at the presentation stage so take into account the school’s culture, programme, curriculum and activities and the document you have uploaded to the lesson’s Padlet.</p> <p>Your flag should also adhere to the five basic principles for good flag design as outlined by NAVA.</p> <p>Keep It Simple: The flag should be so simple that a child can draw it from memory.</p> <p>Use Meaningful Symbolism: The flag’s images, colours, or patterns should relate to what it symbolises.</p> <p>Use 2 or 3 Basic Colours: Limit the number of colours on the flag to three which contrast well and come from the standard colour set.</p> <p>No Lettering or Seals: Never use writing of any kind or an organisation’s seal.</p> <p>Be Distinctive or Be Related: Avoid duplicating other flags, but use similarities to show connections.</p> <p>After you finish, download the flag and share it in the lesson’s Padlet.</p>	45'
	<p>Group 2: The Vexillologists</p> <p>Your team is considering setting up an extracurricular school club which will be engaged in the study of flags. Members of this club should love flags and should be interested in the design, meaning and effectiveness of flags, and the way flags communicate complicated ideas through the use of colour and line without the use of words. Added to this, you are going to represent the school in vexillological competitions, in</p>	

Name of activity	Procedure	Time
	<p>cooperation with the team of vexillographers. As a result, you are going to create a poster in order to advertise your club and ask for memberships. You can use the pictures you have found on the Europeana platform if it is allowed. If it is not, use your imagination. You will have to give your club a name and a goal and also a reason for joining for anyone interested. In order to design your poster, go to Canva, choose “Create a design” and pick up the “Poster” option. Design your poster. After you finish, share the poster in the lesson’s Padlet.</p>	
	<p>Group 3: The Vexillophiles As Vexillophiles, your team collects and displays flags. Consult the document with the EU country flags distinguished by pattern in the lesson’s Padlet. Also, use the pictures you have found on the Europeana platform if it is allowed. If it is not, use your imagination. Make some giphs in order to display the collection of flags your school club holds. Go to Giphy. Log in and create your giphs. You can also create a photo collage with the pictures at Photo Collage. After you finish, share the giphs and collages in the lesson’s Padlet.</p>	
	<p>Group 4: The Vexillonaire A vexillonaire is a person who is active in flag design or usage, or is engaged in promoting a specific agenda and/or point of view with regard to flags. As a team of vexillonaire, you will study the EU flag and you will prepare a presentation which must include the following points: European Union Flag, Symbolism, National Anthem, Values, Currency, Languages. EU member countries in brief For your presentation go to the Web 2.0 tool, Powtoon. Use the template 5 TIPS. After you finish, upload your presentation to the lesson’s Padlet.</p>	
	<p>Objectives of the 3rd session:</p> <ul style="list-style-type: none"> • To search for information on the Europeana platform; • To search material online by using specific criteria; • To download and save pictures in a file on the computer • To use certain Web 2.0 tools <p>21st-century skills: Communication, Collaboration, Critical Thinking, Technology Literacy, Information Literacy</p>	
Session 4	DSI-4 – 🚩 Fun with Flags 🚩	45'
Activity 1:	<p>Group Presentations Each group presents their work to the class. As each group talks about their work, they can show it using the projector or the interactive whiteboard. Have each group choose a spokesperson and establish a time limit for each spokesperson to talk (maximum 5 minutes). Tell the</p>	25'

Name of activity	Procedure	Time
 Presentation	spokesperson to summarise the key concepts presented in their work. After all the groups have had an opportunity to share, the teacher summarises the lesson's outcomes and products. Objectives: To perform an oral presentation To enhance communication skills 21st-century skills: Collaboration, Communication, Initiative, Productivity and Accountability	
 Activity 2: Debriefing	Teacher gets feedback from students about the lesson, by asking the following questions: Did you like the lesson? What did you like most? What did you like least? What did you learn? Objectives: To receive student feedback To evaluate the lesson 21st-century skills: Collaboration, Communication, Critical Thinking, Accountability	10'
 Activity 3: Evaluation	Students evaluate the products by voting in the lesson's Padlet (peer evaluation). Teacher evaluates the learning scenario by using the Europeana DSI-4-Assessment-criteria Rubric (self-evaluation) Objectives: To develop evaluation skills 21st-century skills: Collaboration, Communication, Accountability	10'

Assessment

Peer assessment: Peer assessment is a collaborative learning technique, in which students assess their peers' work and have their work assessed by peers. It gives students feedback on the quality of their work, often with ideas and strategies for improvement. In this scenario each team assessed the other teams' products by voting in the digital learning portfolio of the learning scenario, that is, the lesson's Padlet.

Self-assessment: Rubrics allow teachers and students to evaluate a lesson based on complex and objective criteria, and provide a framework for self-evaluation, reflection and peer review. In this scenario the teacher self-assessed the learning scenario using the rubric provided by the European Schoolnet Academy online course Europeana (Appendix). Students used the rubric the teacher created on the evaluation of the accomplishment of the objectives of the lesson (Appendix).

*****AFTER IMPLEMENTATION*****

Teacher's remarks

Students enjoyed the lesson and were very satisfied with their work. Although some of them lacked basic ICT skills, with the help of their group mates and the teacher, they managed to finish their

assignments successfully. They were not able to find all the flags of the countries that belong to the EU on the Europeana portal so they suggested that Europeana should add the topic of flags to a collection! In addition, all the images of the flags they had found had copyright issues, so we sent an email to the Royal Museums Greenwich – National Maritime Museum and asked for permission to use the images for the lesson. They granted us the permission to use them and download them free of charge directly from the links, under the terms of their Creative Commons Attribution, Non-commercial, No Derivatives (CC BY-NC-ND) licence. Students also had a lot of fun during the lesson and said that they learned a lot of things about the EU flags and vexillology!

EMAIL concerning the permission to use the pictures of flags:

Thank you for your enquiry and for your interest in flags from our collection.

You can find the digital images of these items on our Picture Library website and on our Collections Online website. The first is a commercial website for licensing, from which you can either download low-resolution images for free, or purchase high-resolution files. The latter – Collections Online – is purely a research platform, so you will see some images are not at the highest standards.

Please follow the links below to see the images you were looking for:

- AAA0514: <https://collections.rmg.co.uk/collections/objects/514.html>
- AAA0529: http://images.rmg.co.uk/en/search/do_quick_search.html?q=AAA0529
- AAA0486: <https://collections.rmg.co.uk/collections/objects/486.html>
- AAA0544: http://images.rmg.co.uk/en/search/do_quick_search.html?q=AAA0544
- AAA0535: <https://collections.rmg.co.uk/collections/objects/535.html>
- AAA0549: http://images.rmg.co.uk/en/search/do_quick_search.html?q=AAA0549
- AAA0422: <https://collections.rmg.co.uk/collections/objects/422.html>
- AAA0463: http://images.rmg.co.uk/en/search/do_quick_search.html?q=AAA0463

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If, instead, you need a high-resolution JPG, you can still use our Picture Library website to purchase a licence and a high resolution of the image. If you first register for an account, and then search for each object reference (the AAA-codes), you can then select the appropriate usage option in your shopping basket and proceed with payment.

If you need high-resolution images of flags that are not currently on our Picture Library website, please let me know and I will inform you about our fees for new photography.

Should you have any further questions please do let me know.

Best regards,

Francesca Gallo

Image Sales Coordinator

Direct +44 (0)208 312 6558

Royal Museums GreenwichNational Maritime Museum | *Cutty Sark*

Royal Observatory | The Queen's House

+44 (0)208 858 4422

Suggestions for further use in other disciplines or in a different context

P.E. > Olympic Games, world flags, national anthems, medals, sports, etc.) (Tokyo 2020)

R.E. > Religion (religious symbols in flags, religious flags)

CIVIC EDUCATION > Government, civil rights flags

MUSIC > National anthems

ICT > Coding > Flag alphabet and flag numbers

CHEMISTRY > A periodic table of flags

ECONOMY > Euro vs previous currency

HERALDRY > design, display and study of armorial bearings

PHILATELY > study of stamps and postal history, collection, appreciation of stamps and other philatelic products

CARTOGRAPHY > study and practice of making maps

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

EUROPEANA LEARNING SCENARIO - OBVERSE AND REVERSE: ANATOMY OF A COIN

Title

Obverse and Reverse: Anatomy of a Coin

Author(s)

Andreas Galanos

Abstract

This LS deals with the representations on the euro coins and banknotes. At the start, students observe images of coins from the Europeana Collections and make a list of the things represented on them. Then, they observe the obverse and reverse sides of the euro coins and they research and present the representations of the national side of their chosen country's coins. Then, they discuss the meaning of the buildings depicted on the euro banknotes and they research the styles/periods of European architecture depicted on the different denominations, browsing the Europeana Collections. As a final activity, they are asked to design new euro coins and banknotes inspired by different aspects of European civilisation as depicted in images from the Europeana Collections.

Keywords

Euro, European Union, coins, banknotes, Europe.

Table of summary

Table of summary

Subject	History, Modern Greek Language, Civics
Topic	Euro coins and banknotes
Age of students	14-15 (or older) If the LS is to be implemented in English, a minimum of B1 level is required from students because of the complexity of the activities and the corresponding difficulty in the language used. In any case, students need to have advanced digital skills in order to respond to the activities effectively.
Preparation time	1-2 teaching hours might be needed in order to familiarise students with several Web tools that are used, if they are not already familiar with them. These hours can also be used to familiarise students with the Europeana Collections and with Creative Commons. The ICT teacher collaboration might be needed in this case. The teacher will need a couple of hours at home to prepare the evaluation survey, the assessment quiz, the Padlets and any other material needed during the activities.
Teaching time	2-8 teaching hours The LS is organised in three sequences and each of them can be implemented in two consecutive teaching hours. The first sequence includes Activities #1 and #2, the second includes Activity #3 and the third one Activity #4. Depending on the objectives one wants to achieve, one can choose to implement one or more of

Table of summary

	these sequences. The final two teaching hours are for presentations and assessment.
Online teaching material	Online tools: <ul style="list-style-type: none"> • Padlet • Thinglink Resources: <ul style="list-style-type: none"> • Historiana
Offline teaching material	<ul style="list-style-type: none"> • actual euro coins and banknotes • paper, pencils, etc. (if students decide not to design the new euro coins and banknotes digitally)
Europeana resources used	Search results like the following: <ul style="list-style-type: none"> • Coins • Banknotes • Baroque • Romanesque • Gothic Exhibitions: <ul style="list-style-type: none"> • Art Nouveau • Art Nouveau. A Universal Style • The Inspiration of nature. Faces of Europe: chapter four • Painting Modern Lives • Revolution and war • European Sport Heritage. From the Olympic Games to the Champions League • Explore the World of Musical Instruments

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Integration into the curriculum

The LS is an interdisciplinary approach combining objectives from three different subjects included in the 9th grade Greek curriculum. **The Greek Language:** there is a whole unit dedicated to the European Union. Among the material included in this unit, there is a text about the representations on the euro banknotes. **Civics:** there is a whole unit dedicated to the European Union and its function. **History:** students are invited to design new coins and banknotes and they can choose to depict them with historical events important for Europe from 1815 to today, the period covered in this grade according to the national curriculum. Since students can choose other aspects of European civilisation to depict on their designs (science, landscapes, etc.) the LS can be linked to other subjects as well, such as Geography, Physics, etc.

Aim of the lesson

The project aims to familiarise students with the euro as the official currency of 19 European countries. By the end of the lesson, students should:

- a) understand that the representations on coins bear ideological and cultural meanings,
- b) realise that euro coins have both a common and a national side,
- c) be able to explain the meaning of the representations on the euro banknotes,
- d) recognise the different styles of European architecture depicted on the different denominations.

Outcome of the lesson

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

- a) presentations of the representations on the national side of several European countries' euro coins
- b) Padlets with images from buildings around Europe of certain architectural styles (corresponding to the different styles depicted in the euro banknotes denominations)
- c) designs (digital or handmade) for new euro coins and banknotes (drawing inspiration from different aspects of European civilisation)

Trends

Project-Based Learning: students get fact-based tasks, problems to solve and they work in groups.

Collaborative Learning: Students work in groups in most activities of this learning scenario.

Edutainment: The final activity with the fictional scenario adds a playful note to the project, helping students to learn while having fun.

Visual Search & Learning: during the project students mostly work with images either found on coins and banknotes or digital ones.

Learning Material: This LS uses mostly Web resources rather than textbooks to achieve its goals.

21st-century skills

Learning and innovation skills

- Creativity: students are asked to create their own designs for the “new euro”, putting their own creativity into action.
- Critical thinking: students are asked to think about the meaning of the representations on the coins and banknotes, the underlying ideology and the values promoted through them.
- Collaboration: students need to work in groups in order to complete most of the tasks.

Information, media & technology skills

- ICT Literacy: students are asked to use several Web tools as well as digital resources during the activities.

Activities

Name of activity	Procedure	Time
Activity #1 (research): Representations on coins and banknotes	<p>After an initial short introduction to the topic by the teacher, students search the Europeana Collections for pictures of coins and banknotes.</p> <p>After observing several images, they individually create on a piece of paper a list of things represented on them, such as faces of monarchs, animals, national symbols, plants, landscapes, etc. The class discusses the importance of these representations and the possible reasons behind these choices.</p> <p>Then, they are asked to take out of their pockets any euro coins they have and examine closely the different sides. This way students' attention is drawn to the fact that not all euro coins come from the same country and that each country has chosen different representations for its coins.</p>	20'
Activity #2 (group work, research, presentation): Euro coins	<p>Students are divided into groups. A different country of the Eurozone is assigned to each group and their task is to research and present the representations of the national side of this country's coins. For their presentations, they can use PowerPoint, Windows Movie Maker and Thinglink.</p>	70'
Activity #3 (group work, research): Euro banknotes	<p>Students are asked to observe the representations on the euro banknotes. They discuss the buildings depicted on them:</p> <ul style="list-style-type: none"> • <i>What do windows and bridges stand for?</i> • <i>Are these values important for the EU?</i> • <i>Would they choose different symbols themselves?</i> <p>They are divided into seven groups and each group is assigned a different euro banknote denomination. Each group has to research the style/period of European architecture depicted on the denomination assigned and present buildings of that period/style from all over Europe on a Padlet wall.</p> <p>5 euro: Classical 10 euro: Romanesque 20 euro: Gothic 50 euro: Renaissance 100 euro: Baroque and Rococo 200 euro: Iron and Glass architecture (19th century) 500 euro: Modern 20th-century architecture [Since 27 April 2019, the banknote has no longer been issued by central banks in the euro area but continues to be legal tender and can be used as a means of payment.]</p> <p>To do so they can browse the Europeana Collections using suitable keywords such as Baroque, Romanesque, Gothic, etc. in order to find relevant images.</p> <p>For example:</p> <ul style="list-style-type: none"> • Baroque 	90'

Name of activity	Procedure	Time
	<ul style="list-style-type: none"> • Romanesque • Gothic <p>And they can also use the following exhibitions:</p> <ul style="list-style-type: none"> • Art Nouveau • Art Nouveau. A Universal Style 	
<p>Activity #4 (group work, creation of a final product): a fictional contest</p>	<p>The final activity is intended to add a playful note to the project. Students are given a fictional scenario: “The EU has decided to redesign all euro banknotes and coins and you can create your own designs to enter the contest.” Each group creates a full series of banknotes and coins inspired by different aspects of European civilisation: Sports, Science, Art, Music, History, Literature, Nature, History. To do so, they are asked to use different photo editing apps, like VSCO, or any photo editing options available on their smartphones, in order to insert photos of faces, landscapes or paintings into the existing euro coin and banknote designs. If their digital skills are not so advanced, they can draw their designs inspired by the photos they have chosen.</p> <p>The images can be drawn from the following Europeana exhibitions:</p> <ul style="list-style-type: none"> • The Inspiration of nature. Faces of Europe: chapter four • Painting Modern Lives • Revolution and war • European Sport Heritage. From the Olympic Games to the Champions League • Explore the World of Musical Instruments <p>If they choose to work with historical events, they can find inspiration at Historiana. At this point the teacher should draw attention to copyright issues and encourage students to use images that can be shared and adapted providing the appropriate attribution.</p>	90’
<p>Assessment</p>	<p>The groups present their designs in the classroom and get feedback from the other students.</p> <p>They are assessed by taking a digital quiz and they also fill in an evaluation survey in order to give their feedback for the LS.</p>	90’

Assessment

Groups are assessed in the form of a class discussion through the outcomes produced for each activity according to the following criteria:

Collaboration: Have all members contributed to the group work? Have they reached decisions collaboratively? Have they shared responsibilities between them?

Completion of work: Has the group completed all the anticipated outcomes? Did they meet the deadlines?

Quality of the outcome: Have they followed the instructions given? Is there a creative element in their work? Have they attributed images according to the Creative Commons?

The following short quiz can be used for individual assessment (correct answers are marked in green):

Evaluation Quiz	
<p> Do all coins in the EU bear the same representations on both their sides?</p>	
<p>Yes <input checked="" type="checkbox"/> No</p>	
<p> What do the bridges depicted on the euro banknotes stand for?</p>	
<p>a. technological development <input checked="" type="checkbox"/> b. collaboration and communication c. financial growth</p>	
<p> Match the euro banknotes denominations (Column A) with the corresponding style of European architecture depicted on them (Column B):</p>	
<p>A</p> <p>5 euro 10 euro 20 euro 50 euro 100 euro</p>	<p>B</p> <p>Baroque Gothic Classical Renaissance Romanesque</p>
<p><input checked="" type="checkbox"/> [answers: 5=Classical, 10=Romanesque, 20=Gothic, 50=Renaissance, 100=Baroque]</p>	
<p> Which of the designs created by your classmates for the «new euro» did you find most interesting and why? (50-60 words)</p>	

*****AFTER IMPLEMENTATION*****

Student feedback

Students were asked to give feedback on the implementation of this learning scenario, responding to the following survey:

<https://www.surveymonkey.com/r/SVFPXV3> (translated into English)

Teacher's remarks

I couldn't be happier with the implementation since the students unanimously agreed that the project was very interesting and helped them learn new things. My main goal was to make them think about the underlying ideology in the representations on the banknotes and the coins and have them examine the coins and banknotes they use every day through this lens. I was impressed by the vivid and profound discussions they had while commenting on the choices the different European countries made for the national sides of their euro coins. I was also particularly happy that they seemed to enjoy the final activity tremendously: they had the chance to unleash their creativity designing the "new euro" and they grabbed it. This activity added a playful tone to the whole project. All in all, the

implementation ran smoothly and the only problem faced was the fact that some of the activities could not be completed during the class time and had to be continued at home. Activities #2 and #4 in particular were more time-consuming than had been imagined beforehand; students needed more time in order to go through the resources and then create their presentations or outcomes. So, it would be good to bear that in mind and allocate more time for these activities, should anyone want to implement them in class.

About the Europeana DSI-4 project

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[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

EUROPEANA LEARNING SCENARIO - RADIO STORIES

Title

Radio stories

Author(s)

Theodora S. Tziampazi

Abstract

This learning scenario combines two European communities ([European School Radio](#) and [Teaching with Europeana](#)) to encourage students to learn about radio and gain some experience from creating and participating in radio productions. Particularly, kids collaboratively create a [song](#) and participate in a radio show. Besides, they search, organise and visualise information about the radio, while they envision its evolution in the future. They are urged to think critically over the role of radio in our life and our need for communication and expression through media and communities.

Keywords

Radio, history of radio, song, radio show, European communities

Table of summary

Table of summary

Subject	Language, Music, ICT, Arts, English
Topic	Radio
Age of students	11-12
Preparation time	4 hours (for the creator – there is no need for much preparation for anyone who is going to apply it partly. See more on Teacher's Remarks.)
Teaching time	16 hours (it may take around 5 hours for the implementer. See more on Teacher's Remarks.)
Online teaching material	<ul style="list-style-type: none"> • http://www.youtube.com/ • https://www.tiki-toki.com/
Offline teaching material	Paper, colouring pens, a musical instrument (I used a ukulele), worksheets
Europeana resources used	<ul style="list-style-type: none"> • Radio Nikola Tesla 2 – changing Frequency • Analog Radio • Produktfoto av en radio • search for ραδιογραμμόφωνο • B&O Master de Luxe 513 K Radio AM-FM • bolig • Elforsyning, reklame, B & O radio

Table of summary

- [En liten jente sitter i en stol og en Radionette radio står på en liten hylle bak henne](#)

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Integration into the curriculum

Greek national curriculum allows space for interdisciplinary and thematic projects. In particular, the Greek Language course book for the 6th grade includes a unit titled “Devices” and an activity asking students to research the history and the evolution of a device (e.g. radio).

Aim of the lesson

By the end of the lesson, students are expected to gain more knowledge about radio, make a radio production (a song), participate in a radio show and think critically about the role and the future of radio.

Outcome of the lesson

Students will produce a song, a poster, a digital timeline and a triptych. They will engage in discussions about aspects of radio.

Trends

Project-based learning, collaborative learning, learning materials: shift from textbooks to Web resources.

