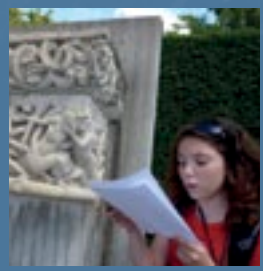
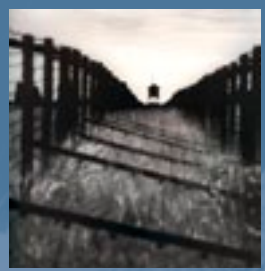
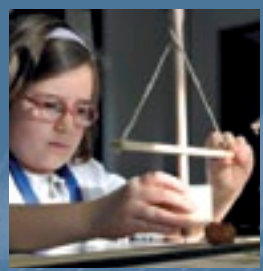
AQUEDUCT

Acquiring Key Competences through Heritage Education

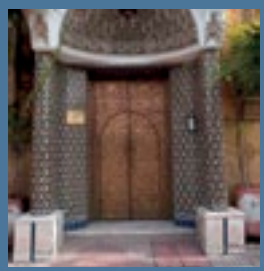
Editors: *Jaap Van Lakerveld and Ingrid Gussen*
Co-ordinators: *Guy Tilkin and Renilde Knevels*
Co-authors: *Christa Bauer, Leen Alaerts, Jo Van Dessel, Ruth Wouters*

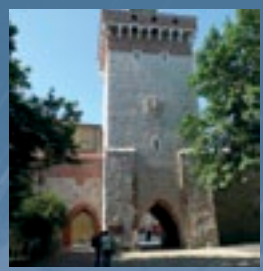
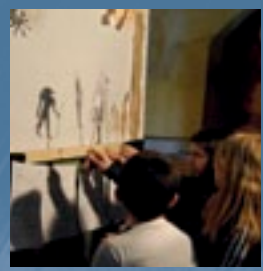



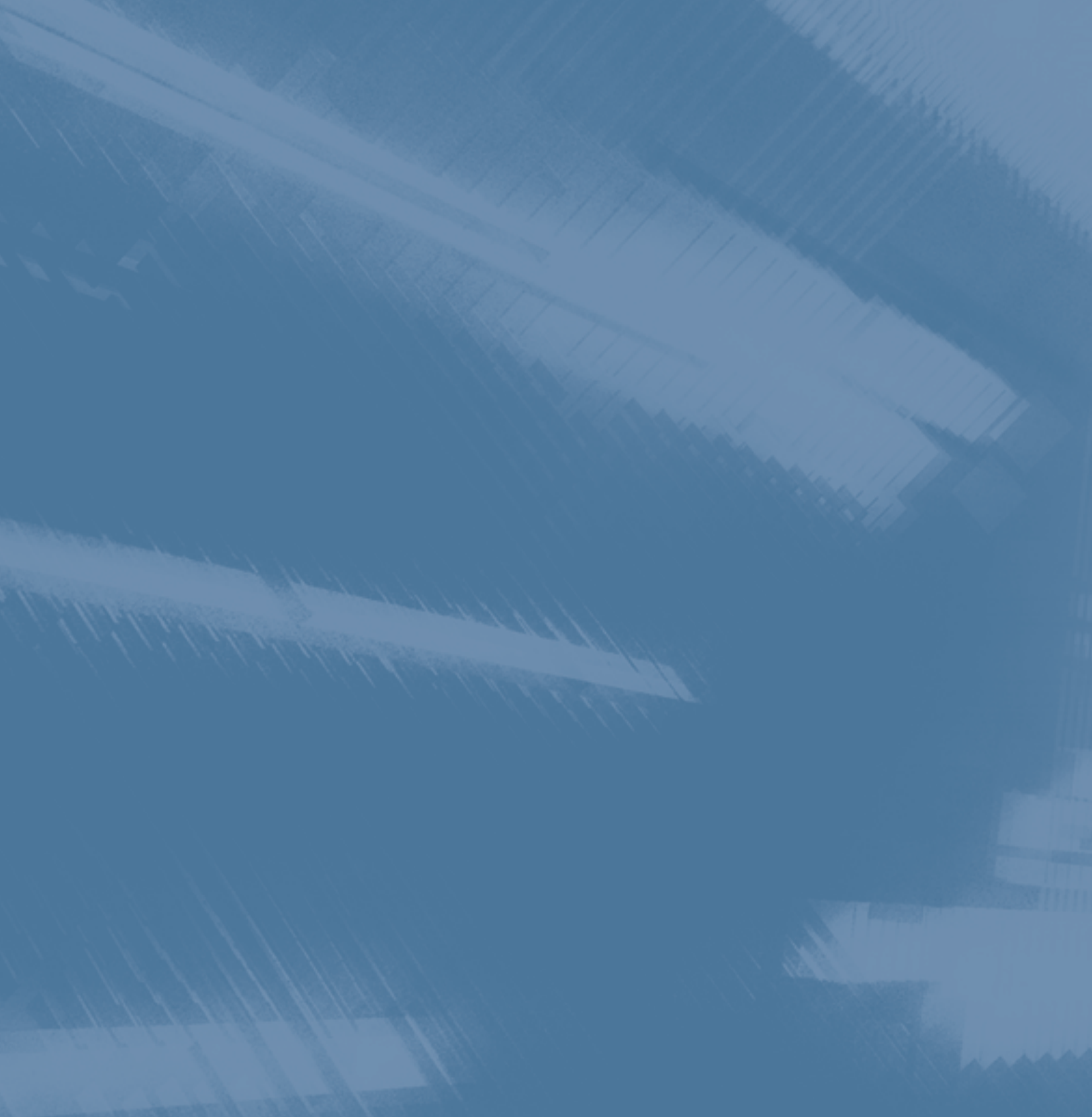



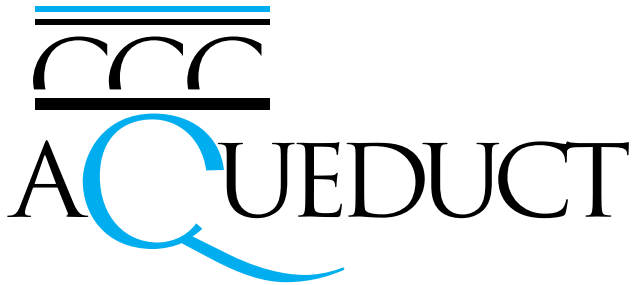








Acquiring Key Competences
through Heritage Education

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Education and Culture DG
Lifelong Learning Programme

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