21st-century skills

Information, Media and Technology Skills, Learning & Innovation Skills – 4 Cs (Critical Thinking, Communication, Collaboration, Creativity)

Activities

Name of activity	Procedure	Time
Broadcasting in European School Radio – Making a production	The song contest “Make it Heard 2020” with the theme “Sending out an SOS – We embrace earth”, organised in the context of the 7th Student Radio Festival and the European School Radio , ignited an authentic project that brought us closer to the world of radio as creators of radio content. Students and teachers cooperated to write the lyrics of a song, to compose, sing and record it. The result is a song titled “There is no planet B” and it was our school’s entry for the contest. The work is accompanied by visualisation in a video clip . In the description below the video you will find more information about the lesson planning of this project and acknowledgements to the colleagues I cooperated with to implement it.	10 h

Name of activity	Procedure	Time
Critical Listening	<p>What is more, our school took part in the evaluation of the songs, since the organisation team provided pilot supportive material, teaching suggestions and rubrics to engage students in critical listening. A sample of the criteria tested and students' voting after listening to other schools' entries is in the Annex. It was also a chance for kids to find averages (maths). This activity was facilitated by the Music teacher.</p>	1 h
Grabbing attention- a glimpse at the past	<p>This is a bridge activity taking our experience from the previous project as a gate to delve into the world of radio, using digital cultural heritage. In other words, it is a bridge from one European community (European School Radio) to another (Teaching with Europeana). Students are not aware of this turn in advance (like "Now, kids, we will learn about radio"), since the teacher wants to pitch a bit of surprise in this part. The present activity gives stimuli to make connections.</p> <p>Two sound files from Europeana are played and students are asked to realise/guess what they are listening to.</p> <ul style="list-style-type: none"> • 1st sound • 2nd sound <p>Unless students solve the riddle (it is likely they won't), they are informed that these are changes between radio frequencies. Next, they compare them with the way we now change stations on our smartphone, laptop, car radio.</p> <p>Next, a few Europeana images are shown without info or titles visible:</p> <p>What kind of furniture is this? or one of these?</p> <p>Again, they are informed about the identity of these objects.</p>	10'
Triptych	<p>How will radio evolve in the future? Students imagine futuristic evolution of radio or this invention in the context of our integrated media in the era of the Internet, smart devices....</p> <p>They are given a triptych with past and present versions of radio and are challenged to fill in the third part, the future version.</p> <p>The "past" part has a Europeana image of a vintage radio.</p> <p>The "present" part has a screenshot of a radio app. The worksheet is put in the Annex.</p>	20'
History of Radio	<p>The class is divided into groups to make a presentation about how radio has changed over time. They engage in a digital literacy activity of creating a timeline in https://www.tiki-toki.com/. They are free to do their research, but these are a couple of suggested materials: this article or this work done by other students.</p>	3 h

Name of activity	Procedure	Time
On air	Students are invited to talk on air (live) or record themselves in a podcast to give interviews about their experience in making the song. The teacher also talks on a local radio station to disseminate the project.	20'
Radio feeling: Then and Now	<p>This is an activity about exploring the social, psychological and recreational dimensions of listening to radio.</p> <p>Then...:</p> <p>Europeana has some interesting vintage images to present to the class:</p> <ul style="list-style-type: none"> • Image 1 • Image 2 • Image 3 <p>Students are encouraged to comment on them.</p> <p>.... and now:</p> <p>Students are asked to take a look at the homepage and the 'about' section of European School Radio. They navigate the site and discuss in pairs.</p> <ul style="list-style-type: none"> • What are the keywords that would describe the experience of ESR? • What is the feeling you get and how can you compare it with the feeling depicted in the previous images? <p>Now, they create a poster containing keywords and drawings reflecting radio feelings (e.g. company, fun, music, excitement, communication...).</p>	30'
Reflection: Communities and Communication for Change	<p>This is a final discussion about questioning our tools and resources drawn from two European educational communities.</p> <ul style="list-style-type: none"> • How important is the message of our song? • How does it feel to publish it, see it republished in local mass media and accept comments from many listeners? • Did you have curiosity about knowing other kids' work? • How important is it to take part in such collaborative spaces? • Do you find it useful to navigate in a cultural heritage site and learn about the past? • Do you find useful the fact that what we have produced will be shared with other teachers? <p>Kids are free to express themselves and think critically about the context and the prospects of this LS.</p>	20'

Assessment

The assessment is based on the authentic products students create and finalise and on the discussions in the classroom to evaluate each team's contribution. During the creation of the products lots of formative assessment is applied extensively, while iterating and improving the material under construction. "Let's change this phrase" (writing lyrics), "It doesn't work, let's change the number to synchronise it" (programming the animation in Scratch).

*****AFTER IMPLEMENTATION*****

Student feedback

Students took decisions throughout every step of the song composition and video. They were excited and active during the project since they considered it meaningful. They still do not miss a chance to promote their song and sing it aloud. Also, they were curious about the communities we joined. The final reflection phase gives them space to provide their feedback.

Teacher's remarks

Drawing upon resources related to initiatives strengthening a sense of belonging to a (national, European, international) community has been a goal for my teaching practice. Additionally, the experience presented above starts from a project situated in a certain time-space serendipity that, at some point, was extended to further exploration of the topic of radio. For those who may be inspired to implement this LS, I recommend that they either select some activities that stand alone, not depending on the specific contest-context, or find similar opportunities to replace our participation in the song contest with another radio show (or even a song not necessarily made for a contest). As a teacher I had the pleasure of cooperating with enthusiastic teachers in Activities 1 and 2 without whom the results would not be the same (Yannis Vamvakas, Antonia Vacharakidou). Unfortunately, part of the scenario was just designed and not implemented due to the closure of schools in the shadow of COVID-19.

About the activity “Triptych”: While we were going through the “social (or rather physical) distancing” period, I invited my students to share their ideas via email. Some of them took a photo with a written text and some typed it in a word-processor. One of them experimented with creating a presentation file. They also sent pictures of imaginary radios or special radios they had in their homes (see Annex).

Another action towards keeping online contact is not so related with this LS, but I think it would be useful to mention it here, since it was a warm-up activity to keep them positive in quarantine and suggest an easy and collaborative digital tool before asking them to share their future radio ideas. Had these ideas not been preceded by such a smooth introduction (you can check it [here](#)), they might not have been so numerous and inspiring.

About the Europeana DSI-4 project

[Europeana](#) is Europe’s digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe’s museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet’s task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex 1

 2nd activity-evaluation sheets (found [here](#))

Ακούω κριτικά και αξιολογώ τους συνυποψήφιούς μου

Ακούστε προσεκτικά τα τραγούδια της κατηγορίας στην οποία διαγωνίζεσαι το σχολείο σας και αξιολογήστε τα με βάση τα παρακάτω κριτήρια. (Βαθμολογήστε με κλίμακα 1 – 5 με άριστα το 5)

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Αριθμός Συμμετοχής	Κριτήρια βαθμολογίας (από 1 έως 5)					Μέσος Όρος
	Στίχος	Σύνθεση	Ερμηνεία	Ποιότητα ήχου	Ενοχολογία / τεχνικές ασάφειες	
1	2	2	2	1	2	2,6
2	2	2	2	2	2	2,6
3	2	2	2	2	2	2,6
4	2	2	2	2	2	2,6
5	4	2	2	2	2	2,6
6	4	2	2	2	2	2,6
7	2	2	2	2	2	2,6
8	2	2	2	2	2	2,6
9	2	2	2	2	2	2,6
10	4	3	3	2	2	3,0

Φύλλο Αξιολόγησης Τραγουδιών

2020
Κάν' το ν' ακουστεί!

Η γνώμη μου έχει αξία!

Ακούω κριτικά και αξιολογώ τους συνυποψήφιούς μου

Ακούστε προσεκτικά τα τραγούδια της κατηγορίας στην οποία διαγωνίζεσαι το σχολείο σας και αξιολογήστε τα με βάση τα παρακάτω κριτήρια. (Βαθμολογήστε με κλίμακα 1 – 5 με άριστα το 5)

Αριθμός Συμμετοχής	Κριτήρια βαθμολογίας (από 1 έως 5)					Μέσος Όρος
	Στίχος	Σύνθεση	Ερμηνεία	Ποιότητα ήχου	Ενοχολογία / τεχνικές ασάφειες	
11	1	3	2	4	2	2,6
12	2	3	2	4	2	2,6
13	2	3	2	4	2	2,6
14	4	2	2	4	2	2,6
15	2	2	2	2	2	2,6
16	2	2	2	2	2	2,6
17	2	2	2	2	2	2,6
18	2	2	2	2	2	2,6
19	2	2	2	2	2	2,6
20	2	2	2	2	2	2,6

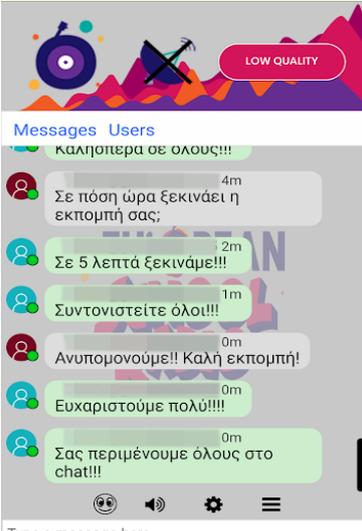
3,8

Οδηγίες για να μπούμε να ακούσουμε τα τραγούδια:

- Χρησιμοποιήστε με κινητό ή tablet τον παραπάνω κωδικό QR. Εναλλακτικά εάν θέλαμε να δουλέψουμε από υπολογιστή αναζητήστε κάποιον φυλλομετρητή (πχ chrome) και κατόπιν πληκτρολογήστε στη διεύθυνση <http://europeanschoolradio.eu/61/content/2020>
- Διαλέξτε την επιλογή 'Είμαι μαθητής', και συμπληρώστε τον κωδικό του σχολείου μας 769557

Annex 2

 Activity Triptych (4th activity):

Past	Present	Future
<p>B&O Master de Luxe 513 K Radio AM-FM – https://www.europeana.eu/portal/record/2058618/object_KUAS_7694734.html. Kulturarvsstyrelsen – https://www.kulturarv.dk/mus-sam/VisGenstand.action?genst-andId=5860064. CC BY – http://creativecommons.org/licenses/by/4.0/</p> 	 <p>European School Radio App</p> <p>European School Radio is the first students' radio that broadcasts 24/7 via the Web location (http://europeanschoolradio.eu)</p> <p>With the ESR official mobile application you can listen live to the daily schedule and also chat with other listeners. Additionally, you have the opportunity to play, pause and mute the radio streaming and, of course, change between high and low quality.</p> <p>In European School Radio you will find various types of radio productions (such as educational, environmental, musical and entertainment, etc.).</p> <p>All the radio productions come from Greek and European schools.</p>	

Annex 3

Activity Triptych (done online)

Kids pitch ideas about the future of radio

- The future radio will be amazing. It will be a multifunctional wristwatch. By saying “activate radio”, it will show all available radio stations and you will pick one by voice. Not only that! It will transfer you as a hologram (e.g. a sports match, a show) and you will be able to watch this somewhere space from many views. Can’t wait to see it existing!
- I read somewhere about the future radio. Some American engineers created a radio which uses human sweat as energy to power its battery. The battery will be like a plaster, soft and stuck to the skin. So, it will be far more than a mobile device. It will be a wearable device.
- I think that radio will look like a chip on our clothes. You will speak to turn it on and some small circles like balls will pop up so you can listen to songs, news, or other unimaginable things that will turn out to be listened to from a radio in the future! Who knows?
- It will be disc-shaped with legs so that it can move and dance! You will activate it by clapping your hands. It will sing and chat with you. Also, this radio will detect your emotions and play music accordingly. It will have colourful lamps and look like a disco ball. It will also have enough storage to download songs.
- I imagine a radio that will cost only 1 euro, so that everyone will be able to buy it. It will have a screen, like a TV and it will be very small and durable.

This radio will instantly and automatically translate the language of the speakers to the language of the listener. It will also have some functions based on the listener’s interests. There will be downloadable apps like “Radiomoto” which will include interviews from motorcycle lovers and “Radiobag” which will have info and shows about bags. This radio will have a Japanese name and will not demand many megabytes.

Photos by kids:



EUROPEANA LEARNING SCENARIO - A PLASTIC-FREE WORLD?

Title

A Plastic-Free World?

Author

Angela Lucia Capezzuto

Abstract

This Learning Scenario is intended for an upper-secondary foreign language classroom following the adoption of Civic Education in the secondary education curriculum guidelines in Italy by the Ministry of Education. 2020 is also the year dedicated to Climate Change/Environment/Sustainability adopted by the European Union, so this Learning Scenario is dedicated to guiding students through a sound basis on the factors involved in environmental impact. They will learn how to avoid deleterious behaviour, in this case regarding the misuse of plastic and reducing/reusing/recycling its use so that their future world be a better place to live in. They will learn what the world was like before the advent of plastic, what plastic really is, how to reduce its use, and plastic substitutes. They will reflect on how their activities impact the world around them, especially the ecosystem.

Keywords

Plastics, Recycling, Reuse, Reducing, Environmental Impact, Plastic Pollution, SDGs

Table of summary

Subjects	English, Civic Education, Science
Topic	Plastic Pollution; Reducing, Reuse and Recycling
Age of students	16-19 (CEFR B2 English)
Preparation time	80 min
Teaching time	240 min

Table of summary

<p>Online teaching material</p>	<p>Timeline of Plastic Development</p> <p>Preparatory Phase materials:</p> <p>History</p> <ul style="list-style-type: none"> • https://www.bbc.com/news/magazine-27442625 • https://plastics.americanchemistry.com/Lifecycle-of-a-Plastic-Product/ <p>Timeline</p> <ul style="list-style-type: none"> • https://www.plasticert.com/2016/02/a-timeline-of-plastics/ • https://www.plasticseurope.org/en/about-plastics/what-are-plastics/history (interesting video) <p>Consumer impact</p> <ul style="list-style-type: none"> • https://www.plasticsmakeitpossible.com/about-plastics/history-of-plastics/plastic-innovations-in-packaging-through-the-decades/ <p>Reduce, Reuse, Recycle</p> <ul style="list-style-type: none"> • https://plastic.education/top-alternatives-to-disposable-plastic-shopping-bags/ • https://www.sciencehistory.org/the-history-and-future-of-plastics • https://plastic.education/history-of-plastic-bags-how-did-we-get-here/ • https://www.ecowatch.com/plastics-history-ecological-crisis-2560978473.html • Jigsaw webpage • Artsteps • Artsteps tutorial • Google Drive account • Genial.ly • Project Assessment Form
<p>Offline teaching material</p>	<p>-</p>
<p>Europeana resources used</p>	<p>1861-70: Celluloid; Ivoorwitte celluloid zeepdoos, openklappende deur scharnier</p> <p>1871-80: PVC (polyvinyl chloride); Ou Pop</p> <p>1891-1900: Shellac; Polyethylene</p> <p>1901-1912: Bakelite; Cellophane</p> <p>1931-1940: Neoprene; Vinyl Nylon; Teflon</p> <p>1941-50: Polyester</p> <p>1951-60: Polypropylene</p> <p>1961-70: Kevlar</p> <p>1980s: Polyester films (for photography); Polymer</p>

Licences

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Integration into the curriculum

As regards English language learning, “pollution & recycling” and “global environmental issues” are part of the curriculum for foreign language learning according to the **Common European Framework of Reference for Languages** (CEFR) B2 level, which is the minimum requirement that the Italian Ministry of Education recommends for students reaching the final year of foreign language studies. As regards competences that the Italian Ministry of Education recommends in its guidelines for foreign language students, this learning scenario will help develop competences in:

- understanding of written texts in the scientific field;
- producing texts to report facts, describe situations, argue and support opinions;
- analysing and interpreting texts with particular attention to topics which are multidisciplinary;
- using a foreign language to re-elaborate content of non-linguistic disciplines both in spoken and written modalities;
- using digital technologies to enhance learning in science, a non-linguistic discipline.

Aim of the lesson

By the end of the learning scenario, students will have developed an increased awareness towards reduction, reuse, recycling of plastics for the benefit of our environment. They will also learn how to organise information in the best way possible so as to attract the curiosity of others and encourage the dissemination of best practices in sustainable development.

Outcome of the lesson

Students will prepare an interactive timeline of plastics evolution linked to various virtual galleries with plastic artifacts. They will also present conclusions regarding: the plastics they researched; what natural resources they replaced and how they impacted consumers and the environment. They will also reply to the question: is a “plastic-free world” possible?

Trends

PBL, Collaborative Learning, Peer Learning

21st-century skills

Creativity and Innovation: Students will create a virtual gallery by using new virtual tools like Artsteps and this will help them to develop their creativity;

ICT Literacy: develop digital competences related to Virtual Reality and Web 2.0 tools related to presentations;

Media Literacy: searching for information on the Web and using it correctly, citing sources and thinking critically about the real message behind the article and not taking everything at face value. Acquire investigative skills in search engine and filters for pertinent information avoiding plagiarism and correct citing and use of CC licensing;

Environmental Literacy: Students will learn through PBL the basics of reducing, reusing and recycling plastics for a low environmental impact;

Collaboration and Communication: Students will research about how plastics have impacted society, communicating their findings as experts in jigsaw groups in such a way as to be synergic in their tasks, to bring about a successful learning outcome;

Critical Thinking and Problem Solving: understand how global events and our society affect the environment, specifically with regard to the use of plastic, and how humanity evolves in time. Students not only have to collect suitable materials to add to their virtual gallery, but they must find trends to describe the changes in parameters during the evolution of human society.

Activities

Name of activity	Procedure	Time
Preparatory phase	The teacher introduces students to the notion of plastics and non-plastics and how plastics were produced to find suitable alternatives to natural materials which were expensive and, above all, limited. The teacher asks the driving question is “What was it like to live without plastics?”	10’
	<p>The teacher suggests preparatory phase materials for research prior to the actual learning scenario to get a broad view of the downsides and advantages of plastics in our lives.</p> <p>Teachers should draw students’ attention to possible bias of the article. Teachers should explain how to use the Europeana platform for searching relevant materials, otherwise they could use the links to Europeana resources. If students have already used this platform for other lessons, then they could go on directly with the jigsaw group formation.</p> <p>Division of the class into jigsaw groups (see materials section) of 4 to 5 students. These will remain their home groups.</p> <p>Division of the plastics webpages into 4 or 5 Expert stations, including History, Timeline, Consumer Impact, Reduce Reuse Recycle.</p> <p>Each student in the Jigsaw group joins a different Expert group with students possibly taking notes.</p>	30’
Expert Talk in Jigsaw groups	Students return to their original jigsaw groups and each one of these gives an expert talk on their findings to the jigsaw group. At the end of this first lesson, Jigsaw groups should have prepared a complete version of the plastics story. Hopefully, they will have formed an initial judgement of whether it will be possible to live without plastics.	20’

Name of activity	Procedure	Time
Plastics timeline group organisation	<p>The teacher asks another driving question: <i>“Will it be possible to live without plastics?”</i></p> <p>To answer this question, they first create an interactive plastics time line with genial.ly, (or use the template prepared)</p> <p>They create a Virtual plastics gallery with ArtSteps (see the role of Technician) of that time period per jigsaw group. Virtual exhibitions can be explored on the Artsteps website or can be embedded.</p> <p>Europeana resources are used as artefacts in the Artsteps virtual galleries. The different plastics researched use the time frame of the Timeline of Plastic Development.</p> <p>Each group is told they will present their conclusions about:</p> <ul style="list-style-type: none"> • the plastics they researched, • what objects they substituted • how they impacted the health and well-being of consumers • how they impacted the environment <p>A class supervisor is nominated to guide the group technicians into adding labelling for the plastics creation dates to the genial.ly timeline and to collect links to virtual galleries.</p> <p>Division of each group into the following roles:</p> <ol style="list-style-type: none"> a. Technicians – who label and add links to the relative timeline, and design the group virtual gallery b. Websearcher – who gathers material (links, images, videos, audio files) for the group, citing the sources for the curator to use. This role also includes making a group archive of materials in a shareable folder of Google Drive. c. Curator – filters the material to use (interesting, relevant to the ideology of the group) and adds texts to describe the artefact with sources cited to ease the job of the architect. d. Architect – arranges the materials in relevant sections of the gallery, adding text, citing sources and adding possible voice-over to make understanding clearer or more palatable to visitors, for longer texts. 	20'
Working Groups for interactive timeline with Virtual Gallery creation	<p>In the rest of the lesson, students start collaborating within their groups and following this, among groups, aided by the class supervisor, to gather all the Virtual Galleries and linking them to the common timeline template so as to create a comprehensive view of the advent of plastics.</p> <p>Completion of this task can take place solely at school, or if the students are independent enough, as a homework task.</p>	180'
Conclusion	<p>Students present their findings in groups to the rest of the class, and finally they answer the question: Can there be a “plastic-free world?”</p>	60'

Assessment

Peers will assess group members' work and collaborative competences with the [Peer Assessment Collaboration Rubric](#). The class can assess group performance with this [group assessment form](#). The class can assess the learning scenario through the [Project Assessment Form](#).

*****AFTER IMPLEMENTATION*****

Student feedback

With the various assessment forms, students will automatically be giving feedback to improve the learning scenario format. Students can also comment with remarks about what were the high and low points of the LS.

Teacher's remarks

Students were enthusiastic about learning about the history and impact of plastics as shown by the feedback link. It made their understanding of involvement in the eTwinning project more worthwhile and personal, and they learned that collaborating for the common good of the group was fundamental. It took longer to create the plastics gallery and cooperating to make the common timeline, but apart from this the LS was well received. The teacher should act as the coordinator during remote learning, otherwise students tend to drift apart. This makes the teacher's role an essential one – without it, there would not be an integrated set of student tasks and good outcome.

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex 1

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

PEER ASSESSMENT COLLABORATION RUBRIC

Name of group member: _____

Name of the most helpful team member: _____

Annex 2

GROUP PRESENTATION RUBRIC					
Characteristic	Criteria				Points
	1	2	3	4	
Content Did the presentation have valuable material?	Presentation contained little or no valuable material.	Presentation had moments where valuable material was present but as a whole content was lacking.	Presentation had a good amount of material and benefited the class.	Presentation had an exceptional amount of valuable material and was extremely beneficial to the class.	
Collaboration Did everyone contribute to the presentation? Did everyone seem well versed in the material?	The teammates never worked from others' ideas. It seems as though only a few people worked on the presentation.	The teammates sometimes worked from others' ideas. However, it seems as though certain people did not do as much work as others.	The teammates worked from others' ideas most of the time. And it seems like everyone did some work, but some people are carrying the presentation.	The teammates always worked from others' ideas. It was evident that all of the group members contributed equally to the presentation.	
Organisation Was the presentation well organised and easy to follow?	The presentation lacked organisation and had little evidence of preparation.	There were minimal signs of organisation or preparation.	The presentation had organising ideas but could have been much stronger with better preparation.	The presentation was well organised, well prepared and easy to follow.	
Presentation Did the presenters speak clearly? Did they engage the audience? Was it obvious the material had been rehearsed?	Presenters were unconfident and demonstrated little evidence of planning prior to presentation.	Presenters were not consistent in the level of confidence/ preparedness they showed the classroom but had some strong moments.	Presenters were occasionally confident in their presentation, however the presentation was not as engaging as it could have been for the class.	Presenters were all very confident in delivery and they did an excellent job of engaging the class. Preparation was very evident.	

EUROPEANA LEARNING SCENARIO - CAN I TRUST YOU?

Title

Can I Trust You?

Author(s)

Sandra Troia

Abstract

The learning scenario focused on media literacy and is linked to the transversal discipline Civic Education. The teacher guides the students (12 - 13 years old) to reflect on the importance of processing information critically using reliable data and sources. The exposure of citizens to non-truthful information on a large scale is a great challenge that sees Europe occupied with numerous education actions. In fact, the spread of online fake news in Europe is considered a serious threat to European democratic values and systems. At the centre of the learning experience is knowledge and verification of data and information relating to the phenomenon of human migration. Students are guided to verify their perceptions on the migratory phenomenon (gained through exposure to the media) and to deepen their knowledge of the migrant as a human being, a bearer of experiences and culture.

Keywords

Migration, media literacy, data, fake news, digital citizenship.

Table of summary

<i>Table of summary</i>	
Subject	Citizenship education
Topic	Migration
Age of students	12 to 13
Preparation time	3 h
Teaching time	10 h
Online teaching material	<ul style="list-style-type: none"> • Tackling online disinformation • NatGeo Mapmaker • Migration statistics • Migration data in Europe • Eurostat Statistics Explained in Italian • Eurostat Statistics Explained in English • Momondo – The DNA Journey • Photovisi • Linoit

Table of summary

Offline teaching material	Printer, paper, colour pen and pencils
Europeana resources used	<ul style="list-style-type: none"> • Europeana Collection: Migration • Famous Migrants • Share Your Migration Story • Europeana Migration Collection • Il robot Numero Uno • Migranti siamo tutti • Immigrazione per necessità • Un giorno tornerò a casa

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Integration into the curriculum

Education for digital citizenship is inserted as a transversal element in the [curriculum of the Italian school of the first cycle](#) and in the [civic education subject](#) (acquire, consolidate and enhance the ability to analyse, compare and critically evaluate the credibility and reliability of data sources, information and digital content). Moreover, this activity is in line with the provisions of the [National Digital School Plan](#) - Action # 15 – Innovative scenarios for the development of applied digital skills.

Aim of the lesson

The aim of the learning activity is to guide the students to reflect on the importance of processing information critically using reliable data and sources.

Outcome of the lesson

Students collaboratively design and produce a digital manifesto to spread the following message: "Media literacy is essential to counter the effects of disinformation campaigns and fake news spreading through digital media". They license the product and share it with hashtags #MediaLiteracyEuropeana.

Trends

Project-Based Learning, Collaborative Learning, Assessment.

21st-century skills

The learning scenario is in line with the 21st-century skills in particular with regard to the following:

KEY SUBJECTS & 21ST-CENTURY THEMES (Civic Literacy): students get fact-based tasks and problems to solve and they work in groups.

LEARNING & INNOVATION SKILLS (Creativity and Innovation, Critical Thinking and Problem Solving, Communication, Collaboration).

INFORMATION, MEDIA & TECHNOLOGY SKILLS (Information Literacy, Media Literacy, ICT Literacy): data, tools, software are online.

LIFE & CAREER SKILLS (Flexibility and Adaptability, Initiative and Self-Direction, Social and Cross-Cultural Skills, Productivity and Accountability, Leadership and Responsibility): using the DigComp and Europass model, students learn to make a first description and a self-assessment of their digital competence; the focus of assessments shifts from "What you know" to "What you can do."

The students consolidate their digital competence as described in the European framework DigComp 2.1 (1.2 Evaluate data, information and digital content; 3.1 Developing digital content; 3.3 Copyright and licensing) and their personal competence, social and learning to learn (European framework LifeComp).

Activities

Name of activity	Procedure	Time
The learning scenario and the project	<p>The teacher introduces the concept of media literacy, to guide the students to reflect on the importance of processing information critically using reliable data and sources.</p> <p>The teacher uses this digital resource to introduce the problem and the scenario.</p> <p>The teacher asks students to share their expectations regarding the learning experience.</p>	30'
Famous Migrants	<p>The teacher guides students to select the photo of a famous migrant from the "famous migrants" section and invites them to collect information about the biography of this person using the Internet.</p> <p>Using the platform students trace and mark on the map the movements that this person made in the course of his or her life.</p> <p>The teacher asks students to reflect on the learning experience and to share their observations.</p>	120'
Media and public perception	<p>The teacher introduces a reflection theme: "Media can play a fundamental role in influencing the public perception of migrants and/or in facilitating their integration."</p> <p>Setting the following task: Referring to the news you have learned through the media, does your perception indicate that the number of migrants currently in your country has increased or decreased?</p> <p>Compare your perception with that of your peers. Share your reflections in the digital bulletin board.</p>	60'

Name of activity	Procedure	Time
	<p>The teacher asks students to reflect on the learning experience and to share their observations.</p>	
<p>Data</p>	<p>The teacher guides the students to the consultation and reading of statistical data.</p> <p>Setting the following task:</p> <ul style="list-style-type: none"> Consult this selection of sources, which you are strongly invited to integrate with others in your possession, to compare your perception and what the data from accredited sources “tell” us. <ul style="list-style-type: none"> Source 1 Source 2 Is your perception of the number of migrants currently in your country in line with the data provided by the sources consulted? <p>Compare your perception with that of your peers. Share your reflections in the digital bulletin board</p> <p>The teacher asks students to reflect on the learning experience and to share their observations.</p>	<p>60'</p>
<p>Share your story</p>	<p>The teacher guides the consultation of the EUROPEANA platform with reference to specific sections "SHARE YOUR STORY OF MIGRATION"</p> <p>Watching video</p> <p>Setting the following task:</p> <ul style="list-style-type: none"> Answer the question: do you think the initiative "SHARE YOUR HISTORY OF MIGRATION" is useful? For what purpose? Share and compare your answer. See the section in EUROPEANA dedicated to the "Migration day" held at the MUSEUM OF GRAPHICS in the city of Pisa with a special focus on testimony: The Number One robot, We're all migrants, Immigration by necessity, Someday I'm gonna come home. What reflections have these testimonies aroused in you? Share and compare your answer using the digital bulletin board. <p>The teacher asks students to reflect on the learning experience and to share their observations.</p>	<p>60'</p>

Name of activity	Procedure	Time
Create a manifesto	<p>The teacher guides the production of a manifesto on the theme of media literacy</p> <p>Entrusting the following task: Design and produce collaboratively a manifesto to spread the following message: media literacy is essential to counter the effects of disinformation campaigns and fake news that spread through digital media.</p> <p>For the realisation of the project you can use offline or online solutions (e.g. Photovisi).</p> <p>Grant your product a licence to use and share it with hashtag #MediaLiteracyEuropeana</p>	120'
Key competences	<p>The teacher guides the reflection of the learning experience focusing on the two key competences identified in the COUNCIL RECOMMENDATION of 22 May 2018 on key competences for lifelong learning (digital competence – personal, social and learning to learn)</p> <p>The teacher asks students to share their observations in the following document.</p>	60'

Assessment

The evaluation is carried out through the observation of the students' ability to solve tasks, of the level of autonomy demonstrated, and of the cognitive domain put into action.

LEVEL	Complexity of tasks	Autonomy	Cognitive domain
Foundation	<i>Simple tasks</i>	<i>With guidance / Autonomy and with guidance where needed</i>	<i>Remembering</i>
Intermediate	<i>Well-defined and routine tasks, and straightforward problems / tasks, and well-defined and non-routine problems</i>	<i>On my own / Independent and according to my needs</i>	<i>Understanding</i>
Advanced	<i>Different tasks and problems / Most appropriate tasks</i>	<i>Guiding others /Able to adapt to others in a complex context</i>	<i>Applying / Evaluating / Creating</i>

LEVEL	Complexity of tasks	Autonomy	Cognitive domain
Link to the source.			

Also, formative assessment has as its reference the following descriptors (three levels of proficiency: bud – foundation; flower – intermediate; fruit – advanced, according LifeComp framework):

- Readiness to review opinions and course of action in the face of new evidence, adjusting to available information.
- Awareness of another person’s emotions and experiences.
- Cognitive understanding of another person’s emotions and experiences, and the ability to proactively take their perspective.
- Responsiveness to another person’s emotions and experiences.
- Listening to others and engaging in conversations with confidence, assertiveness, clarity and reciprocity, both in personal contexts and in public settings.
- Fair sharing of tasks, resources and responsibility for a group project taking into account its specific aim adopting a systematic approach.
- Openness and curiosity to continuously engage in learning.
- Collecting valid and reliable information and ideas from diverse and reputable sources taking into account one’s personal limitations, and potential biases in the data.
- Analysis, discernment and synthesis of acquired data, ideas, cultural and media messages with a view to drawing logical conclusions.
- Reflecting on and evaluating purposes, processes, outcomes and relationships in learning and knowledge construction, considering common and specific features across knowledge domains.

(The Personal, Social and Learning to Learn key competence Framework. Working document for the multi-stakeholder consultation of November 27th, 2019. Arianna Sala, Vladimir Garkov, Yves Punie, Marcelino Cabrera Giraldez - JRC Workshop paper in collaboration with DG EAC – November, 2019)

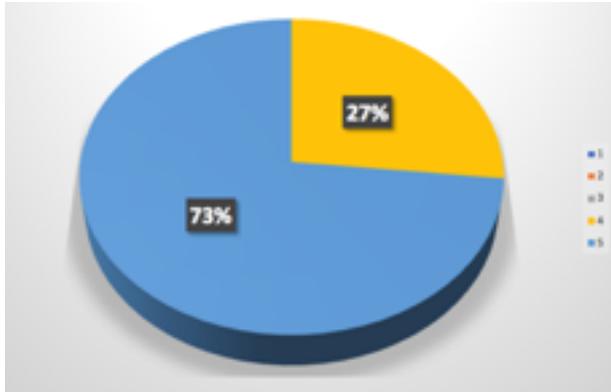
***** AFTER IMPLEMENTATION *****

Student feedback

Students filled out an online questionnaire to evaluate the activity in which they were invited to highlight any critical issues and propose improvements.

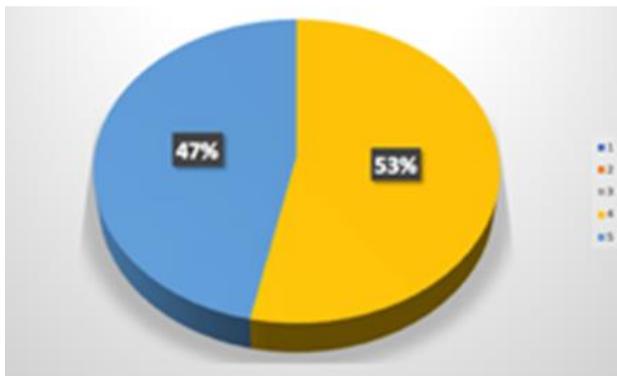
Express your level of satisfaction with the learning activity carried out.

(less satisfied) 1 2 3 4 5 (very satisfied)



Express your level of interest in the learning activity carried out.

(less interested) 1 2 3 4 5 (very interested)



Indicate what you think the strengths of the realised learning activity are.

- *Internet use, I've learned new things, I had fun, teamwork, use technology at school to learn, be with classmates from different backgrounds, small group of students, group work in the laboratory.*

Indicate what you think the weaknesses of the learning activity carried out are.

- *No weaknesses.*

Do you have any suggestions?

- *No suggestions. Repeat the course, a longer course.*

Teacher's remarks

In my view, students need to be trained to verify the information they learn through the media. For the training intervention to be meaningful, it is necessary to actively involve the students through concrete tasks and direct consultation of qualified sources.

The consolidation of digital and personal, social and learning and learning skills should be integrated into all teaching. In fact, they are closely linked to what are called the “soft skills” that the World Economic Forum identifies as the key competences of the near future.

About the Europeana DSI-4 project

[Europeana](#) is Europe’s digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe’s museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet’s task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex

<http://www.digscuola.eu/europeana2/>

EUROPEANA LEARNING SCENARIO - STEAM IN THE WATER CYCLE

Title

STEAM in the Water Cycle

Author(s)

Anna Maria Gauci

Abstract

Water is vital for every living organism. Where does water come from? Rain is one of the most important sources of water on our planet. What makes it rain? And what can we do to save water? Through this learning scenario the students will learn about the water cycle and how to make the best use of water on a day-to-day basis.

Keywords

STEAM, Early years, Primary, rain, water cycle, reducing water consumption

Table of summary

Table of summary

Subject	Science, English, Art, Mathematics
Topic	<p>Science: learning about the water cycle.</p> <p>English: discussing pictures and a video; oral comprehension.</p> <p>Art: the students use their creativity to draw a rainy scene.</p> <p>Maths: the students will become more familiar with the vocabulary associated with capacity through hands-on experience with non-standard units.</p>
Age of students	6 - 8
Preparation time	3 hours
Teaching time	4 sessions of 45 minutes each.
Online teaching material	<ul style="list-style-type: none"> • The Water Cycle Song • The Water Cycle Memory Game • Natural Water Cycle Game
Offline teaching material	<p>Science: use of interactive whiteboard to project a presentation about the water cycle, Water Cycle Worksheet.</p> <p>Experiment 1: glass jar, water, shaving foam, blue food colouring.</p> <p>Experiment 2: glass jar, ceramic plate, hot water and ice cubes.</p> <p>English: The Water Cycle Song lyrics, flashcards with key vocabulary.</p> <p>Art: coloured pencils, paint, blank paper.</p> <p>Maths: jars, bottles, smaller non-standard measures (yoghurt cups, eggcups, spoons, etc.), water, capacity labels</p>

Table of summary

Europeana resources used

- Sound recording: [Rainy hillhead street](#)
- Video: [The rain came](#)
- Artwork: [Rain Clouds over a Lake Landscape](#)

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Integration into the curriculum

This learning scenario takes a cross-curricular approach and is linked to the current learning outcomes/syllabi in primary schools as follows:

- **Science:**
 - Our planet and its neighbours.
 - The weather – the students will be able to describe changes in weather.
- **English:**
 - The students will participate in shared reading experiences.
 - With support, the students will demonstrate ability to answer questions on text.
 - The students begin to develop an extensive repertoire of vocabulary in context.
- **Art:**
 - Observing and reflecting.
 - Creating and designing.
 - Using media.
- **Maths:**
 - The students will understand and use the vocabulary related to capacity.
 - The students estimate, measure and compare the capacity of a set of containers using non-standard units.

Aim of the lesson

The students will understand evaporation, condensation and precipitation, as well as ways to save water, through interactive and hands-on learning activities.

They will also understand and learn the vocabulary related to capacity.

Outcome of the lesson

The students will identify and explain the different stages of the water cycle and how they relate to one another. They will learn how they can reduce water consumption and conserve water. They will also learn about capacity and the vocabulary related to capacity.

Trends

STEAM Learning: through an interdisciplinary and applied approach, the students can make connections between the classroom and the world around them.

Discovery Learning: through hands-on experiences, the students construct their own knowledge and understanding of the world.

Peer Learning: the students acquire knowledge and skill through active helping and supporting one another.

Edutainment: the students learn while having fun.

21st-century skills

Critical thinking: the students discover facts for themselves.

Creativity and collaboration: the students learn how to be creative to solve a problem, working constructively together to achieve a common goal.

Communication: the students need to discuss and express their thoughts in a way that others can understand.

Curiosity, wonder and questioning: the hands-on activities in this Learning Scenario give students a reason to wonder, think critically, ask questions, observe, assess information and work constructively with one another.

Activities

Name of activity	Procedure	Time
Lesson 1: Presentation of the topic	The teacher presents the Europeana sound recording Rainy Hillhead Street and asks the students to guess what it is. A brief discussion about rain follows to determine the students' prior knowledge about the subject.	5'
Group discussion	The students watch the Europeana video The rain came . In groups, they discuss what happened in the video as a result of the rain/shortage of rain. Allow the students to watch the video again during the discussion so that they can check and hypothesise about their understanding. At the end, the leaders of each group share the conclusions with the rest of the class. The teacher writes the key phrases on a chart.	15'
Creating a rainy-day scene	The students draw a rainy-day scene with paint and/or coloured pencils.	25' (Total 45')
Lesson 2: Learning about the water cycle	<i>Where does rain come from?</i> Brief discussion to check for students' prior knowledge of the water cycle. Present the interactive presentation to explain the water cycle: Water on earth is constantly moving. It is recycled over and over again. This recycling process is called the Water Cycle. <ol style="list-style-type: none"> 1. Evaporation: the sun heats up water on land, in oceans, seas and streams, and turns it into water vapour. The water vapour rises into the air. 2. Condensation: water vapour in the air cools down and changes back into tiny drops of liquid water, forming clouds. 	45'

3. Precipitation: the clouds get heavy and water falls back to the ground in the form of rain or snow.
4. Water returns to the sea: rainwater runs over the land and collects in lakes or rivers, which take it back to the sea. The cycle starts all over again.

Open-ended questions will follow to check for comprehension.

The students fill in the Water Cycle Worksheet and take turns with the interactive games on the classroom computers to consolidate the learning.

Finish the activity with the Water Cycle Song.

Lesson 3: Present the Europeana artwork [Rain Clouds over a Lake Landscape](#). 45'
Hands-on experiments: Discuss the picture.

In groups the students conduct the Rain Cloud in a Jar Experiment. Provide jars with cool water, shaving foam and blue food colouring. Instruct the students to create a cloud on top of the water with shaving foam. Using a pipette, they squirt food colouring on top of the water. What happens? Let the children observe, hypothesise and discuss. Elicit from the students that as the cloud fills and gets heavier the rain falls down. Explain that this is the same way that rain is created. As the cloud fills and gets heavier the rain falls down.

Making Rain in a Jar Experiment:

(For safety reasons, the teacher will do this experiment while the students observe).

Pour hot water in a jar and cover with a plate. After three minutes put some ice cubes on the plate. Ask the students to predict what they think might happen.

The hot water inside the jar is evaporating into the air inside the jar as water vapour. When we put the ice on top of the plate, it cools down the water vapour. As a result, the water vapour turns into water droplets. Water is too heavy to float in the air and falls back to the bottom of the jar. This is exactly how the water cycle works!

Lesson 4: Teaching the meaning of empty, full, half full, nearly empty and nearly full: show the children different containers holding different amounts of water. Allow some thinking time, then elicit from the children the capacity word for each bottle. 45'
Learning the vocabulary related to capacity

Group work:

Give the children different containers and capacity labels and ask them to fill the containers to match each label.

Estimating, measuring and comparing – ask the children to estimate how many yoghurt pots are needed to fill a larger container. Then they fill up the containers and record their findings. Which container holds most/least?

Collecting rainwater in jars over a week:

Every day the students will put an empty jar in a suitable place in the yard. Each day at the same time, the students will take the jar to class

and replace it with an empty one. Each jar will be labelled with the name of the day and the correct capacity label (empty, nearly empty, half full, nearly full, or full). At the end of the week the students will discuss, compare and order the jars according to the amount of water inside them.

On a particular day that week, place an extra bottle under the rain gutter downspout so that the students can compare the two bottles. Explain how we can collect rainwater and conserve it for household use, thus reducing tap water consumption.

Assessment

The students’ contribution during group discussions will reveal their level of participation and understanding. Moreover, drawing is used in this lesson scenario to encourage students who might have difficulty in expressing themselves verbally to put forward their ideas through drawing and show what they have learned.

Open-ended questions are to be used to engage the students in higher-order thinking, and to help the teacher in assessing their understanding.

Before the experiments, the students are encouraged to predict what they think might happen. Comparing these predictions with the actual results helps the students to assess their own level of learning and understanding.

During the maths session, the students should be able to identify full, nearly full, half full, nearly empty, empty and use these words correctly during the activity.

***** AFTER IMPLEMENTATION *****

Student feedback

N/A

Teacher’s remarks

N/A

About the Europeana DSI-4 project

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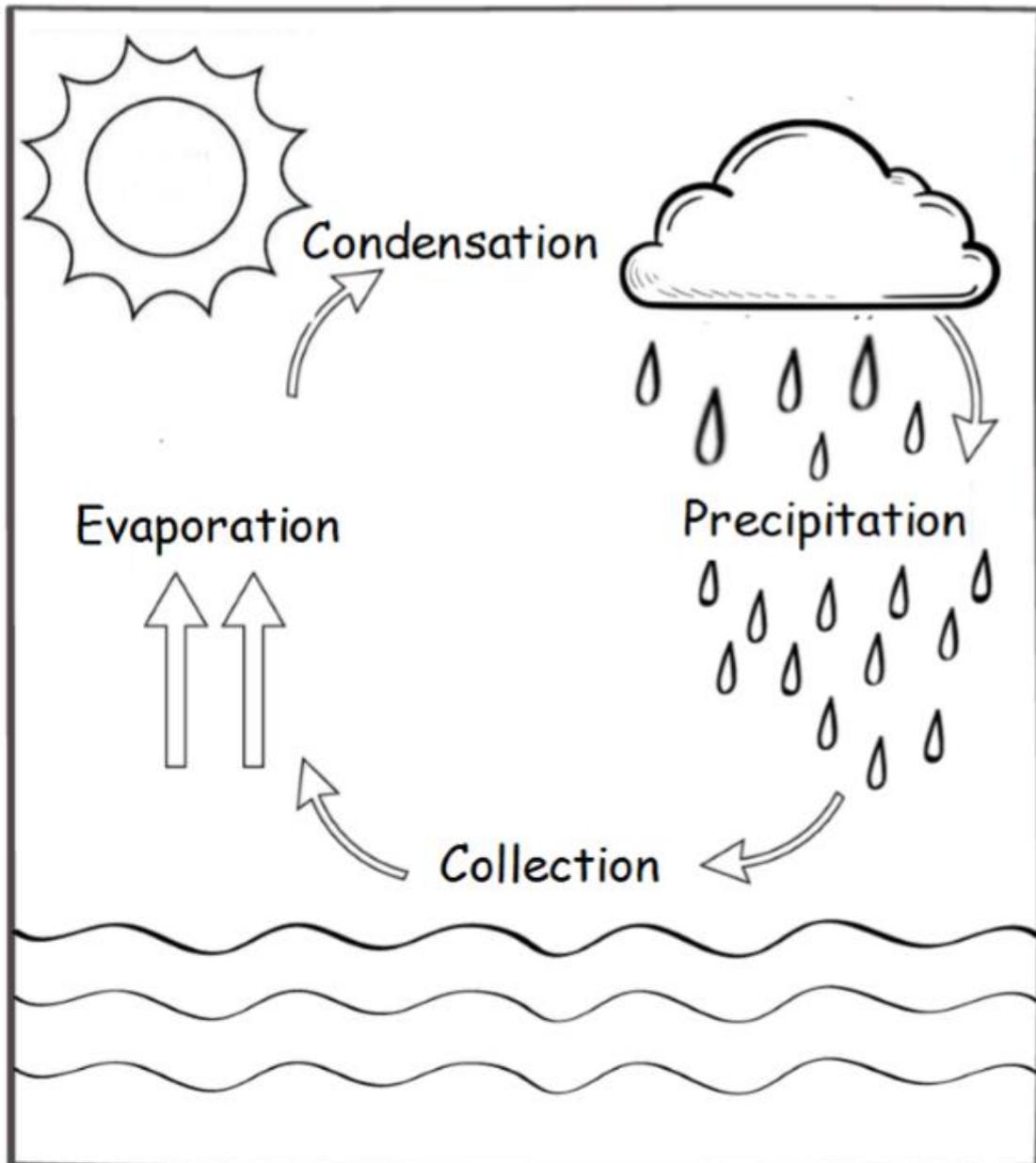
Annex

Name: _____

Date: _____

The Water Cycle

Colour the picture. Talk about the water cycle.



EUROPEANA LEARNING SCENARIO - CONNECTING WITH THE ENVIRONMENT USING OUR SENSES

Title

Connecting with the Environment using our Senses

Author(s)

Ayrton Curmi

Abstract

In this learning scenario, the students will use their five sense to connect with the environment. We will have the opportunity to discuss topics such as deforestation, endangered species and how human beings are affecting the environment around us. This is a creative writing learning scenario where students will be able to work collaboratively towards a common goal. This learning scenario will be delivered outside the school premises to make it easier for the students to feel the connection with the environment, in order to get creative and imaginative in their writing. They will also have the opportunity to self-assess and peer-assess one another's work.

Keywords

Creative Writing, Environment, Experiential Learning, Five Senses, Outdoor Education, Primary.

Table of summary

Table of summary

Subject	English Language (Oracy, Reading and Writing)
Topic	<ul style="list-style-type: none"> • English Oracy: Discussion about deforestation, endangered species and human effects. • English Reading: Students will be asked to read and peer-assess one another's creative writings. • English Writing: Students will work collaboratively to create their writing about the environment.
Age of students	8-15
Preparation time	60 minutes
Teaching time	120 minutes (1 Session of 2 hours)
Online teaching material	<ul style="list-style-type: none"> • Mentimeter • SimpleMind • Author Premium
Offline teaching material	<ul style="list-style-type: none"> • Senses Box (including fruits, flowers, twigs and leaves) • A3 paper and markers • Senses Worksheet • Word Bank and Expressions • Learnpad Workbook Tablet • Laptop (<i>Internet Key optional</i>) • Writing Checklist

Table of summary

	<ul style="list-style-type: none"> • Peer Assessment Sheet • Exit Ticket
Europeana resources used	<ul style="list-style-type: none"> • Print of birds including a hoopoe in the branches of a tree • Chinese lantern (Physalis alkekengi): fruiting stem. Watercolour by B. Bird. • Five weaver birds perching on branches by their nests. Wood engraving. • Blackbird • Black-headed gulls in the nature reserve • Mild winter causes an early spring • Natural history

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Integration into the curriculum

English Oracy

- 5.1.1 Demonstrate enjoyment, increasing interest and attentiveness during listening or viewing activities.
- 5.1.5 Give descriptions of characters, scenes, objects and pictures.
- 5.1.6 Use appropriate and grammatically correct language to communicate meaningfully and with a purpose.
- 5.1.10 With support initiate discussion and contribute to the conversation.

English Reading

- 5.2.7 Read confidently, with fluency, expression and clear diction.

English Writing

- 5.3.4 Demonstrate the ability to plan their writing through brainstorming, classifying and organising information prior to writing.
- 5.3.5 Write in a coherent and cohesive manner, grouping information in paragraph(s) form.
- 5.3.6 Demonstrate ability to proof-read, edit own work and begin to revise own work.
- 5.3.8 Participate in shared teacher/pupil/s writing.
- 5.3.17 Demonstrate enjoyment and motivation to participate in writing activities.

These outcomes were extracted from:

<https://curriculum.gov.mt/en/Curriculum/Year-1-to-6/Pages/default.aspx>

Aim of the lesson

Students will understand the importance of our environment. They should be able to understand how human beings are affecting the environment and its species. They should also be able to learn how we can enjoy the beauty of our environment by using our senses.

Outcome of the lesson

- Students will be able to develop their collaboration, critical thinking and communication skills.
- Students will be able to participate in shared writing activities.
- Students will be able to proof-read their own writing and peer-assess one another's writing.

Trends

- Collaborative Learning: a strong focus on group work.
- Student-centred Learning: students and their needs are at the centre of the learning process.
- Assessment: the focus of assessments shifts from "What you know" to "What you can do."
- Peer Learning: students learn from peers and give one another feedback.
- Edutainment: playful learning. Learning while having fun.
- Outdoor Education: learning outside of the school building in the "real" environment.

21st-century skills

- **Critical thinking:** the students discover facts for themselves.
- **Creativity and collaboration:** the students learn how to be creative to solve a problem, working constructively together to achieve a common goal.
- **Communication:** the students need to discuss and express their thoughts in a way that others can understand.
- **Curiosity, wonder and questioning:** the hands-on activities in this Learning Scenario give students reasons to wonder, think critically, ask questions, observe, assess information and work constructively with one another.

Activities

Name of activity	Procedure	Time
Introduction	Europeana Images Activity Students will be divided into groups and each group will be given a particular Europeana image (Image 1 , Image 2 , Image 3) on their LearnPad Workbook Tablet. They will participate in a group discussion about their image and try to guess the main topic of the lesson. After a few minutes, they should write their topic ideas by using 'Mentimeter' app. <ul style="list-style-type: none"> • The students will be given some time to research more images related to the environment by using the Europeana Portal. They will also explore the Europeana Collection of Natural History. 	20'
	Europeana Videos <ul style="list-style-type: none"> • Students will be shown two Europeana video clips (Video 1, Video 2). After these videos, we will discuss various topics related to the environment such as deforestation, endangered species and human effects on the environment. They will be asked various questions such as: 'What is deforestation?' 'How does it affect species?' 'How can a particular species become endangered?' 'How are human beings affecting the environment?' 	10'
Development	Visit a local garden <ul style="list-style-type: none"> • The students will have the opportunity to visit a local garden to connect better with the environment around us. 	15'

Senses Worksheet

- Students will be divided into groups once again and each group will be given a ‘Senses worksheet’, consisting of ‘I see’, ‘I hear’, ‘I smell’, ‘I taste’ and ‘I touch/feel’. Together they will take part in various activities to fill in each section.

‘I see’

- Students will be given a few minutes to observe the environment around them. They will be asked to notice aspects which sometimes we tend to ignore.

‘I hear’

- Students will be asked to close their eyes for two minutes and try to listen to different noises such as birds, cars, distant voices, amongst others.

‘I touch/feel’

- Students will be presented with a senses box. This box will consist of several items we usually find in nature such as flowers, fruits, leaves and twigs. The box will have a small aperture and each student should try to touch these items and describe what they are feeling.

‘I smell’

- The students will take out the items from the senses box and they smell each item while describing their experience.

‘I taste’

- The students will be given a fruit to eat. Each group will be given a different fruit. After eating their fruit they should write some points on its taste. Students can also point out some benefits of healthy eating.

Each group will be given some time to present their ‘Senses worksheet’ to the other groups.

20’

Planning their writing using [SimpleMind](#) and Europeana Recording

- Each group will be given approx. 20 minutes to plan their creative writing using their senses worksheet. Each group will decide on their title related to the environment. They will be asked to use ‘[SimpleMind](#)’ app to plan their writing. During this activity, I will use the Europeana [Recording of a Blackbird](#) to stimulate their senses and make them feel more connected to the environment around them. They will also be given a word bank and some expressions which they might use.

Creative Writing

25’

- Each group will be asked to start writing their creative writing on an A3 paper. They will work collaboratively towards a common goal. Each group will be given a writing checklist to help them during this activity.

Conclusion

Reading

10’

- After completing their creative writing, each group must select one representative to read their writing to the other groups.

Each group will be given a 'Peer Assessment' sheet to fill in while listening to one another's writing.	15'
Editing and Publishing	
<ul style="list-style-type: none"> After this activity, we will go back to our classroom and students will be asked to edit their writing and rewrite it using Author Premium app to be published on 'ClassCloud'. 	5'
Exit Ticket	
<ul style="list-style-type: none"> Each student will be given an Exit Ticket to write down their feedback on this particular learning scenario. 	

Assessment

Since this learning scenario promotes collaboration, students will be assessed mainly on their collaboration skills.

Students will be assessed on their planning and the actual creative writing.

They will also be assessed on how they present their writing to the other groups while using creativity and imagination.

***** AFTER IMPLEMENTATION *****

Student feedback

At the end of the lesson, the students were given an exit ticket. Each student was asked three questions:

- One thing I learned today.
- One thing I found interesting today.
- One question I still have.

Teacher's remarks

After implementing this learning scenario, I was very pleased with the process and the students' writings. The fact that we went outside the school premises got the students engaged throughout this learning scenario. They were motivated to use their senses to connect with the environment and were inspired to write their creative writings. Students collaborated well with one another throughout the planning, writing and editing/publishing phases.

About the Europeana DSI-4 project

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EUROPEANA LEARNING SCENARIO - STRONGER TOGETHER

Title

Stronger Together

Author(s)

Brendan Buttigieg

Abstract

This cross-curricular learning scenario incorporates Art with PSCD, PE and English. The starting point is some online Quiz flashcards related to teamwork and diversity. Students will be encouraged to write their definition of 'teamwork' on their learning pad. The learners will be shown some images depicting teamwork and diversity, found on the Europeana online platform. Altogether they will conclude that teamwork is practised in sports and many other activities. They will then create an artwork with a tagline "Teamwork & Diversity – Stronger Together".

Keywords

Teamwork, diversity, stronger together, collaboration, creativity.

Table of summary

Table of summary

Subject	PSCD (Personal, Social & Career Development), PE (Physical Education), English, Art
Topic	<p>PSCD – Teamwork & diversity</p> <p>English – Writing down their definition of 'teamwork'</p> <p>PE – Teamwork during sports</p> <p>Art – Design an artwork promoting: Teamwork & diversity.</p>
Age of students	8 - 14 years
Preparation time	2 hours
Teaching time	4 hours
Online teaching material	<p>Europeana website</p> <p>Search Engine</p> <p>Quiz</p> <p>Mentimeter</p>
Offline teaching material	<p>PSCD – flashcards 1</p> <p>flashcards 2</p> <p>English – LearnPad</p> <p>PE – Europeana selected images, projected on Interactive Whiteboard</p> <p>Art – A3 drawing book, paint, colours</p>

Table of summary

Europeana resources used

- [Vormingscursus animatoren 1989: touwtrekken](#)
- [Bezoek van de V.V.C. aan Kilbirnie \(Schotland\) in het kader van de Highland games op de U.Z. sport- en speldag](#)
- [Карта Австралія](#)

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Integration into the curriculum

The learning scenario will take a cross-curricular approach. “Stronger Together” will be linked to the current learning outcomes/syllabi in primary schools (accessible at www.curriculum.gov.mt)

PSCD – Discussing the importance of working together despite the differences amongst us.

English – Writing with a purpose.

PE – Practising teamwork activities throughout the physical education lessons and Sports Day.

Art – Observing the visual elements and principles of Art. Using media, using the visual elements, creating and designing.

Aim of the lesson

PSCD – Students will be able to understand that “no man is an island”, therefore we need one another in nearly everything that we do.

English – Students will be able to define and write down the meaning of ‘teamwork’ / ‘stronger together’.

PE – Students will be made aware that they can be more successful together especially during some sports activities and matches.

Art – Students will be able to observe the elements and principles of art that they will be using to do their artwork. Moreover, students will be able to create/design their artwork related to this theme, using contrasting colours.

Outcome of the lesson

The students will create a tangible end-product promoting teamwork despite being diverse. Therefore, all artworks will be about the theme ‘Stronger Together’.

Trends

Project-Based Learning: students get fact-based tasks, problems to solve and they work individually on their own task. This kind of learning usually transcends traditional subjects.

21st-century skills

Global Awareness, Critical Thinking, Creativity, Communication, Collaboration.

Activities

Name of activity	Procedure	Time
Art	<p><u>Observe the visual elements and principles of Art from the Europeana selected photos.</u></p> <p>1) Explain the visual elements (Line, Shape, Colour, Value, Form, Texture, Space) and principles of Art (Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity).</p> <p>2) <i>In pairs</i> – Observe and list the visual elements and principles of Art that are evident in the images shown. Example: Image 1: Elements – Line, Shape, Colour, Space, Texture; Principles – Contrast, Balance, Movement</p> <p>3) <i>Whole class</i> – Discuss and check these all together.</p>	0.5 h
PSCD	<p><u>Students will be made aware that no one can live on one's own.</u></p> <p>1) Discuss the expression that: No man is an island.</p> <p>2) <i>Whole class</i> – Discuss the fact that we need one another in nearly everything that we do.</p>	0.5 h
English	<p><u>Define the word 'Teamwork' by using the online software – Mentimeter through their tablets.</u></p> <p>1) <i>Individual</i> – Students are to write their definition of 'Teamwork' on Mentimeter by using their tablets.</p> <p>2) <i>Whole class</i> – Everyone's input about the meaning will be projected on the Interactive Whiteboard.</p>	0.5 h
PE	<p><u>Students will be made aware that no one can live on one's own.</u></p> <p>1) <i>Whole class</i> – Discuss the fact that we need one another in nearly everything that we do including many sports activities, matches, etc.</p> <ul style="list-style-type: none"> > <i>Can we live on our own without needing the help and services of others?</i> > <i>Can a teacher do his/her job without having any students to teach?</i> > <i>Can a player win a game if he does not collaborate with the other members of the team?</i> <p>We will then conclude that we are interdependent.</p>	0.5 h
Art	<p><u>Design their artwork related to Teamwork and Diversity – Stronger Together theme, using contrasting colours.</u></p>	2 h

Name of activity	Procedure	Time
<p>1) <i>Whole class</i> – Discuss what would make an attractive artwork and why should it be attractive and eye-catching.</p> <ul style="list-style-type: none"> > <i>What makes an artwork attractive and eye-catching?</i> > <i>Do you think that bright colours will help?</i> > <i>What about using image and text to help in delivering your message?</i> <p>2) <i>Whole class</i> – Discuss the basic elements of Art, namely line, shape, colour, space, and the principles of Art, namely pattern, contrast, balance and harmony.</p> <ul style="list-style-type: none"> > <i>Do you think that the use of patterns can help in making a better artwork?</i> > <i>What are the contrasting complementary colours?</i> > <i>How can we create harmony and a well-balanced composition?</i> <p>3) <i>Individually</i> – Students design their own artworks related to this theme. They must include contrasting colours.</p> <p>4) <i>In groups/pairs</i> – Students describe their artworks to one another.</p> <p>5) <i>Stronger Together</i> artworks can be scanned and uploaded on the school website or the school’s Facebook page and they will also be displayed in an exhibition that our College will organise every year.</p>		

Assessment

Art during the Introduction – Continuous formative assessment related to the understanding of the basic elements and principles of Art.

PSCD – Ongoing assessment related to teamwork & diversity.

English – The definition of Stronger Together.

Art at the end of the lesson – Summative assessment as the best artworks will be selected and exhibited during our College Fest.

***** AFTER IMPLEMENTATION *****

Student feedback

At the end of the lesson, the students were given a sticky note. The students were asked to write one thing they learned during this lesson, one thing that they found interesting and any question they still might have, other than asking if their artwork will be selected for the final exhibition or not.

Teacher’s remarks

Most of the students were very engaged throughout the activity where they had to execute their artwork. They collaborated well and were very keen to do their very best to end up with a satisfactory work. The fact that they used their LearnPad to write their definition of ‘teamwork’ and Mentimeter

motivated them a lot. After implementing this learning scenario, I was very pleased since I managed to adopt a cross-curricular approach linking five subjects together.

About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

EUROPEANA LEARNING SCENARIO - CODING A SUSTAINABLE FUTURE

Title

Coding a Sustainable Future

Author

James Callus

Abstract

Environmental awareness to reduce the effect of climate change is fundamental to safeguard the well-being of future generations. This learning scenario endeavours to help students understand the importance of safeguarding the natural environment. Students will nurture 21st-century competences and will take an active role in their own learning by thinking about innovative and creative solutions to solve real-life problems to ensure a sustainable future.

Keywords

Cross-curricular, Robotics, Coding, Digital Literacy, 21st-century competences.

Table of summary

Table of summary

Subject	English (creating a story), Digital Literacy
Topic	Safeguarding the environment
Age of students	7-11 years old
Preparation time	1 hour
Teaching time	3 hours (3 lessons of 60 mins)
Online teaching material	Answergarden , Pic Collage , Padlet
Offline teaching material	Lego We Do 2.0 kits, Scratch Jr app , school tablets
Europeana resources used	<ul style="list-style-type: none"> • Onbekend • Landscape of Ratin

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Integration into the curriculum

The following learning outcomes taken from the Maltese Learning Outcomes Framework are all linked to this Europeana Learning Scenario. They were extracted from:

http://www.schoolslearningoutcomes.edu.mt/files/documents/02_English.144501723005.pdf

<http://www.schoolslearningoutcomes.edu.mt/en/pages/digital-literac>

- I can express my opinions in writing on a range of topics.
- I can make up a story and write it down in a way that makes it interesting.
- I can use technologies and media to work in teams and collaborate in learning.
- I can collaborate with others and co-construct and co-create resources, knowledge and learning.

Aim of the lesson

By the end of the learning scenario students will have acquired knowledge to think about various measures that can be taken to safeguard our natural environment. They will also be acquainted with the effects of climate change and how can we make our world a better place for future generations. They will also engage in self-reflective processes and organise their thoughts to create a discussion while presenting their work.

Outcome of the lesson

By the end of this learning scenario students will have engaged in collaborative work to solve real-life problems by building a robot which will help future generations to overcome the outlined problems. They will also create a digital story focusing on the importance of promoting a sustainable environment for future generations.

Trends

- Project-Based Learning: students get fact-based tasks, problems to solve and they work in groups. This kind of learning usually transcends traditional subjects.
- Collaborative Learning: a strong focus on group work.
- Student-Centred Learning: students and their needs are at the centre of the learning process.
- Peer Learning: students learn from peers and give one another feedback.

21st-century skills

Critical Thinking – students will become active learners by exploring different means to safeguard our natural environment for future generations.

Collaboration – students will collaborate to identify a real-life problem.

Creativity – students will come up with innovative ideas to make best use of digital technologies to overcome environmental issues.

Communication – students will present their ideas, thoughts and arguments.

Activities
Lesson 1:

Name of activity	Procedure	Time
Introduction	<ul style="list-style-type: none"> Students are familiarised with the Europeana resources, Picture 1, Picture 2, Picture 3, Picture 4, Picture 5, followed by a brief discussion. To post and share their feedback they will use the school tablets to access Answergarden. 	10'
Creating a digital story	<ul style="list-style-type: none"> Feedback submitted by students is discussed in class, focusing on the importance of looking after our natural environment to reduce the effect of climate change. A video clip about climate change will be discussed with students where they will be given ample opportunities to share their reactions with their peers. Students will plan and create a digital story by using the app Scratch Jr, focusing on the effects of climate change on our environment. They will have to animate their story by using the coding blocks available within the app. 	40'
Conclusion	<ul style="list-style-type: none"> Students are asked to think about any slogan/message they would like to share with their peers. They will use the app Pic Collage to create it. Their work will be shared with the other students within the school. 	10'

Lesson 2:

Name of activity	Procedure	Time
Introduction	<ul style="list-style-type: none"> The main points of the previous lesson are discussed in class. 	5'
Identify a real-life problem	<ul style="list-style-type: none"> Students are divided into groups and will discuss the following issues: <ul style="list-style-type: none"> Which are the environmental issues that are affecting our planet, hence contributing to climate change? What needs to be done to overcome these issues? Who are the key persons who can help us solve these problems? 	35'
Conclusion	<ul style="list-style-type: none"> Students present their ideas to their peers. They can use Padlet to document their ideas or any other medium they think useful. 	20'

Lesson 3:

Name of activity	Procedure	Time
Introduction	<ul style="list-style-type: none"> The main points of the previous lesson are discussed in class. 	5'
Create a robot	<ul style="list-style-type: none"> Students are divided into groups. To overcome the problems outlined in the previous lesson, students will create and program a simple robot using the Lego We Do 2.0 robotic kits available in school. Students will document their work and think about how their robot will promote a sustainable environment for the future generations (Picture 6). 	40'
Conclusion	<ul style="list-style-type: none"> Students present their ideas in class and to the whole school. 	15'

Assessment

At home students will create a digital story focusing on their robot’s quest to save the environment. They can use the app [Scratch Jr](#) to compile their story.

***** AFTER IMPLEMENTATION *****

Student feedback

- Students can adopt the “two stars and a wish” model to outline what they liked or would have loved to see during these lessons.

Teacher’s remarks

This project can be presented to the subject experts during the [Malta Robo League](#) event which is held annually. Teachers can also embark on this project in the coming years and they could also organise coding clubs to allow ample time for students to further their knowledge in the subject.

About the Europeana DSI-4 project

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Annex

Learning outcomes –

http://www.schoolslearningoutcomes.edu.mt/files/documents/02_English.144501723005.pdf

Lego Education – <https://education.lego.com/en-us/support/wedo-2>

Answergarden tutorial – <https://safeyoutube.net/w/Wh51>

Introduction to Scratch Jr – <https://safeYouTube.net/w/ETI1>

Padlet tutorial – <https://safeYouTube.net/w/vVI1>

Pic Collage tutorial – <https://safeYouTube.net/w/qWI1>

EUROPEANA LEARNING SCENARIO - IT'S A COLOURFUL WORLD

Title

It's a Colourful World

Author(s)

Mark Busuttill

Abstract

This learning scenario will focus on colours and how they are used in language to express oneself. Through this learning scenario, learners will be guided through idioms related to colour, emotions linked with colour, and finally similes.

Keywords

Colours, emotions, expression, idioms, similes

Table of summary

Table of summary

Subject	This lesson aims to enhance: <ul style="list-style-type: none"> • English proficiency through the use of idioms and similes; • Socio-emotional learning through the use of colours for self-expression; • Art through the concept of colour mixing; • Science as interpreting cool colours and warm colours in nature.
Topic	Colours and Emotions
Age of students	10-11 (but maybe modified to fit any age group from age 9)
Preparation time	10 minutes (depending on how proficient the teacher is in setting up the class)
Teaching time	50 minutes
Online teaching material	<ul style="list-style-type: none"> • Padlet • colour psychology
Offline teaching material	<ul style="list-style-type: none"> • The colour wheel (can also be displayed on the board) or image of rainbow • Images of the characters of Inside out
Europeana resources used	<ul style="list-style-type: none"> • Rose (Rosa sp.) • Cod. Min. 53, vol. 3, fol. 144r: Florilegium of Prince Eugene of Savoy: Piper indicum – pepper • Brandweerauto Fire Engine met ladder • ROYAL VIKING SKY (Avbildad - namn) • farm animal Young pygmy goat • Solanum mauritianum Scop.

Table of summary

- [The northern right whale. : can this species survive?](#)
-

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Integration into the curriculum

Based on the Maltese [National Syllabus](#), students would be fulfilling the following:

- Give vivid descriptions of characters, scenes, objects and pictures using grammatically correct language.
- Understand and practise the conventions of social discourse.
- Make use of interesting, subject-specific and evocative words, expressions and figures of speech to achieve specific effects.

Aim of the lesson

The lesson aims to introduce the concept of colour and how it is used in language.

By the end of the lesson, learners will be able to:

Bloom's Taxonomy Parameters	Student Objective	Type of Intelligence engaged
Remember	When and where to use similes and metaphors.	Verbal-linguistic
Understand	Make use of colour to express feelings.	<ul style="list-style-type: none"> • Visual-spatial • Intrapersonal
Apply	Utilise pre-existing similes and metaphors of colour during conversation, writing and self-expression.	<ul style="list-style-type: none"> • Intrapersonal • Bodily kinaesthetic • Spatial • Verbal-linguistic
Analyse	Compare different similes with the psychological connotations that colours bring.	<ul style="list-style-type: none"> • Interpersonal • Visual
Evaluate	Appraise how colour is interpreted in nature and the use of colour in everyday life.	<ul style="list-style-type: none"> • Intrapersonal • Interpersonal • Visual • Nature smart
Create	Create new similes related to colour to express their emotions.	<ul style="list-style-type: none"> • Intrapersonal • Interpersonal • Verbal-linguistic

Outcome of the lesson

By the end of this lesson, students should be able to;

- Use similes to express themselves through verbal communication and text;
- Associate colour with purposes such as, but not limited to, natural and interpersonal signalling;
- Create new similes based on colour.

Trends

Trends that are incorporated in this lesson are:

- Lifelong learning
- Student-centred learning

21st-century skills

Through the 8C's of 21st-century learning, this lesson will focus on:

- Creativity
- Critical thinking
- Communication

Activities

Name of activity	Procedure	Time
Introduction	Introduce the lesson by asking the students what their favourite colour is and why. Ask whether they would like to live in a world full of colour or black and white and ask why.	5'
Colour introduction	<p><i>*The lesson example used in this scenario will focus on the three primary colours red, green and blue but the lesson can incorporate as many colours as the teacher desires.*</i></p> <p>Lead the students to situations where people use colour as a comparative value:</p> <p>Pick a colour of choice and display several items with that colour.</p> <p><u>For red:</u></p> <ul style="list-style-type: none"> - Europeana Red rose - Europeana Red pepper - Europeana Red Fire Engine <p>Ask students which feeling each item reminds them of. Once done, ask them which colour all three images have the same. Associate red with the feelings elicited by the students.</p> <p><u>For green:</u></p> <ul style="list-style-type: none"> - Europeana Green Fields - Emerald - Leaf 	15'

Name of activity	Procedure	Time
	<p><u>For blue:</u></p> <ul style="list-style-type: none"> - Europeana Blue Skies and Sea - Blue whale - Sapphire <p>When discussing each picture write as: _____ as: _____ to introduce similes. Once done, ask students to use their LearnPad to find other pictures related to the colours red, green and blue. They may also refer to items within the class. Together start to create similes for the colours. For example:</p> <ul style="list-style-type: none"> - My friend's eye colour is as _____ as _____ - My bag's colour is as _____ as _____ <p>The teacher may choose to venture to other colours should the level justify it.</p> <p>A teacher can proceed a whole lesson giving/eliciting examples using different colours. For this lesson, the teacher may move on to another scenario on how colour is used to express oneself.</p>	
<p>Colour psychology</p>	<p>Lead students to the notion that colour may also be used to express emotions.</p> <p>Present to the students three scenarios that elicit a feeling/emotion. For example:</p> <ul style="list-style-type: none"> • Receiving a gift (choose a red gift wrap if you want to revise as red as _____) • Breaking a vase (choose a blue vase to revise as blue as _____) • Eating/Smelling something bad (choose a picture with a child green in the face to revise as green as _____) 	<p>10'</p>
<p>Colour metaphors</p>	<p>Ask students what and how the image makes them feel. Write emotions on the board (to be used for later reference).</p> <p>Hand the students (or display) the colour wheel. From the listed emotions of the introduction allow the students to associate a colour with a feeling/emotion.</p> <p>Ask why they chose to link the two. Progress to asking for more feelings and emotions related to colours. Use a colour psychology scale to guide you such as colour psychology.</p> <p>Refer to the characters of Inside Out Anger, Disgust, Sadness.</p>	<p>15'</p>

Name of activity	Procedure	Time
	<p>Write on the board: Red is the colour of *emotion*, green is the colour of *emotion*, blue is the colour of *emotion*</p> <p>Proceed to distribute colour palette and allow the students to write similes and metaphors pertaining to that colour. On the board, the teacher may include pictures for guidance. For example:</p> <p>Red is as bright as a burning flame/ Green is as peaceful as a quiet room/ Blue is as relaxing as a feathery touch.</p>	
Conclusion	<p>Conclude the session by using Padlet. Students are encouraged to pick pictures that they think relate to the colours red, green and blue. Example.</p>	

Assessment

Assessment during class (Assessment of learning for mainstream curriculum): Vocabulary used during simile and metaphor construction

Students are assigned the following class review:

In this lesson I have learned :

My favourite activity was:

Today I have improved:

I can use what I learned in my life by:

After the lesson, I feel:

Confident Happy Bored Sad

***** AFTER IMPLEMENTATION *****

Student feedback

Following the class review, most of the students felt comfortable in using similes and many remarked that they liked the idea of not being confined to use prescriptive examples. Those who are not strong in the language and/or find it hard to express themselves felt that though such wordplay is good, they may not use it as frequently as they would like.

As for metaphors, students still expressed the need to explore them more, especially to relate emotion with a colour. Some said that the colour may mean other things to them and not necessarily conform to the colour psychology wheel. Overall, they found the concept of colour psychology quite interesting and some linked it to fashion, marketing and consumer desirables.

Teacher's remarks

As a teacher, I felt that the lesson ran smoothly mostly because colour is such an easy topic to delve into. Using colours for similes and metaphors is just one aspect which should encourage creative writing.

What I wished to expand upon is the significance of colour in modern literature rather than focus on similes and metaphors as I felt that this would give similes and metaphors more context. Perhaps, if I focused more on the usability of colour in modern-day items such as product marketing, I would have engaged the class even more.

What I would also improve upon is the use of online resources and use several websites and discuss their colour schemes. I would then link the learner's thoughts and opinions and get them to form either similes or metaphors to make their expression more robust.

About the Europeana DSI-4 project

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Annex

- [Colour psychology](#)
- [Padlet](#)
- [Inside out](#)

EUROPEANA LEARNING SCENARIO - FORCES DANCE

Title

Forces Dance

Author(s)

Stephanie Maggi-Pulis

Abstract

This learning scenario involves 21st-century skills like collaboration, creativity and cooperation in the learning of the resultant force in Physics. Think-Pair-Share and the class dance at the end of the learning scenario enable students to showcase what they learned while also being exposed to artwork of renowned European artists from slide to slide.

Keywords

group work, dance, balanced system, unbalanced system, resultant force.

Table of summary

Table of summary

Subject	Physics or Integrated Science
Topic	The Resultant Force in a System of Forces
Age of students	12 - 16
Preparation time	2 - 6 hours
Teaching time	45 -50 minutes
Online teaching material	Kahoot quiz
Offline teaching material	Rope, whistle, Resultant Force worksheet
Europeana resources used	<p>1. The following links were used for the worksheet:</p> <ul style="list-style-type: none"> • Bois de Vincennes : canotage autour des Iles. • Third Gordon Bennett Balloon Race • To gutter med kjelke og ski på Fjelstad på Ring i Ringsaker • World War One: Chatham, England: loading stretchers onto a Red Cross train from an ambulance. Photograph, 1914/1918. <p>2. The following links were used for the class dance:</p> <ul style="list-style-type: none"> • St Peter and St Paul • Three cats performing a song and dance act. Gouache by Louis Wain, 1925/1939. • Un cuadro de mi padre

Table of summary

- [St Jerome](#)
- [Madonna van Loretto](#)
- [Battle of Grunwald](#)
- [The Cornshocks](#)
- [The Kitchen Maid](#)
- [Husband and Wife](#)
- [Composition with Figures and a Horse](#)
- [Decorative Landscape I](#)
- [Decorative Landscape II](#)
- [Ett päron](#)
- [Landscapes from Arles](#)
- [The banks of a river \(Les Berges\)](#)
- [Ophæng med farvebilleder af Grevinde Danner](#)
- [Portrait of the Artist's Wife](#)
- [Landscape](#)

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Integration into the curriculum

The topic of Forces is part of the Integrated Science and Physics curricula. It enables students to identify that all that we do in everyday life relates to a system of forces that are either balanced or unbalanced and make the system work.

Aim of the lesson

During the lesson, students will:

1. Identify whether a system of forces is balanced or unbalanced.
2. Label the forces acting in a given system.
3. Calculate the resultant force acting in a given system of forces.

Outcome of the lesson

Students will calculate the resultant force acting in a given system of forces after determining that the system is unbalanced. Then they will be able to show its direction as a vector quantity. Self- and peer-assessment are involved at the end of the lesson through the related class dance.

Trends

Lifelong Learning, Collaborative Learning, Student-Centred Learning, Flipped Classroom, Self- and Peer-Learning, STEM Learning, Edutainment.

21st-century skills

Collaboration, Cooperation, Creativity, Active learners

Activities

Name of activity	Procedure	Time
Introduction (Physics)	A video clip is shown to depict a Tug-of-war at different snapshots in the video, for instance 4:52s, 8:29s to 8:36s.	5-10'
OR		
Introduction (Integrated Science)	<p>Alternatively, for younger students:</p> <p>Students are presented with a tug-of-war game situation in which some students (say, three on each side) take part. The rope is prepared with a red tape section in the middle. Participants are placed so that the red tape coincides with a mark on the whiteboard. This is the starting position.</p> <p>The participants in the tug-of-war are told to be able to 'freeze' (as much as possible) on hearing the teacher's whistle. The game starts. (Situations that are considered at this stage address balanced and unbalanced systems of forces to which the students can easily relate.)</p> <p>On blowing the whistle and students 'freezing', teacher may ask questions like: 'Is there a winning team in this situation?' (If yes, system is unbalanced. If no, system is balanced) 'Are the forces balanced in this situation?', etc.</p>	10'
Step 1: Think-Pair-Share	Students are now given the 'Labelling Forces Worksheet' (Annex Document 1) and they are asked to label the forces acting in the system and identify whether it shows a balanced or an unbalanced system.	10'
Step 2: Self-assessment	Answers are revealed on the board. Class discussion as required.	2'
Step 3: Explaining the Resultant Force Calculation	The teacher refers to the resultant force definition and its uses in everyday life. Details on the resultant force having both size and direction are noted.	8'
Step 4: Classwork	An exercise outlining how the resultant force is found in an everyday system with either horizontal or vertical forces. This exercise can include the sheet as in Annex document 2.	10'
Step 5: Closure – Forces Dance	The teacher prepares a presentation in which each slide shows different arrows implying different sized forces. Students are told to march on the spot if the system is balanced. If not, they are expected to move their	10'

Name of activity	Procedure	Time
hands up or down, left or right or diagonally to show where the resultant force acts. The presentation can be shown about two times for students to be able to make progress.		

Assessment in Physics/Integrated Science lesson

1. Self-assessment at the end of the lesson through the dance running alongside the PowerPoint presentation is very effective.
2. After the lesson, students are asked to take the [online quiz](#) using Kahoot to be able to consolidate the learning related to the topic of forces.
3. Students can redo the dance as the presentation is made available through a Flipped Classroom platform like [edmodo.com](#)
4. [Compiled presentation](#)

***** AFTER IMPLEMENTATION *****

Student feedback

Students’ oral feedback during the classwork task sheet in lesson showed understanding on how to find the resultant force. This was consolidated in the class dance and students remarked that the lesson was fun.

Teacher’s remarks

This was a highly successful lesson in class. The use of the task sheet showed that students were interested to learn from the situations shown and that each picture shows a snapshot during the motion involved where applicable.

It was also realised that students understood that in everyday situations forces are not only horizontal or vertical in a system but may act diagonally. In this case, very often the component of weight was generally contributing. Students were told about this without going in too much detail (as it is not part of the syllabus). It was then called a ‘push’.

During the class dance, it was interesting to note students’ progress from slide to slide. The presentation was quite fast and so students were challenged out of their comfort zone by the end of the slideshow. In fact, collegiality and teamwork played an important role as one or more student(s) took over in the more demanding slides and shouted out the highest value of the force so that all eyes (and hands) went in that direction. Truly self- and peer-assessment at their best.



About the Europeana DSI-4 project

[Europeana](#) is Europe's digital platform for cultural heritage, providing free online access to over 53 million digitised items drawn from Europe's museums, archives, libraries and galleries. The Europeana DSI-4 project continues the work of the previous three Europeana DSIs. It is the fourth iteration with a proven record of accomplishment in creating access, interoperability, visibility and use of European cultural heritage in the five target markets outlined: European Citizens, Education, Research, Creative Industries and Cultural Heritage Institutions.

[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools, teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex 1

Document 1: Balanced and Unbalanced Forces/ Labelling Forces Exercise.

Labelling Forces

For each of the following systems determine if the system is balanced or unbalanced. Then label the forces acting in each one.

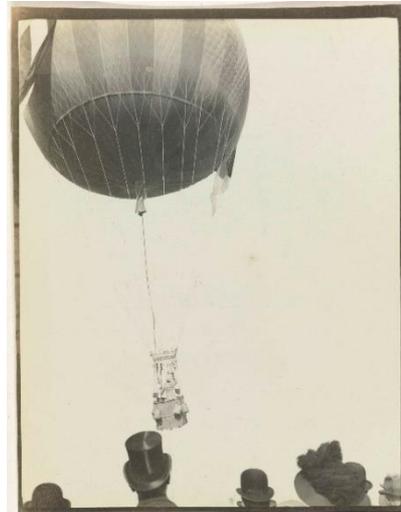
1. Canoeing on the Lake (Balanced/ Unbalanced)

The Bois de Vincennes, located on the eastern edge of Paris, is the largest public park in the city. Rowing around the city lakes is very pleasant. Photo taken around 1895.



2. Hot air balloon (Balanced/ Unbalanced)

Man's dream was always to fly. This photo shows an ascending balloon that participated in the Third Gordon Bennett Race on 10th October 1908. There is a man in the basket. In the foreground the heads of spectators.



3. Skiers (Balanced/ Unbalanced)

This is an old photo of two boys on a toboggan. They are skiing at Fjelstad on Ring in Ringsaker, Norway. (1880 – 1915)



4. Loading in a Train (Balanced/ Unbalanced)

This photo was taken during World War One in Chatham, England. A stretcher is being loaded onto a Red Cross train from an ambulance. (1914 -1918)



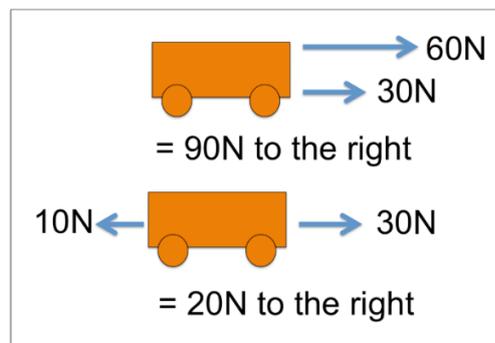
Annex 2

Finding the Resultant Force Exercise.

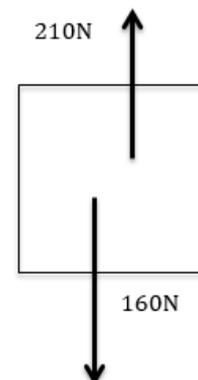
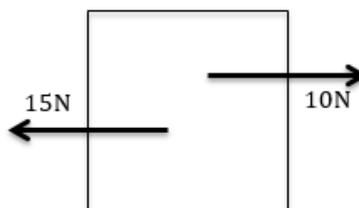
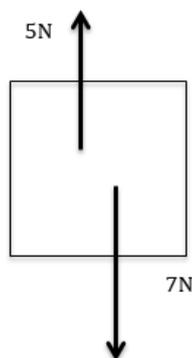
1. Adding Forces

- a) Definition: the **resultant force** is the **corresponding single force** in a system where more than one force acts.
- b) Why is the resultant force important? It is especially important in building engineering structures such as bridges, towers, ships, etc.

2. Finding the horizontal or vertical resultant force in a system:



3. Find the resultant force F for the following systems:



EUROPEANA LEARNING SCENARIO - SEE, UNDERSTAND, CHALLENGE – BE A CHANGE AGENT!

Title

See, Understand, Challenge – Be a Change Agent!

Author(s)

Agnieszka Pielorz

Abstract

Very simple but important! For me that is the best description of my scenario. It is very important to have the possibility of expressing your own thoughts, opinions and attitudes. Unfortunately, sometimes we do not grab a real chance that we have. I would like secondary students everywhere to reflect on their participation in local life and to prepare them for taking responsibility for the future.

Keywords

Democracy, participation, active, freedom, change

Table of summary

Table of summary

Subject	The scenario can be used for Civics, English, History, native languages, substitutions and tutor's lessons.
Topic	See, Understand, Challenge – Be a Change Agent! Democratic participation in practice!
Age of students	15 – 19
Preparation time	45 minutes
Teaching time	2 x 45 minutes
Online teaching material	<ul style="list-style-type: none"> • Quizlet – Vocabulary • Wordwall – Vocabulary • Answergarden • Padlet • Canva • Be a Change Agent – final survey • Participedia
Offline teaching material	QR codes – QR Codes Paper
Europeana resources used	<ul style="list-style-type: none"> • Rinkimai Klaipėdoje. Balsavimo kabinose pildomi biuleteniai • manuscript from "The Register of persons entitled to vote in the election of Members of Parliament for the City of London, etc. [With MS. additions.]"

Table of summary

- [Following the paths of our fathers in the ranks of the polish army for motherland and freedom = śladami ojców naszych w szeregach armii polskiej za ojczyznę i wolność](#)

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Integration into the curriculum

The topic of this learning scenario fits into the Polish national curriculum as far as the subject of Civics is concerned. It is exactly the topic which should be covered. However, democracy and participation, as they are crucial for our students' active existence in the future, could be dealt with in many subjects like native languages, tutor's lessons and they perfectly fit into the school curriculum in general.

Aim of the lesson

Students are aware of the importance of active participation in political life.
Students get to know about / realise their possibilities of participation even if they are not adults.

Outcome of the lesson

Students are encouraged to be active in the way they can and they understand that 'to change something' means 'to feel the need to change your own attitude and to be responsible for all your actions.'

Trends

- Collaborative learning
- Project-Based learning

21st-century skills

- Critical thinking
- Collaboration
- Civic Literacy
- ICT
- Leadership and Responsibility

Activities

Name of activity	Procedure	Time
Vocabulary practice	Depending on students' level of English, the teacher introduces, or revises vocabulary connected with politics: <u>Quizlet – Vocabulary</u>	10'

Name of activity	Procedure	Time
Wordwall – Vocabulary		
SEE	Students work in three groups. Each group uses one QR code to go to a Europeana resource and they try to say what can be associated with the pictures they see. The teacher moderates a short discussion on the topic of freedom and its importance in our daily life.	10'
UNDERSTAND	Using Answergarden students think of freedom and try to write the first word which comes to their minds. The teacher reads all the words and sums up the first two parts of the lesson. The teacher moderates a discussion with students about freedom, democracy, indirect and direct democracy – if necessary, the teacher introduces the above terms.	15'
CHALLENGE	Working in groups again, students try to think about different kinds of actions they can participate in. They put websites / posters of actions on the Padlet and they write why a given action is important.	15'
CHALLENGE	The teacher introduces the idea of the participatory budget. This kind of budget is implemented in many cities around Europe. Citizens can decide about a given sum of money and on what it should be spent. Using an example from your own city or a nearby one the teacher shows some examples of things which were funded thanks to participatory budgets and shows how many people voted for it. The teacher can find some examples of participation on: Participedia .	15'
BE A CHANGE AGENT!	Students, working in groups, try to think of what they would like to do at school if there was a participatory budget. Searching through the Europeana portal they try to find a photo, a picture or something else that represents the idea of participation and try to think of a slogan which would promote this idea – they use Canva to prepare a poster and present it to the rest of the class – there could be the presentation of all posters on one Padlet.	15'
Summing up	Students evaluate the lesson and try to explain how it influenced their attitude.	10'

Assessment

As the aim is to change the students' attitude there is no assessment from the teacher. Students can show their opinions in the posters, so there is peer-to-peer evaluation.

***** AFTER IMPLEMENTATION *****

Student feedback

I used a Google form for evaluation – [Be a Change Agent! – Google Form Survey](#)
It is a survey which aims at showing the influence the lesson had on students.

Teacher's remarks

The idea of this scenario is constantly developing. As I used it with the first-grade students (14 – 15 years old) to some extent it was difficult for them, however it was a good way for me to get to know

their opinions about their own participation in school activities and some others. I had two lessons and this was the perfect time needed to implement this learning scenario.

About the Europeana DSI-4 project

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EUROPEANA LEARNING SCENARIO - MATHEMATICAL DISCOVERIES IN ROMANESQUE ARCHITECTURE

Title

Mathematical discoveries in Romanesque Architecture

Author(s)

Cristina Lima

Abstract

Mathematics is everywhere in science, technology and art. It is a science of ideas and ideals.

This learning scenario will explore the mathematics present in Romanesque Architecture, with emphasis on the Route of the Romanesque, an historical route in northern Portugal. Students will be invited to learn more about the irrational number Pi (with a story and a video) and get to know Romanesque Architecture, focusing on its rosettes. These will lead to a better understanding of the symmetry of rotation and the formula for calculating the lateral surface of the cone of revolution. The use of the number Pi for the calculation of areas and perimeters of circles will be explored in general terms. Technology and gamification are present, to arouse interest, increase participation, develop creativity and autonomy, promote dialogue and solve problem situations.

Keywords

Pi, Romanesque, Tale, Composition, Gamification

Table of summary

Table of summary

Subject	Mathematics, History, Art and ICT
Topic	Number Pi and the area of the lateral surface of the cone for stamping a Romanesque rosette
Age of students	13-15
Preparation time	60 min
Teaching time	130 mins
Online teaching material	<p>CultureMoves: https://portal.culturemoves.eu/noniusadventures/romanesque-math-discoveries</p> <p>where you can find:</p> <ul style="list-style-type: none"> • Europeana Collections: https://www.europeana.eu/portal/en • Rota do Românico: https://www.rotadoromanico.com/en/ • Flipsnack: an irrational love story by noniusadventures • TED Ed Movie: https://youtu.be/9a5vHXsUvUw • Pi Day: http://mypiday.com/index.html

Table of summary

	<ul style="list-style-type: none"> • Attractor (at imaginary.org): https://imaginary.org/fr/node/1073 • Kahoot: https://play.kahoot.it/v2/?quizId=e115842f-a3d9-4471-9d7c-795d702e4616 • Inspirograph: https://nathanfriend.io/inspirograph/
Offline teaching material	Paper; pencil; compass; ruler; schoolbook; mobile phone or tablet; interactive whiteboard; maths tale printed (https://archive.org/details/pia3print)
Europeana resources used	<ul style="list-style-type: none"> • Church from BL Add 39636, ff. 5-8, 11-12, 30-32, f. 12 – Historiated initial ‘T’ of a Romanesque church with a rose window by a lake, measuring 100 x 115. • Kompozíció – Picture of a house and church composed of Romanesque elements and a tree in front – linocut. • San Zeno, Verona – View of the church of San Zeno in Verona showing the doorway, rose window and parts of adjacent buildings. • Spiel – Zeichenspiel: Spirograph.Familie : Frau & Mann & Mädchen & Junge & Spirograph

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Integration into the curriculum

The topic fits into the national curriculum of mathematics (9th grade), which requires the study of irrational numbers, like Pi, and the calculation of the lateral surface area of a cone.

As stated in the document of the Portuguese Ministry of Education *Essential learning – Articulation with the profile of students*, the purposes of mathematics teaching are: “To promote the acquisition and development of knowledge and experience in mathematics and the capacity to apply it in mathematical and non-mathematical contexts. Develop positive attitudes towards mathematics and the ability to know how to value the cultural and social role of this science.”

Aim of the lesson

The aim of this lesson is to promote mathematics from a cultural and historical point of view, making the irrational number Pi better known and leading students to discover the formula of the lateral surface of the cone through a game. A relationship is established between various mathematical and non-mathematical subjects, creating a comprehensive perspective of the discipline.

Outcome of the lesson

Students will read, write, discuss ideas and results, play a game and investigate solutions with mobile technology and geometric design instruments. They will produce a written work and an artistic work with an online spirograph. Students will discuss different point of views during their presentations.

Trends

Collaborative learning: a strong focus on group work;

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

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

Anchor Learning: a technology-centred learning approach; activities are designed or tied around an “anchor”, such as an adventure or story, with a problem at the end that needs to be resolved.

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

21st-century skills

Collaboration: by working in teams to write a maths composition.

Creativity: by creating a rosette using technology.

Communication: by discussing and presenting the work developed to their peers.

Critical Thinking: by analysing different ways to solve problems and proposing new ideas.

Digital Literacy: by using tools like Kahoot or Inspirograph and platforms such as Europeana, Rota do Românico, Atractor, TED Ed.

Activities

Name of activity	Procedure	Time
1. Presentation	Using the scrapbook Romanesque Maths Discoveries , present Romanesque Architecture (from Europeana Collections). Explain how to search for information on the Europeana portal.	10'
2. The Route of the Romanesque	Show the video mapping The Route of the Romanesque , to promote curiosity for that Portuguese route.	5'
3. A hidden number and a fun story	Individually (using the Flipsnack story) or in small groups (using the A3 story), students will read the mathematical tale presented, which will serve as a motto for the approach to Pi as an irrational number, the ratio between the perimeter and the diameter of a circle, and its relation to the International Day of Mathematics.	15'
4. The infinite life of... Pi	The TED Ed movie “The infinite life of... Pi” is presented for a better understanding of Pi and its importance in the world. The students are invited to use their mobile phones and search for their date of birth in the infinite decimal places of Pi.	10'
5. Find Pi in Romanesque art	Now, in team work, students will look for the Monastery of the Saviour of Paço de Sousa and discover a beautiful rose window (rosette). The teacher should first explain what a mathematical rosette is and remember the kind of symmetry involved.	10'
6. MathLapse Rosette	The students see on their devices the MathLapse that illustrates a process for constructing a stamp for imprinting a rosette which has (only) rotation symmetry.	5'

Name of activity	Procedure	Time
7. Maths challenge – The rosette	Each team plays a Kahoot challenge with the other teams, with moderation from the teacher. The wrong answers should be analysed in small groups and with the class, in order to achieve a better understanding of the subjects focused on in the game.	15'
8. Try a Maths Composition	A maths composition about the rosette at the Monastery of the Saviour of Paço de Sousa is proposed to each team. Students will be encouraged to relate various mathematical subjects, such as rotation symmetries, perimeters and areas of circles and circular sectors and calculation of lateral surfaces of cones, with concrete examples for application of the formula. Students will be free to put together elements they consider relevant and should present a geometrical construction of a mathematical rosette.	30'
9. Presentation of the Maths Composition	Each team will present the result of their work to the whole class. During the presentation the peers will evaluate the other teams' work using the formative assessment "Two stars and a wish".	25'
10. Inspirograph yourself!	The spirograph is presented to the students from a Europeana image and the individual construction of a rosette with Inspirograph is proposed to them. At home, they will also respond to the Google Form Romanesque Maths Discoveries in order to give their Lesson Feedback.	5'

Assessment

[Assessment for learning \(AFL\)](#) is an approach to teaching and learning that creates feedback which is then used to improve students' performance. Students become more involved in the learning process and from this gain confidence in what they are expected to learn and to what standard.

The **Maths Challenge – The rosette** has its own assessment as a Kahoot game. The teacher can guide the discussion among students to understanding the issues, especially when they make mistakes in solving them.

Maths Composition is an open question, where students will be free to choose the ideas to present, the best way to do so and to use their creativity and geometric design skills. In their presentation to the class, each group will be assessed by the other groups using the approach "**Two stars and a wish**". Each star is a positive feedback and the wish is something that should be improved. This approach promotes a context of collaboration and positive feedback concerning the work done by the students.

The activity **Inspirograph Yourself** is a proposal for individual homework assignment. Each figure built will be shared online with students so that they can evaluate one another's work and help the teacher in the final evaluation. In case of positive evaluation, the work will be part of a mathematical rosette wall, to be shared on the school page.

***** AFTER IMPLEMENTATION *****

Student feedback

Students were invited to give the teacher a Lesson Feedback with the Google Form [Romanesque Maths Discoveries](#). 85% of the students really liked the lesson and 15% liked it a lot. All considered that the relationship established between History and Mathematics was positive for a better understanding of the contents studied. Of the materials presented in the Scrapbook at Culture Moves Portal, the

students found the following most interesting: Romanesque Architecture at Europeana; The Route of the Romanesque; A hidden number and a fun story; Find your Pi Day; the Maths Challenge (with Kahoot) and Inspirograph Yourself. Everyone would like to have more of these lessons, and they even suggested one a month.

Teacher's remarks

This learning scenario can be adapted according to the available lesson time. For example, Points 3 and 4 can be proposed for home in a previous lesson (as was the case with the implementation carried out). Students may be invited to summarise the Story and discuss the TED Ed video with their classmates.

In order to better understand each step of the game performed in Kahoot, the figures that appear in the game were analysed with the students (which are listed in the Annex). Students reach the idea of the proportion that can be established between the areas and perimeters of the rosette and its circular sector that constitutes the lateral surface of the cone, paying special attention to the rays of both the rosette (identified with the letter g) and the base of the cone (identified with the letter r).

And, after the game, the teacher recapitulated the whole process, which facilitated the achievement of the mathematical composition proposed in Point 8.

An example of the use of the spirograph and the difference between mathematical rosettes and non-rosettes was made by a student and in class discussion.

The learning scenario was applied with students who were first encountering the Europeana digital platform and who had never used the Kahoot and Inspirograph applications. Although they were students living in locations along the Romanesque Route, many were unaware of its main features and valued the relationship established with mathematics.

About the Europeana DSI-4 project

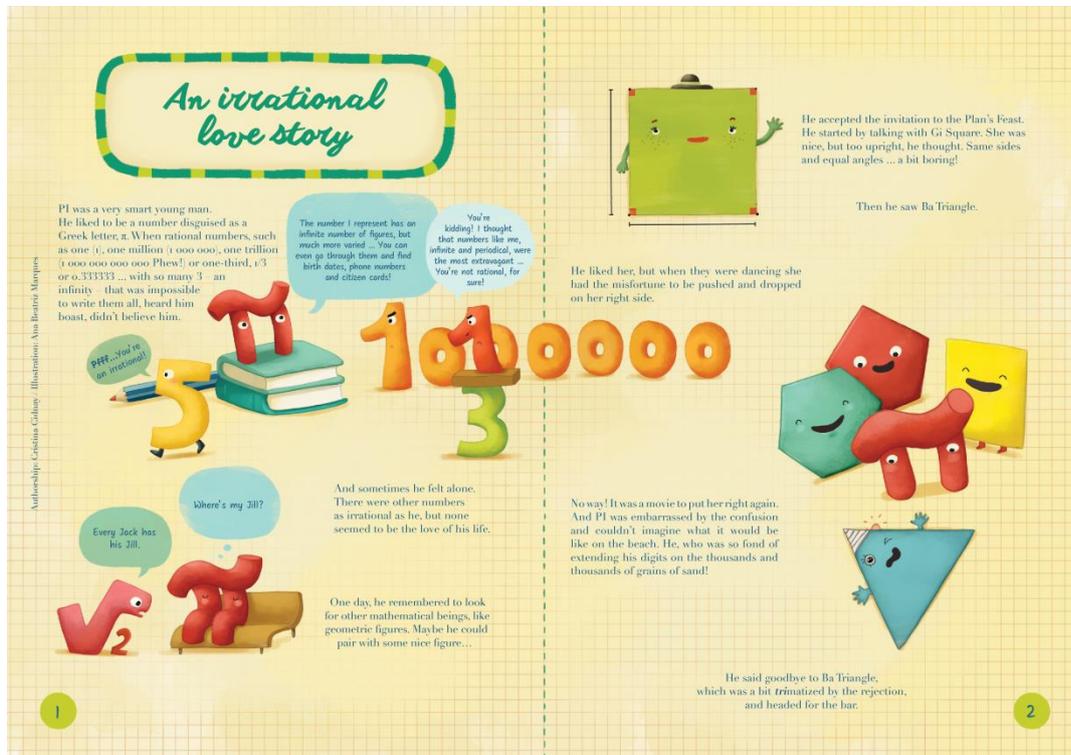
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Annex

1 – The maths tale “An irrational love story” is available for printing at

https://archive.org/details/@nonius_adventures



EUROPEANA LEARNING SCENARIO - REWRITE THE STORY WITH STEAM ACTIVITIES

Title

Rewrite the story with STEAM activities

Author(s)

Grațiela Vișan

Abstract

Because stories are part of children's lives, my students decided to "rewrite" the story The Wizard of Oz. The journey to the Emerald City gave them the opportunity to get to know one another better, develop social skills, cooperate and express their feelings, work as a team, reflect on environmental protection, recycling materials and dangerous weather, and understand the difference between weather and climate. Not before telling the stories they read, characterising the characters, enriching their vocabulary, using Europeana resources to better understand and know the phenomena and materials, recreating the characters using recycled materials, learning new things, having a good time.

Keywords

Story, retelling, social skills, climate change, recycle

Table of summary

Table of summary

Subject	Language, Personal Development, Science, Art
Topic	Oral communication, elements of communication construction
Age of students	9
Preparation time	10 hours
Teaching time	6 hours
Online teaching material	Europeana, Gizmodo Earth & Science, National Geographic Kids, <ul style="list-style-type: none"> • https://www.nationalgeographic.org/video/tornadoes-101/, • https://www.youtube.com/watch?reload=9&v=1DGbVBWk43c • https://www.youtube.com/watch?time_continue=117&v=Sv7OHfpIRfU
Offline teaching material	Text of the story "The Wizard of Oz", by L. Frank Baum, laptop, video projector, colours, watercolours, scissors, glue, adhesive tape, cardboard, coloured paper, straws, stains, steel cans, various reusable materials.
Europeana resources used	<ul style="list-style-type: none"> • Modern cyclone • Efter tornadoen • of pierced gold with emerald matrix pendants, Europe (Roman), 1st-4th century. Pair of earrings of pierced gold with pendants of emerald matrix. Gold, emerald matrix.

Table of summary

- [Gold ring, with a circular bezel set with emeralds, with forked shoulders. Spain, 1700-1800. Gold ring, with a circular bezel set with emeralds in a cluster, with forked shoulders and each branch...](#)

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Integration into the curriculum

This Learning Scenario follows the basic curriculum because:

- in Communication in the Romanian Language, students must develop skills in reading literary texts that show travel and adventures, identify an object/place/person using the description/appropriations presented, recount a read text, develop their vocabulary. The students will use critical thinking and reading comprehension skills to analyse the fiction story presented.
- In Mathematics and Environmental Exploration/Science, the following skills are found: identifying the consequences of human actions on the living environments explored; expressing opinions (agreement/disagreement) on certain attitudes and behaviours observed in the living environments explored; initiation and participation in eco-programmes/projects; communication by drawing or verbal communication of effects of nature's phenomena on the environment; they identify different weather conditions, and they describe common weather and extreme phenomena, often generated by climate change.
- The following specific competences are covered in Visual Arts and Practical Skills: Exploring characteristics/properties of materials in various contexts (selecting work materials, depending on the intended purpose); participation in collective works; making a suit out of recycled materials that fits a character. Children use small media to create two- and three-dimensional projects.
- Personal development: analysing characters from stories or real life, in order to identify similarities and differences between themselves and them; the application of art-creative techniques to express different emotional states; debates about the link between emotions and behaviours.

Aim of the lesson

- Developing the capacity to understand the environment in the context of practising oral and written communication, making connections between the studied literary text and the surrounding reality.
- Become familiarised with Earth's change of climate and become aware of global warming consequences and natural disaster.
- Making group mini projects by applying previously acquired practical skills.

Outcome of the lesson

Students will make figurines of the characters in the story "The Wizard of Oz", using recyclable materials, after having previously drawn a sketch and designed the stages of work. During the work, they will discover certain properties of the materials used: shape, colour, density, magnetisation,

adhesion. Students will paint and draw scenes from the story. Using Padlet, students will collect images about climate change, extreme weather events, as well as gemstones like emerald.

Trends

Project-Based Learning, Edutainment: playful learning, STEM Learning, Student-Centred Learning

21st-century skills

Critical thinking and Problem Solving, Communication, Collaboration

Environmental Literacy

Initiative and Self-Direction

Activities

Name of activity	Procedure	Time
Introduction	Students read the literary text that presents the journeys and adventures, seek the explanations of the unknown words, prove their understanding of the text through exercises to verify the content, to write correctly and to enrich their vocabulary. The text of this story is used, as well as the Communication manual in Romanian, in digital format.	1 h
Acquisition	Students retell the content respecting the logical sequence of events. Ideas are formulated based on the events encountered in the studied text, the characters are described by highlighting their physical and spiritual qualities and especially their social skills. The students discuss: friendship, being kind, expected/unexpected behaviour, being flexible, perspectives talking, self-esteem. The game "In search of happiness" is played, as a game of self-knowledge and empathy. Learning social skills can feel like the journey to the Emerald City.	1 h
Inquiry and Practice	Students use the Europeana Collection to find information about tornadoes, rainbows, emeralds. They will collect images and information using Padlet. Then they will find out the differences between pleasant weather and dangerous weather. They will be watching materials from the National Geographic Kids site, video from the Gizmodo Earth & Science, <i>How do tornadoes form?</i> , YouTube video <i>Climate Change (According to a kid)</i> . Students understand that extreme weather phenomena today occur due to climate change. They will create a "Pleasant Weather / Dangerous Weather" poster to list and illustrate what they have learned. They will discuss how we can contribute with ideas and actions to reverse climate change.	1 h
Produce, Discussion and Collaborate	Students draw and paint the characters of the story, as well as scenes from the story. They work individually and present the work of their colleagues. With these artworks an exhibition is arranged. For the figurines of the three characters, Scarecrow, Tin Man, Lion, the students will work in the team. They will bring recyclable materials: stains, straw, disposable cutlery, old plastic objects, cards, coloured paper, steel cans, aluminium cans, material collected by students. Each team will carry out a mini project: sketch, drawing, setting of work stages, responsibilities within the team. At the end, each team will present the product of the	2 h

Name of activity	Procedure	Time
	activity, as well as how to collaborate, impressions and feelings. During the activity, students will observe the working materials, their properties, to determine how to merge the elements. Thus, they will notice that aluminium cans do not magnetise.	
Conclusion	The way students are involved and the products of their activity will be evaluated. The assessment will relate to students' self-assessment and inter-assessment. The conclusions reached by the students by rewriting the story will be expressed: How can we cope with a crisis situation caused by natural disasters? We will have to understand the situation, to document, to seek and offer help, to collaborate, to find and follow the right path, to be determined, to be friends, to empathetic, to learn from experience, to be optimistic.	1 h

Assessment

Students' behaviour, involvement during activities, and the products of this activity were assessed. The proposed objectives were achieved, and the students participated with seriousness and enthusiasm. During the activities, simply observing the actions, behaviours and words of students provides a wealth of valuable data and served as a formative assessment

***** AFTER IMPLEMENTATION *****

Student feedback

The students provided and received feedback during the lesson, when they presented to their colleagues what they had worked on and how. They provided feedback at the end of the lesson, when all the work was evaluated. Students provide feedback to one another that promotes learning.

Teacher's remarks

I believe that during this lesson I made connections between several content/discipline areas, I approached technology, reading, writing and science according to the curriculum, I used the resources available, I carried out learning activities and training strategies that facilitated the transmission of information and the training of students' competences and which followed their interests.

About the Europeana DSI-4 project

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Annex



EUROPEANA LEARNING SCENARIO - COOPERATIVE STORYTELLING

Title

Cooperative Storytelling

Author

Francisco José Orosia Salvador

Abstract

This is a cooperative activity entitled: “Cooperative digital stories”, in which members of a class group must design and create a digital story. They must know the fundamental parts of a story: a place, characters and a plot, make a previous draft of the story, ensure that the story has coherence and that it can be understood by other people outside the group. As a final product, the group will prepare a story with Google Slides using images from the Europeana Collections and narrate the scenes by giving them a voice using an app.

Keywords

Storytelling, cooperative, art, oral expression, ICT, primary

Table of summary

Table of summary

Subject	Language, Computer science, Art.
Topic	Storytelling from art.
Age of students	4 years old
Preparation time	1 session
Teaching time	2 sessions in a large group, 5 sessions in a small group and another 5 shorter sessions in a small group + 1 exhibition and evaluation of the final result online
Online teaching material	<ul style="list-style-type: none"> • GSuite tool • Google Slides • Elements of a story • Posters for the class • Spreaker Studio
Offline teaching material	White paper, coloured pencils, pencils and posters with the elements of the story.
Europeana resources used	<ul style="list-style-type: none"> • VOYAGE SUR JUPITER • THÉÂTRE ÉLECTRIQUE DE BOB, LE E • MÉTAMORPHOSES • MAISON ENSORCELÉE, LA • UNE EXCURSION INCOHÉRENTE

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Integration into the curriculum

KNOWLEDGE OF ONESELF AND PERSONAL AUTONOMY

5. Adapt their behaviour to the needs and requirements of others, developing attitudes and habits of respect, help and collaboration, avoiding submission or mastery behaviour.
8. Participate in collective games respecting the established rules and value the game as a means of social relationship and resource for leisure and free time.

KNOWLEDGE OF THE ENVIRONMENT

2. Relate to others, in an increasingly balanced and satisfactory way, progressively internalising the patterns of social behaviour, adjusting their behaviour to them.
3. Know different social groups close to their experience, some of their characteristics, cultural productions, values and ways of life, generating attitudes of trust, respect and appreciation.

LANGUAGES: COMMUNICATION AND REPRESENTATION

1. Use the language as an instrument of functional communication, representation, learning and enjoyment, expression of ideas and feelings, and value the oral language as a means of relationship with others and regulation of coexistence.
2. Understand the intentions and messages of other children and adults, adopting a positive attitude towards the language, both their own and foreign ones.
3. Understand, reproduce and recreate some literary and cultural tradition texts of our Community, showing attitudes of appreciation, enjoyment and interest in them.
4. Start in the social uses of reading and writing exploring its operation and valuing them as an instrument of communication, information and enjoyment.
5. Develop the ability to analyse oral expressions in their elements, such as words, morphemes, syllables and phonemes and establish their relationships with the written representation of the language.

Aim of the lesson

With this Learning Scenario we want our students to begin working in cooperative learning. They will develop their oral expression, storytelling and digital literacy.

Outcome of the lesson

The result of the activity will be five digital stories based on the short films by Segundo de Chomón, which will be carried out cooperatively with the students giving voice and creating a story from some frames of his short films.

Trends

- Project-Based Learning: students get fact-based tasks, problems to solve and they work in groups. This kind of learning usually transcends traditional subjects.
- Collaborative Learning: a strong focus on group work.
- Lifelong Learning: learning does not stop when leaving school.
- Assessment: the focus of assessments shifts from “What you know” to “What you can do.”

21st-century skills

- Collaboration
- Knowledge construction
- Real-world problem solving
- Use of ICT for learning
- Self-discipline
- Communication

Activities

Name of activity	Procedure	Time
Presentation	We present to students the activity that we are going to carry out with them. We are going to make some digital stories cooperatively. We inform them that we are going to use some images that we have taken from a short film by Segundo de Chomón, a Spanish filmmaker of the last century. We explain through videos and posters the elements that make up the story. We carry out self-assessment through an evaluation target to verify that we have learned and what doubts we have left.	50'
Design of the draft	In the following activity each team will visualise the short film by which they will be inspired and then analyse the images they will use to tell their digital story. Next, students will design a draft on paper drawing and telling the different parts of the story. Upon completion, students will tell their team members their idea for the story. To conclude, students will be assessed individually by their cooperative partner.	50'
Preparation of the story	In these sessions the group will be divided into teams as well and the tutor will guide the process of preparing the digital story. First students will agree on what characters, what plot and what place they choose from the sketches of all their classmates. Then, in turns, students will begin to elaborate their cooperative digital stories. In the end there will be self-assessment and co-evaluation.	50' per team
Audio recording	With all the stories developed, we now record students' voices with the app. In teams, the teacher will record their voices to insert them into digital stories.	20' per team
Exhibition and Evaluation	In this session we will present the final products of students to the whole class group and students will evaluate their own work, that of their team and that of the other teams.	50'

Assessment

For the evaluation of the activity we will use the end of each session so that, if necessary, we can make modification to improve certain aspects of the next session. In the evaluation that we will carry out in each session we will use auto- and co-evaluation. When the products are finished, during the exhibition session, we will also carry out self-assessment and co-assessment tasks for our own work and that of all our colleagues.

***** AFTER IMPLEMENTATION *****

Student feedback

The children made the evaluation after each session and commented on how much they liked the activity. Thus, we did not use the short film “Bob’s electric theatre” because children did not like it. On top of that, they enjoyed designing their new stories and digitising their own stories.

Teacher’s remarks

In this section I will evaluate the teaching practice of the learning scenario, the timing of the activity, the selection of the materials and the methodology that I used. The timing worked out very well because the students were able to enjoy each session. The cooperative methodology and the organisation in small groups also worked great, the students interacted and collaborated as we had expected, and the activity developed successfully. As for the selection of material, the material with background music could have been improved in its visualisation because children at this age need some more stimulation to better motivate themselves. That would be the proposal for the improvement that I would make in this learning scenario: incorporating music in the short films for the visualisation.

About the Europeana DSI-4 project

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Annex

- [Auto and co-evaluation](#)
- [Products elaborated by the students](#)

EUROPEANA LEARNING SCENARIO - BREAK AND KEEP SILENCE

Title

Break and Keep Silence

Author(s)

Judit Benedek

Abstract

Silent films are very useable in education. In this Learning Scenario I try to use them as inspiration for speaking and writing activities. Dubbing, script writing and film making are the main parts. An A2 language level is necessary.

Keywords

silent film, film making, dub, script, writing

Table of summary

Table of summary

Subject	English, Media
Topic	Silent film dubbing, silent film making
Age of students	13-15
Preparation time	30 min
Teaching time	5x45 min (5 lessons)
Online teaching material	<ul style="list-style-type: none"> • Rubistar • Mentimeter • Timer
Offline teaching material	Tablets and/or smartphones
Europeana resources used	<ul style="list-style-type: none"> • Destiny is Changeless • The Distant Relative • The Mills of the Gods

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Integration into the curriculum

Entertainment as a topic is part of our national curriculum. Students have to understand texts about it and have to be able to talk about it.

Speaking is part of every language learning programme. Our students, when they finish elementary school, have to be at least on level A2 (CEF).

Aim of the lesson

Dubbing a silent film is a great way to get students talking. They can use their imagination and create something unique. The main aim of the first two lessons is to create unique pieces of oral work.

The main aim of the last three lessons is to combine previous with new knowledge and show the result in a creative and entertaining way.

Trends

- Project-based learning
- Collaborative working
- Mobile learning
- Edutainment
- Visual search and learning
- BYOD

21st-century skills

- Creativity
- Problem solving
- Communication
- Collaboration
- Information literacy
- Media literacy
- Flexibility
- Adaptability
- Social skills
- Productivity

Activities

Name of activity	Procedure	Time
Topic introduction	Students have to create groups. Everyone gets a piece of paper with one word on each. They have to create four different sentences using the words. The words of one sentence will form one group.	10'
Europeana	Groups visit the Europeana website. They use these filters: <ul style="list-style-type: none"> - Silent movie - Free reuse This way they will find silent movies. After previous check, I would recommend three possible films: 'The Distant Relative' 'Destiny is Changeless' 'The Mills of the Gods' Students have to choose one of these.	15'
Dubbing	After the groups choose one film, they have to dub the first 3-4 minutes.	45'

Name of activity	Procedure	Time
	They have to choose who will dub whom, write the text and say it together with the film.	
Performance	Groups present their dubbings to the other groups.	20'
Script writing introduction	Students (in groups) will learn how to write a basic script. They get different statements and they have to choose which they think are about script writing (all of them).	15'
Script writing	Groups have to write a very simple script for their own films. It has to be a silent film.	45'
Make your film	Groups have to make their own films based on their scripts. It should be 3-4 minutes.	45'
Watch your film	Groups show their creations to the other groups.	20'

Assessment

Students will be monitored while working in groups. A rubric chart will help the evaluation of their work.

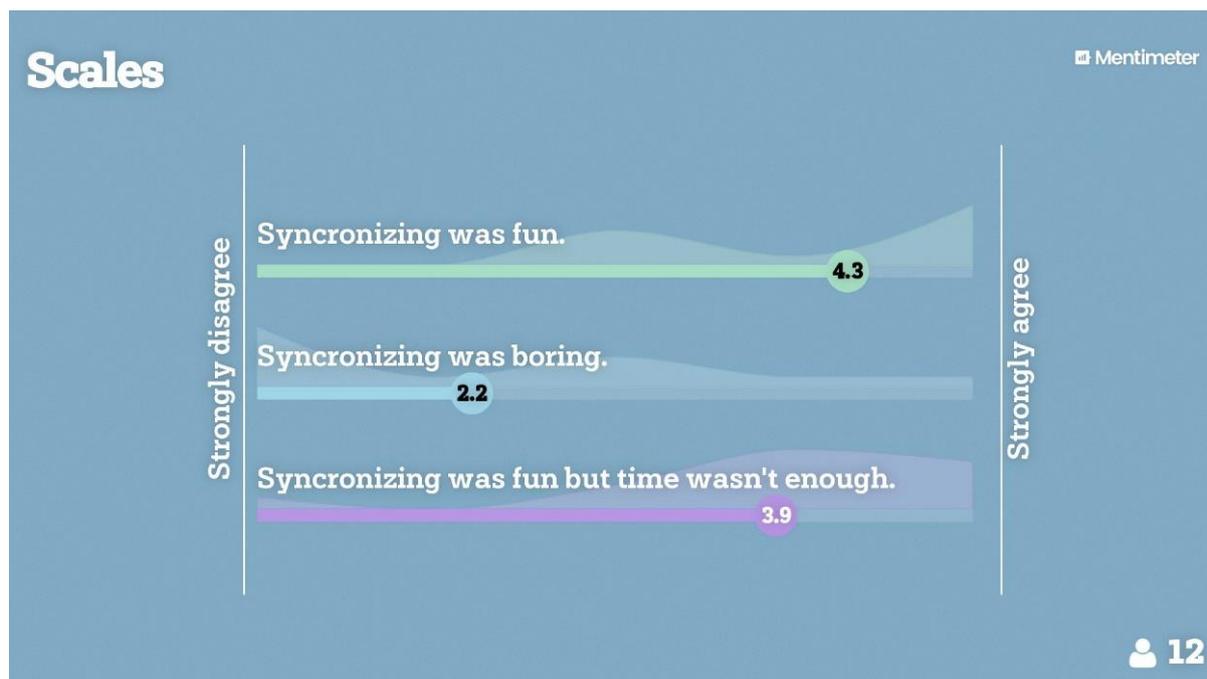
The written script and the film will also be part of the assessment.

***** AFTER IMPLEMENTATION *****

Student feedback

I used Mentimeter to get feedback from my students. Here are the results:





Teacher's remarks

If the group has never used Europeana before, the introduction to the site should be added with extra timing.

Technology can cause difficult moments....

During dubbing, I set a timer. The students later complained that time was really short.

Next time I will definitely plan an additional lesson on body language to make the gestures in the films more impressive.

Some extra time would have been good for editing the film. This was made at home as homework. Next time I will plan extra time for this.

The students recommended dubbing their own films. This is a brilliant idea but unfortunately, we didn't have time for it.

When I do this project again, I will plan it for at least 8-10 lessons.

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Annex
Sentences for groups

Gestures and facial expressions are important.

It is always black and white.

It's recorded like a theatre play.

Beginning of the 19th century.

facial	It
expressions	always
It's	black
a	Gestures
and	is
are	and
like	white
recorded	important
theatre	beginning
th	the
play	of
19	century

Script writing statements

arrange events
main event(s)
characters
title
set the scene
dialogue
something you want to tell in your story
main point of the scene
memorable name
protagonist
pick a genre
choose at least 3-4 settings
goal to achieve

Rubric chart

CATEGORY	4	3	2	1	Score
Teamwork	All students contribute to the discussion and all are listened to respectfully. All team members contribute a fair share of the work.	Most students contribute to the discussion and are listened to respectfully. All team members contribute a fair share of the work.	Most students contribute to the discussion and are listened to respectfully. All team members contribute a fair share of the work.	Some team members do not contribute a fair share of the work.	
Concept	Team has a clear picture of what they are trying to achieve. Each member can describe what they are trying to do and generally how his/her work will contribute to the final product.	Team has a fairly clear picture of what they are trying to achieve. Each member can describe what they are trying to do overall but has trouble describing how his/her work will contribute to the final product.	Team has brainstormed their concept, but no clear focus has emerged for the team. Team members may describe the goals/final product differently.	Team has spent little effort on brainstorming and refining a concept. Team members are unclear on the goals and how their contributions will help them reach the goal.	
Script	Script is complete and it is clear what each actor will say and do. Entries and exits are scripted as are important movements. Script is quite professional.	Script is mostly complete. It is clear what each actor will say and do. Script shows planning.	Script has a few major flaws. It is not always clear what the actors are to say and do. Script shows an attempt at planning, but seems incomplete.	There is no script. Actors are expected to invent what they say and do as they go along.	

EUROPEANA LEARNING SCENARIO - BUILD YOUR OWN AUTONOMOUS PLANTS

Title

Build Your Own Autonomous Plants

Author(s)

Marcin Jabłoński – Complex of Technical Schools in Grudziądz/PL

Abstract

Even the best-designed space base cannot run without people. We, in turn, need food – the way out of this situation is the project #FloraHab.

The #FloraHab project is a development of the ESA Project – European Space Agency “Teach with Space – Plants on Mars, Build an automatic plant watering system”. Our project will be more technically advanced! The ESA project described how to implement only an automatic plant watering system for soil cultivation.

In our project, we first plan to carry out soilless cultivation – hydroponics. Hydroponics is the cultivation of plants without soil. In the hydroponic garden, we can grow flowers, herbs and even vegetables. In the hydroponic garden you will not find traditional pots with soil. Of course, the plants cannot be placed directly in the water, because most types of flora would then start rotting from the roots. The underground parts of the plants are immersed in a plastic dish, which is filled with an inert substrate, for example, expanded clay, soaked with water and nutrients. The roots have direct contact with water and easy access to nutrients, which is why they do not grow excessively. In natural conditions, for example, orchids and bromelia develop, which grow attached to branches and trunks.

Keywords

Plants, habitat, ecology, climate change, Robotics, Mechatronics, Electric-circuit, Arduino

Table of summary

Table of summary

Subject	Extracurricular activities of Robotics and Mechatronics (subjects in Technical School)
Topic	Plants, habitat, ecology, climate change, Mechatronic and Robotic laboratory, Electric Laboratory, Robotics, Teach with Space
Age of students	16-20 years old (Technical School)
Preparation time	45 min preparation of laboratory stands
Teaching time	3x 135 min – laboratory block of three parts of three lessons
Online teaching material	The teacher’s own website and others: <ul style="list-style-type: none"> • The teacher’s homepage • Lists of LAB instructions – topic 31 • device description

Table of summary

	<ul style="list-style-type: none"> • Self-sufficient urban farm • #FloraHab device-1 • #FloraHab device-2
Offline teaching material	Laptop/notebook with Mechatronics free software, LED screen or projector, mechanics and electrical tools
Europeana resources used	<ul style="list-style-type: none"> • Transgenic tobacco plants in laboratory • Botanic Garden, Oxford: panoramic view of the greenhouses with a small ornamental detail of the gates and plans. Line engraving by J. Skelton, 1820, after B. Green. • Laken tuinen en serres-B 369 • Laken tuinen en serres-B 360 • Laken tuinen en serres-B 372 • Laken tuinen en serres-B 385

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Integration into the curriculum

The learning scenario aims to develop the STEM skills: mathematical introduction to the creation of electrical and control systems. Students will broaden their knowledge of mathematics, physics, coding and vocabulary related to these topics. Students will also practise how to describe and solve problems related to biology – plant breeding under hydroponic conditions. Students will learn how to search and use online information sources in a foreign language, which is also an important element of the national curriculum. Also, they will combine mechatronic engineering with biological engineering – by creating an autonomous plant breeding system. Such a system can be used to model the construction of a plant habitat for severe conditions such as the Moon or Mars.

Aim of the lesson

Students will:

- enrich their knowledge of STEM
- develop their STEM skills: maths & physics, coding, biology, plants
- develop their vocabulary connected with the topics of electronics, mechatronics, robotics, biological engineering
- practise describing mechatronic parts
- practise using ICT tools

Outcome of the lesson

The result of the lesson will be the opportunity to create your own small habitat for plants. In addition to the material thing, which is the habitat, the student acquires the skills to use hand tools, Arduino programming, creating controls and establishing their own breeding. This is a much-needed skill in times of growing automation of the production process. A small project, this micro ecosystem, stimulates the young technician to creative work and advances him/her towards his/her future professional life.

Trends

- Project-Based Learning,
- STEM learning,
- Biological engineering,
- Collaborative Learning,
- Learning and planning with computers app,
- Combination of lecture and workshop issues.

21st-century skills

- Creativity and Innovation – Students create new ideas using ICT tools and work creatively with others,
- Critical Thinking and Problem Solving – Students analyse information from STEM,
- Biological engineering,
- Communication – Students presents their ideas, listen effectively, use communication for a range of purposes (combination of lecture and workshop issues),
- Collaboration – Students work in pairs or small groups to accomplish a common goal and share responsibility for collaborative work,
- ICT Literacy – ICT tools are used to research, organise, communicate and evaluate information.

Activities

Name of activity	Procedure	Time
Stage 1	Starting classes, checking the presence of students.	5'
Introduction to the Europeana Collections	Students browse the website as an introduction to the lecture part of the class. Some basic information about Europeana is discussed.	5'
Introduction to Europeana	From the computer the teacher displays information about the lesson topic from Europeana.	5'
Lecture about PCB	Basic STEM issues and biological engineering, theoretical foundations of operation, schemes and implementation in industry are discussed. Specific solutions of production processes performed by them as well as programming methods are shown. Information from Europeana and the teacher's own website .	20'
Questions and answers	Students ask questions about issues that they do not understand during the lesson.	10'
Stage 2 combination of lecture and workshop issues	During these classes, you can teach nine students at the same time, one laboratory station for three students.	10'
Searching for information about PCB	Each pair of students enters the website using the tab Laboratory Instructions, opens Topic 31 – "#FloraHab"– a) Polish version , b) English version .	5'
First student programming	Together with the teacher, students solve a simple coding problem, check the program code. They ask questions while doing things.	30'

Stage 3 Some of the answers have to be included in the laboratory manual of my authorship	During this part of the class, students solve a simple problem with coding, habitat design, selection of plants, necessary systems for autonomy in breeding and implementation methods. In this part, students think in a creative and innovative way. They try to solve the tasks set for them. Some answers are found in the laboratory manual of my authorship. Some problems remain open to their own creativity. Thanks to this they develop logical thinking. In this part of the class, the teacher only becomes an advisor to the student. He becomes a model that stimulates students to independent creative thinking.	45'
Stage 4 independent work on the project	During this part of the class, students solve a simple problem with building the #FloraHab device. In this part, students think in a creative and innovative way. They try to solve the tasks set for them. Problems encountered along the way remain open to their creativity. Thanks to this they develop their logical thinking.	135'
Stage 4 independent work on the project and tests on the device created	During this part of the class, students solve a simple problem with building the #FloraHab device and test the built device. The best of the built devices will be submitted to the EUCYS (European Union Contest for Young Scientists) Polish competition as well as OMSA-2020 (Polish Youth Astronomical and Astronautical Seminar) and FreeStyle competition during RoboticDay-2020 .	135'

Assessment

After conducting a series of classes in the laboratory, a test on the given topic is planned. Students will also receive lectures on the elements of the course that more emphasis should be placed on. The questionnaire will be carried out anonymously.

***** AFTER IMPLEMENTATION *****

Student feedback

After completing the course based on acquired knowledge, own notes, access to websites, each student draws up a report on his/her work during laboratory classes. In the report, he/she describes his/her achievements, attaches the screenshot or program code, photos of work. Even if the goal is not achieved, there is room for error analysis and corrections in subsequent programming activities. The report is sent electronically to the teacher's email address. The best work will be published on the school website and fanpage and #RoboticTeamGrudziądz.

Teacher's remarks

The presented lesson is one of a series of exercises in the extracurricular laboratory, the next lessons are a continuation and development of students' interests. In the first class more emphasis should be placed on the theoretical introduction and interest of young people in new technologies, and more practical applications should be provided. It is worth noting that these devices were built outside the obligatory working time of students. The students came to the extra classes after regular lessons and also on non-school days (Saturdays or holidays).

About the Europeana DSI-4 project

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Annex

[The teacher's own website](#)

Websites of competitions:

[EUCYS 2020](#)

[OMSA](#)

[Robotic Day](#)

[Robotic Day 2020 – competition rules](#)

EUROPEANA LEARNING SCENARIO - A SOLDIER'S PERSPECTIVE ON WAR

Title

A Soldier's Perspective on War

Author(s)

Ivana Busuttil

Abstract

This English learning scenario consists of a writing lesson in English within the theme 'Soldiers and War'. It concentrates on the planning and writing of a diary entry expressing a soldier's feelings and emotions during wartime.

Keywords

Collaboration, Technology, Lego, War, Writing, Diary entry.

Table of summary

Table of summary

Subject	English Language (Writing)
Topic	Writing skills – Diary entry
Age of learning scenario	Between 8 and 12 years
Preparation time	1 hour
Teaching time	1 hour 30 minutes (2 lessons of 45 minutes each)
Online teaching material	<ul style="list-style-type: none"> • Answer Garden • Padlet
Offline teaching material	Lego story starter kit, Interactive whiteboard, Tablets, A3 cardboard paper, Pens, Diary-entry format worksheet, Sticky notes
Europeana resources used	<ul style="list-style-type: none"> • World War One: tending of wounded in trenches • World War I photograph: gathering the wounded • World War I: an advanced dressing station in World War I. Oil painting by Ugo Matania. • World War I: transport of the wounded. Oil painting by Ugo Matania. • World War One: transport of wounded.

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Integration into the curriculum

The following learning outcomes are taken from the Maltese Syllabus (Year 5) – English Language:

https://curriculum.gov.mt/en/Curriculum/Year-1-to-6/Documents/pr_syllabi/syllab_pr_englishyear5.pdf

With support write for an audience and with a purpose. (....)

With support create and write own book/s and experiment with different genres, e.g. diary entry.

Aim of the lesson

By the end of this lesson scenario, the students will have acquired different 21st-century skills such as creativity, collaboration, communication and media literacy. Apart from this, the students will also be able to explain and understand the purpose of keeping a diary while writing a diary entry.

Outcome of the lesson

Students will work collaboratively in groups in planning a day in the life of a soldier. Students will use time conjunctions and correct verb tenses in writing and describing the events that happened to the soldier. Students will also use expressions and adjectives while talking about feelings and while describing different scenes.

Trends

- **Collaborative Learning:** a strong focus on group work.
- **Student-Centred Learning:** students and their needs are at the centre of the learning process.
- **Peer learning:** learn from peers and give one another feedback.
- **Edutainment:** playful learning. Learning while having fun.

21st-century skills

- **Creativity:** During the planning stage the students will use the Lego story starter kits to produce different scenes from a soldier's particular day.
- **Collaboration:** the students will work together in producing the different scenes and will help one another during the writing process.
- **Communication:** During the introduction of the learning scenario, the students will be engaged in a discussion about war.
- **Media Literacy:** This lesson incorporates the use of online tools such as [AnswerGarden](#) and [Padlet](#).

Activities

2 consecutive lessons (45 minutes each)

Name of activity	Procedure	Time
Introduction:	<i>Group Work: Predictions</i>	

Name of activity	Procedure	Time
	<p>The students will be presented with different images taken from Europeana Collections: Image 1, Image 2, Image 3, Image 4, Image 5. These images are to be blurred. The students should discuss in groups and make predictions about today's topic. After predictions are made, the teacher will reveal all pictures and share with the class today's learning outcomes and success criteria. Success criteria are a list of features that a teacher wants the students to include in their final work.</p>	
<p>Activity 1:</p>	<p><i>Individual Task: Sharing of Ideas</i></p> <p>After revealing today's topic and theme, the students will be required to list any vocabulary, ideas and expressions which come to mind related to today's topic (soldiers and war). During this part an application found on their tablet called 'AnswerGarden' will be used. Every student's answer will be shown both on the interactive whiteboard and on their peers' tablets. After the allotted time, a discussion about the things mentioned in the application will take place.</p>	
<p>Activity 2:</p>	<p><i>Group Work: Pre-Writing</i></p> <p>Explain that for the following activity groups will be working together using Lego story starters, to produce an interactive plan for their diary entry. They have to imagine that they are a soldier during war.</p> <p>Step 1: Using Lego story starter kits, the students are required to produce different scenes from the soldier's single day.</p> <p>Step 2: Students are required to place the scenes one after the other depending on how they will be narrated in their diary entry. Students are to write on a sticky note a basic point describing each scene.</p>	
<p>Activity 3:</p>	<p><i>Individual Task: Writing</i></p> <p>The students should imagine they are one of the soldiers during the war and each student is given a diary-entry format worksheet to work on. Students are given around 15 minutes to start writing and to finish their story. During this time the teacher will be going around to help and monitor the students' work. When students have completed their work, they are asked to exchange their stories with their partners and give appropriate feedback. Students are encouraged to focus on the 'hotspot' mentioned in the previous lessons, where students have to focus on the most important part of the story and use adjectives and punctuation to make it even more exciting.</p>	
<p>Conclusion:</p>	<p><i>Presentation: Author's Chair</i></p> <p>The students are encouraged to come out of their places and present their diary entry to their peers. Students are encouraged to listen to the story</p>	

Name of activity	Procedure	Time
being told and afterwards they are to give constructive feedback on what they liked or would have changed in the story.		

Assessment

School Work: The students are to take on the life of a soldier during war and write about their experiences and emotions on a particular day.

Take-home task: The students are to produce a small piece of research about either World War I or World War II, and are to submit their research in the form of a paragraph by using the application [Padlet](#). By using this application, students will be able to view one another’s work at any time.

***** AFTER IMPLEMENTATION *****

Student feedback

- During the writing stage the students can use the peer-editing sheets to give one another feedback on what they like or would change in a particular writing.
- They will also give positive feedback to one another during the Author’s Chair activity.
- At the end of the lesson the students are given a feedback form of what they liked or disliked during this lesson. These are to be place anonymously inside the feedback box.

Teacher’s remarks

Prior to this lesson, the students were introduced to the story of Anne Frank by Isabel Sanchez Vergara.

This lesson can be linked to both History and Arts. During the Arts lesson the students can create [aged paper](#) by using tea. This will give the diary entry a vintage look. With regard to History, during the class discussion, the students are to refer to the different wars fought by their own country.

Some of the activities use tablets and online resources. If these are not available:

- During Activity 1 – use the whiteboard to jot down the student’s responses.
- During Activity 2 – use Workspace (if tablets are available) and give students the opportunity to digitally draw the scenes. If tablets are not available, ask students to draw their scenes on a piece of paper using coloured pencils.
- In addition, the students are encouraged to write their diary entry on the app [Lego Story Visualizer](#).

About the Europeana DSI-4 project

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[European Schoolnet](#) (EUN) is the network of 34 European Ministries of Education, based in Brussels. As a not-for-profit organisation, EUN aims to bring innovation in teaching and learning to its key stakeholders: Ministries of Education, schools,

teachers, researchers and industry partners. European Schoolnet's task in the Europeana DSI-4 project is to continue and expand the Europeana Education Community.

Annex

Website linked to the Maltese Syllabus:

- https://curriculum.gov.mt/en/Curriculum/Year-1-to-6/Documents/pr_syllabi/syllab_pr_englishyear5.pdf

Further Resources which can be used:

- <https://www.youtube.com/watch?v=OGfAf45ddCo>
- <https://www.youtube.com/watch?v=HUqy-OQvVtl>
- <https://www.youtube.com/watch?v=QFj23OFI2Kw>
- <https://www.youtube.com/watch?v=NWF2JBb1bvM>
- <https://www.youtube.com/watch?v=G6B9k1W3i2w>

Tablet Resources

- <https://answergarden.ch/>
- <https://padlet.com/>

EUROPEANA LEARNING SCENARIO - REMOTE READING ACTIVITY ON PIONEER WOMEN FOR LANGUAGE LEARNERS

Title

Remote Reading Activity on Pioneer Women for Language Learners

Author(s)

Reyhan Gunes

Abstract

In this project all the activities are done in an “online” environment to support teachers and students in response to the teaching situation that the current COVID-19 pandemic has caused. It is a cross-curricular remote project aiming to enhance English language learning and basic programming skills. Reading comprehension of past tense texts and writing skills are the main competences developed in this project. To do so, [Europeana](#) is used as a dedicated reading platform. Students explore Europeana platform and read the resources on biographies of [pioneer women](#) and create a digital story of these women with an VR app [Cospaces](#). It is used as digital storytelling VR app by the students. They will also develop basic programming skills to animate the characters created inside Cospaces. This lesson plan applies to 7th and higher grades and mobile apps are used as well as the Web. Also, [Zoom](#) is used as an online virtual classroom.

Keywords

Online Learning, Remote Learning, Reading, Collaborative Writing, Digital Story Telling, VR, Women, STEM

Table of summary

Table of summary

Subject	English Language Learning, Programming
Topic	Reading
Age of students	12+
Preparation time	3 hours at least
Teaching time	440 minutes
Online teaching material	<ul style="list-style-type: none"> • https://zoom.us/ • https://edu.cospaces.io/Universe • https://info.flipgrid.com/ • https://www.classdojo.com/ • https://www.storyboardthat.com/

Table of summary

Offline teaching material	<ul style="list-style-type: none"> • Teacher Activity Presentations • Instruction worksheet • Writing Rubric Document and Google Writing Assessment Form • Google Assessment Form • K-W-L questions • Storyboarding Self-Assessment Google Form • Storyboarding Presentation Team Assessment Google Form • Animation Team Assessment Google Form • Animation Rubric Document
Europeana resources used	<ul style="list-style-type: none"> • Pioneers

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Integration into the curriculum

The lesson Plan incorporates the A1 and A2 national curriculum of English and Basic Computer Science.

Aim of the lesson

The main aim is to support teacher and students in response to the teaching situation that the current COVID-19 pandemic has caused. By this, students will learn how to be digitally competent in developing reading skills of English while collaborating virtually and communicating.

Outcome of the lesson

Students will be able to:

- Comprehend and interpret texts about the biographies of “pioneer women” from Europeana
- Curate and write texts about the biographies of “pioneer women” using past tense
- Create a storyboard for the biography of a pioneer woman
- Create an animation of the biography of a pioneer woman with the VR tool Caspases
- Move characters by using basic programming blocks
- Collaborate as a team and contribute to team output
- Reflect critically on learning experiences and processes
- Develop digital skills in using digital tools and VR apps

Trends

Virtual Learning, Cloud-Based Learning, Game-Based Learning and Gamification, Collaborative Learning, Project-Based Learning, Student-Centred Learning, Mobile Learning, Online Assessment

21st-century skills

Creativity and Innovation, Critical Thinking and Problem Solving, Communication, Collaboration Information Literacy, ICT.

Activities

Name of activity	Procedure	Time
Session 1 Activity	<ol style="list-style-type: none"> 1. The teacher introduces the project in Zoom virtual classroom. Presents Zoom virtual class, Europeana platform, digital tools, examples and all the activities to be implemented. They negotiate the assessment criteria with the students and agree. 2. First, students need to download the Flipgrid and the teacher posts the “Instruction worksheet” to them. 3. Next, the teacher will form the teams of 4-5 members. The teacher defines the student roles and teams share out their roles. Prompts individual teams to help them understand their roles and the design of their project. 4. Encourages students to question the activities such as “Do you know women scientists? What are their names and importance? How are you going to use the Europeana platform? What is your role? How are you going to perform your role? How will you animate the characters? What are the challenges? How can you address these? How will you present your animations to out of the class audiences?” The students will reflect on the chat box or take turns in microphone. 5. The teacher informs them about the next activity and wants them to download the Cospaces in their mobiles and tinker freely out of the virtual class. Some of the students may use it on the Web. Finally, teacher schedules the class in the Zoom application. 	80’
Session 2 Activity	<ol style="list-style-type: none"> 1. Before the virtual class teacher creates team accounts for the class and the simple assignment for the students in Cospaces dashboard. 2. In the virtual session, the teacher asks teams how many ways they know to tell a story. The students try to answer on the chat box or taking turns in their microphones. They talk about the examples. 3. After that, teacher introduces the Cospaces and its basic programming blocks. Explains to them that they will use this tool to animate the life of the pioneer woman they selected. 4. Next, shares the “Classcode” with the students to invite them to join the class created with their mobile apps. 5. Then the teacher assigns the student teams to the “breakout rooms” to explore the “3D environment” collaboratively. The teacher joins the breakout rooms, asks the teams how the characters move. They discuss and explore “CoBlocks”. Students use mobile app (or Web). The teacher monitors the teams by joining the breakout rooms. Coach and answer their questions. 	80’

Name of activity	Procedure	Time
	<p>6. Participants return to the main room. Asks them open-ended questions such as: “How do you relate your mini project with the biography of the pioneer woman? What do you think about the app? What did you learn from the exploration? What are the challenges? What is VR and how can you apply in this project?” Finally, the students share their simple projects as pairs and reflect individually by using Flipgrid reflection tool out of the session.</p>	
Session 3 Activity	<ol style="list-style-type: none"> 1. First, the teacher will introduce the Europeana platform to the student teams. They browse the website and navigate to the “Exhibition on Pioneers”. They scan the Web page about the biographies of women who have contributed to human knowledge and culture such as Marie Curie, Maria Sibylla Merian and Elisa Leonida Zamfirescu. The teacher asks questions about the women to focus their attention. They discuss and answer the questions. 2. The teacher formed Google shared class files beforehand and creates a shared document depending on the number of the teams. Each team can write on their own page about the pioneer woman. The teacher shares these pages and “Writing Rubric Document” for what is expected. 3. The teacher assigns the student teams to the “breakout rooms”. Teams negotiate and decide on the pioneer woman of whom they will create the animation. Team members divide and share pages of Europeana and summarise/shorten the biography of the pioneer woman they have chosen. Each member of the team writes the shortened/curated text on their own space of the shared file. The teacher joins the rooms and observes the teams and helps with scaffolding the plot. 4. The teacher finalises the session and schedules another meeting time to let them read the texts and write collaboratively. 5. In the following meeting, Teams share their documents by screen sharing. The teacher shares Google Writing Assessment Form and teams assess one another’s biography texts. By this way, teams can reach the summarised documents of each other team and comment on them to give feedback. 6. The teacher shares the results of “Google Writing Assessment Form”. Finally, teams correct the mistakes. 	80’
Session 4 Activity	<ol style="list-style-type: none"> 1. The teacher creates team account with story boarding tool StoryboardThat before the class time. In the session, presents some examples and invites students to the StoryboardThat class accounts. Shares “Storyboarding Self-Assessment Google Form” with the team members. Introduces assessment criteria. 	80’

Name of activity	Procedure	Time
	<ol style="list-style-type: none"> The text about the pioneer woman is divided between team members. They are assigned to the breakout rooms and create their own scene using StoryBoardThat tool to be used for Cospaces. Team members use self-assessment form to assess themselves. Teacher observes the teams. Later, the teams present the storyboards to the class by sharing their screens. Before the presentation teacher shares “Storyboarding Presentation Team Assessment Google Form”. Teams assess the storyboards of the pioneer women. Later teacher shares the results by sharing the screen with the class. Students comment and give feedback. They refine their storyboards. The teams gain reward with ClassDojo. 	
<p>Session 5 Activity</p>	<ol style="list-style-type: none"> The teacher introduces the tasks and re-explains Cospaces. Next, Animation Team Assessment Google Form and Animation Rubric Document are shared with the teams. They are informed of what is expected. Teams use their storyboards created with StoryBoardThat and the rubric to create the animations of the life of their pioneer woman. They are assigned to the breakout rooms. Then, team members share their roles as animators and voice narrators. Each student will create their own scene depending on the story board. Team members have their own shared accounts in Cospecies. So, each member of the team creates the animation of the pioneer woman collaboratively on the same platform. One of the team members records the voice for retelling the narrative of the story as it flows. They choose 3D environment, setting, characters depending on the elements of the story of the biography and give movements to the characters by using basic programming characteristic of the app. While the teams develop their scenes, teacher joins the rooms and coaches them to address their challenges. Team members communicate and collaborate. Finally, they return to the main room and present their animations to the class and assess with the Animation Team Assessment Google Form. The students can use the storyboards to immerse themselves in the environment of the pioneer women. This is an amazing way of assessing the animations. As a post-activity, the teams create digital posters of their project and “QR codes” for their Pioneer Women Animations and share them on the school website to reach school audience. 	<p>120’</p>

Assessment

Activity 1. The teacher encourages students to share their reflections and comments with class by using [Flipgrid](#) out of the virtual class. It is a mobile app with which students can record a video and voice and write texts. The students reflect about K-W-L (Know, Want to Know, Learned) and challenges. The recordings will be reviewed by the teacher and assessed and used to give feedback to the students. The teacher will propose suggestions and solutions to the problems, answer the questions by recording videos or voice recordings

Activity 2. In the session, teacher gives direct feedback after asking open-ended questions. Later, the teacher will review the simple projects posted and reflections from Flipgrid. The students reflect about K-W-L and challenges

Depending on the reflections and reviewing the simple project, the teacher provides feedback for the students by recording video/sound in Flipgrid. The student comments also help them refine their practices. Additionally, team observations are used to draw challenges and suggest solutions. Teams are rewarded with the ClassDojo app to motivate and engage them.

Activity 3. The teacher uses the **Google Writing Assessment Form**, reviewing Google documents and commenting where they need feedback depending on the rubric criteria. Monitors the teams during session time and gives feedback. The students reflect about K-W-L and challenges with Flipgrid. The students refine their texts.

Teams are rewarded with the ClassDojo app to motivate and engage them.

Activity 4. Storyboarding Self-Assessment Google Form is used as self-assessment. **Storyboarding Presentation Team Assessment Google Form** for presentations of the teams. The results are shared during the class session and discussed. The teacher monitors the teams. Reviews the Flipgrid recordings. The students reflect about K-W-L and challenges. Teams refine their works. Teams are rewarded with the ClassDojo app to motivate and engage them.

Activity 5. Animation Rubric Document is used by the students to guide the students in creating the animations. The team performances are measured by **Animation Team Assessment Google Form**. The teacher shares the results in the class and gives feedback using expected criteria as well as the students' feedback. They record their final reflection with Flipgrid.

The teacher listens to student recordings and prepare comments for each team and posts them in Flipgrid. Teams remake their animations. The teacher reviews the work of each team and assesses it with the rubric criteria. Team assessments and ClassDojo points are used to some extent to define the animation points as a summative assessment. Students reflect about K-W-L and challenges. Teacher observes them and gives feedback. Teams are rewarded with the ClassDojo app to motivate and engage them.

***** AFTER IMPLEMENTATION *****

Student feedback

The students share reflections, comments and give feedback with class by using [Flipgrid](#). They reflect about K-W-L and challenges. [They also give feedback during the sessions and breakout rooms.](#)

Teacher's remarks

Teachers should plan the learning activities considerably for students to use Zoom effectively. In conditions of low bandwidth, the sound drops up and down. This may cause problems in

communicating. Then it is better to turn off the cameras. The teacher should join breakout rooms to offer help and can send messages. It would be better to have Q&A feature for the free version; however, it is provided for the paid version.

About the Europeana DSI-4 project

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Annex

For more information to learn more about remote learning, please refer to:

Five Strategies for Learning Online: <https://tinyurl.com/yaj363c8>

Formative Assessment in Practice – Shaping Student Learning: <https://tinyurl.com/y7w6fty3>

Future Learn: <https://www.futurelearn.com/courses/online-tutoring>

Tips & Tricks: Teachers Educating on Zoom: <https://tinyurl.com/v3ntcbh>

EUROPEANA LEARNING SCENARIO - UNDERSTANDING UNIFORM LINEAR MOTION WITH FAMOUS ANIMATED PAINTING GIFS

Title

Understanding Uniform Linear Motion with famous animated painting Gifs

Author(s)

Eirini Siotou

Abstract

This is an interdisciplinary learning scenario combining the subjects Physics, History and Arts, for 16-17-year-old students. Students conduct a historical review on different means of transport, using Europeana's resources, followed by research on the inventors of the first airplane, motorcycle, train and submarine as well as the design of those inventions.

In the second section they are expected to compare the speed of the latest model of each vehicle to the first one, in order to gain a better understanding of the scales as they evolved through time. Using the previously gained data they should be able to solve physics problems, applying their knowledge on Uniform Linear Motion.

Finally, they make their own GIF illustrating an object constantly moving, by modifying a painting of their preference from Europeana's Collections. The applied teaching approach is Project-Based Learning as it involves problem solving, creativity and constructive learning.

Table of Summary

<i>Table of summary</i>	
Subject	Physics, History
Topic	Motion with constant speed/ Uniform Linear Motion Historical review of airplanes, submarines, trains, motorcycles
Age of students	16-17 years old
Preparation time	1 h
Teaching time	80 min
Online teaching material	<ul style="list-style-type: none"> • Pixlr Editor • Ezgif
Offline teaching material	iPads
Europeana resources used	<ul style="list-style-type: none"> • Means of transport • Enric Bartrina • Nepal; air transport in the Khumbu, 1986

Table of summary

- [Submarine, ubåt, stapeln, kockums, fartyg, Valrossen, båt, 1920-tal, Kockums varv, sjösättning, båtar](#)
- [Rörtransport. SJ T21](#)

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Integration into the curriculum

This lesson is part of the Physics curriculum for the 10th grade (16-17-year-old students).

Aim of the lesson

Students will:

- Enrich their knowledge of STREAM, using Reading and Arts,
- Develop their STEM skills: Maths & Physics,
- Apply Uniform Linear Motion,
- Practice using ICT tools.

Trends

- Project-Based Learning,
- STREAM Learning (Science Technology Reading Engineering Arts and Mathematics),
- Visual Search & Learning,
- Collaborative Learning,
- Learning and planning with computer apps,
- Combination of lecture and workshop issues,
- Open-Source Learning,
- Student-Centred Learning.

21st-century skills

- Creativity and Innovation – Students create their own gifs using ICT tools,
- Critical Thinking and Problem Solving – Students analyse information of STEM problems given,
- Collaboration – Students work in pairs to accomplish a common goal and share responsibility for collaborative work,
- ICT Literacy – Europeana’s Collections are used to research and evaluate information.

Activities

Name of activity	Procedure	Time
Activity 1	Discussion on different means of transport.	5'

Name of activity	Procedure	Time
Activity 2	Students work in pairs to browse Europeana’s Collections searching for different means of transport. Means of transport	10’
Activity 3	Students work in pairs to investigate a mean of transportation of their preference. They may choose among Airplanes, Motorcycles, Submarines and Trains. Airplanes Annex 1, Means of transport Motorcycles Annex 2, Means of transport Submarines Annex 3, Means of transport Trains Annex 4, Means of transport	40’
Activity 4	Students work in pairs in order to make a gif of a mean of transport from Europeana’s Gallery by using their iPads and the following programmes: Pixlr Editor Ezgif The gif should present a means of transport moving at a constant speed, travelling equal distances in equal time intervals.	15’
Activity 5	Discussion and Conclusions	10’

Assessment

The teacher evaluates students according to the results of their worksheets as well as the created gif (Annex).

***** AFTER IMPLEMENTATION *****

Student feedback

After completing the learning scenario student prepares a report on their work, which is sent electronically to the teacher’s email address.

Teacher's remarks

The learning scenario was applied and the used methodology, Project-Based Learning, was effective and engaging, helping students to apply Uniform Linear Motion in different contexts, combining Physics, History and Arts. The students were active listeners as well as co-workers sharing ideas and collaborating efficiently. According to students' feedback the learning scenario was extremely interesting, challenging. Overall, students mentioned that they enjoyed Europeana's Gallery as well as the gif creation.

About the Europeana DSI-4 project

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Worksheet sources:

- ✓ <http://ducati.gr/site/content.php>
- ✓ http://www.wright-brothers.org/History_Wing/History_of_the_Airplane/Century_Before/First_Airplanes/First_Airplanes.htm
- ✓ <https://www.af.mil/About-Us/Fact-Sheets/Display/Article/104499/f-15e-strike-eagle/>
- ✓ <https://en.wikipedia.org/wiki/Motorcycle>
- ✓ <https://www.aerotime.aero/rytis.beresnevicius/22863-top-10-fastest-aircraft-in-the-world>
- ✓ <https://www.alux.com/fastest-motorcycles-world/>
- ✓ <https://www.britannica.com/technology/submarine-naval-vessel>
- ✓ <https://www.dailymail.co.uk/sciencetech/article-2734072/Shanghai-San-Francisco-100-minutes-China-reveals-plans-supersonic-submarine-using-underwater-bubble-help-swim-faster.html>
- ✓ <https://en.wikipedia.org/wiki/Train>
- ✓ <https://www.cntraveler.com/stories/2016-05-18/the-10-fastest-trains-in-the-world>

of the most successful aircraft ever built and is still in service with the US Air Force. F-15s are capable of flying at speeds greater than 2,655 km/h (1,650 mph).

Lockheed YF-12, another military aircraft, can travel up to 3661km/h and costs somewhere between \$15 and \$18 million.

3. An YF-12 aircraft travels in a straight line at **a constant speed** of 3,600 km/h. **(35 points)**

a. How can motion with constant speed be defined? Give an example.

b. How is velocity different from speed?

c. How far does the YF-12 aircraft travel in 1 second?

d. Calculate how many times the speed of light in a vacuum ($c = 3 \times 10^8$ m/s) is faster than the abovementioned speed of the YF-12 aircraft.

e. Calculate how many times the speed of the YF-12 aircraft is faster than the speed of sound in air. ($u = 343$ m/s)

f. Calculate how many times the YF-12 aircraft is faster than the first invented airplane.

g. How long would it take for the YF-12 aircraft to travel the distance of the equator line?

4. A passenger airplane travels at a constant speed of 800 km/h. While the airplane is above California the control tower informs the pilot that 1,000 km away the weather conditions are bad. An YF-12 aircraft must go there first in order to investigate the conditions. The YF-12 aircraft takes off from California and starts travelling towards that area when the passenger airplane has already travelled 680 km towards it. **(15 points)**

a. How far is the passenger airplane from the dangerous area at this time?

- b. Calculate how long it will take for the passenger airplane to reach the dangerous area.

- c. How fast must the YF-12 aircraft travel if it is to reach the dangerous area before the passenger airplane?

Total: _____ /100

Bibliography:

3. When you have “fast” and “motorcycle” in the same sentence you usually get “expensive”. The fastest motorcycle in the world is the Ducati 1098 s!
This vehicle can reach 60 mph in less than 3.0 seconds thanks to its 180 horsepower.
The Ducati 1098 s is classified as a sport bike.
Now, the thing about sport bikes is that they should be lighter in order to improve handling. This Ducati only weighs 173 kg (381 lbs). Due to its highly efficient four valves per cylinder engine the motorcycle can reach up to 169 mph or 271 km/h.
A Ducati motorcycle travels in a straight line at **a constant speed** of 200 km/h. **(35 points)**

a. How can motion with constant speed be defined? Give an example.

b. How is velocity different from speed?

c. How far does the motorcycle travel in 1 second?

d. Calculate how many times the speed of light in a vacuum ($c = 3 \times 10^8$ m/s) is faster than the abovementioned speed of the Ducati motorcycle.

e. Calculate how many times the speed of sound in air ($u = 343$ m/s) is faster than the abovementioned speed of the Ducati motorcycle.

f. Calculate how many times the Ducati motorcycle is faster than the first invented motorcycle.

g. How long would it take for the Ducati motorcycle to travel the distance of the equator line?

enemy boats and warships undetected, and to leave the area after engagement undetected by enemy anti-submarine ships and maritime patrol aircraft. Some of the latest attack submarines can launch cruise missiles against ships and inland targets. Currently, the fastest submarines are stuck at speeds of 74 km/h.

Researchers at the Harbin Institute of Technology in China are developing a 'supersonic' submarine that could travel from Shanghai to San Francisco (9,816 km) in less than two hours. Researchers say their new craft uses a radical new technique to create a 'bubble' to surround itself, cutting down drag dramatically. In theory, the researchers say, a supercavitating vessel could reach the speed of sound underwater, or about 1 km/s.

A 'supersonic' submarine travels in a straight line at **a constant speed** of 1,200 m/s. **(35 points)**

- a. How can motion with constant speed be defined? Give an example.

- b. How is velocity different from speed?

- c. How far does the 'supersonic' submarine travel in 1 second?

- d. Calculate how many times the speed of light in a vacuum ($c = 3 \times 10^8$ m/s) is faster than the abovementioned speed of the 'supersonic' submarine.

- e. Calculate how many times the speed of sound in seawater ($u = 1,500$ m/s) is faster than the 'supersonic' submarine.

- f. Calculate how many times the 'supersonic' submarine is faster than the first invented submarine?

- g. How long would it take for the 'supersonic' submarine to travel the distance of the equator line?

3. Rebels are in a submarine, hurrying away from the port. Their submarine can go at 30km/h. They will be safe if they can reach the boundary line, 300 km away. The submarine of the

airport, cameras out and ready to snap a photo of the speed indicators when the train hits 431 km/h (267 mph).

Japan has again demonstrated its prowess in high-speed rail travel with its state-of-the-art Maglev train setting a world record of just over 600km/h (373mph).

A magnetic train (Maglev) travels in a straight line at **a constant speed** of 500 km/h. **(35 points)**

a. How can motion with constant speed be defined? Give an example.

b. How is velocity different from speed?

c. How far does the Maglev travel in 1 second?

d. Calculate how many times the speed of light in a vacuum ($c = 3 \times 10^8$ m/s) is faster than the abovementioned speed of the Maglev.

e. Calculate how many times the speed of sound in air ($c = 343$ m/s) is faster than the speed of Maglev.

f. Calculate how many times the Maglev is faster than the first invented train.

g. How long would it take for the Maglev to travel the distance of the equator line?

3. A passenger train leaves the platform at 5:00 a.m. from Athens to Thessaloniki, the terminal station, at a constant speed of 100 km/h. Mr. Sleepyhead missed the train because he overslept and arrived at the train station at 5:30 am. The next train is a magnetic one and starts travelling from Athens towards Thessaloniki when the previous train has already travelled 400 km towards the terminal station. Mr. Sleepyhead knows that the distance between the abovementioned cities is 500 km for both routes. **(15 points)**

a. How far is the passenger train from the terminal station?

b. Calculate how long it will take for the passenger train to reach the terminal station.

c. How fast must the magnetic train travel if it is to reach the terminal station before the passenger train?

Total: _____ /100

Bibliography:

STORY OF IMPLEMENTATION - IMPLEMENTATION OF “FOOD TESTS”

Title

Implementation of “Food Tests”

Author(s)

Marina St-Mirčić



14-year-old Serbian students tried to implement the learning scenario “Food Tests” by Biljana Ilijeva in Italian language classes. The goal of the scenario is to introduce the students to Europeana’s resources and motivate them to think about healthy food and nutrition.

Europeana Food and Drink

First, they became familiar with the [Europeana food and drink](#) platform and the [e-learning resources section](#) of the website. After that, the students were asked to discuss their food preferences.

Following the PPT presentation outline [Food that helps us grow and become healthy adults](#), they reached the conclusion that today, various questions are being asked about so-called junk food and the merits of healthy eating. The students were aware that they prefer unhealthy food to eat for a snack.

Typical Serbian cuisine

As homework, after viewing the PPT slides of [Choosing Food and Staying Healthy](#), students were asked to make a Sway presentation about typical Serbian food in Italian and here is their [final result](#).

Ending hunger, achieving food security, improving nutrition and promoting sustainable agriculture

During the next lesson, we wanted to expand the topic on Sustainable Development Goal Number 2: Ending hunger, achieving food security, improving nutrition and promoting sustainable agriculture. In

addition to the preferences in taste and traditions, they emphasised the availability of food among the populations of the world.

Not all children and young people have the necessary quantities at their disposal for harmonious growth. There are those in the world who still die of hunger – that was the students' conclusion.

Some students wanted to create the action to promote SDG 2 "Zero Hunger", to fight world hunger and food waste. This is their creation in [Minecraft](#).



Video created by students about their action to promote SDG 2 "Zero Hunger"

The video can be accessed here:

https://www.youtube.com/watch?v=sJhASudB4e8&feature=emb_title

Closing thoughts

In the end, I can conclude that implementing this LS, my students developed communicative competences in Italian and English, digital competences, social and civic competences, learning to learn, collaboration and participation. It is an interdisciplinary lesson, related to other subjects: Foreign Languages, IT, Citizenship, Biology and Social Studies.



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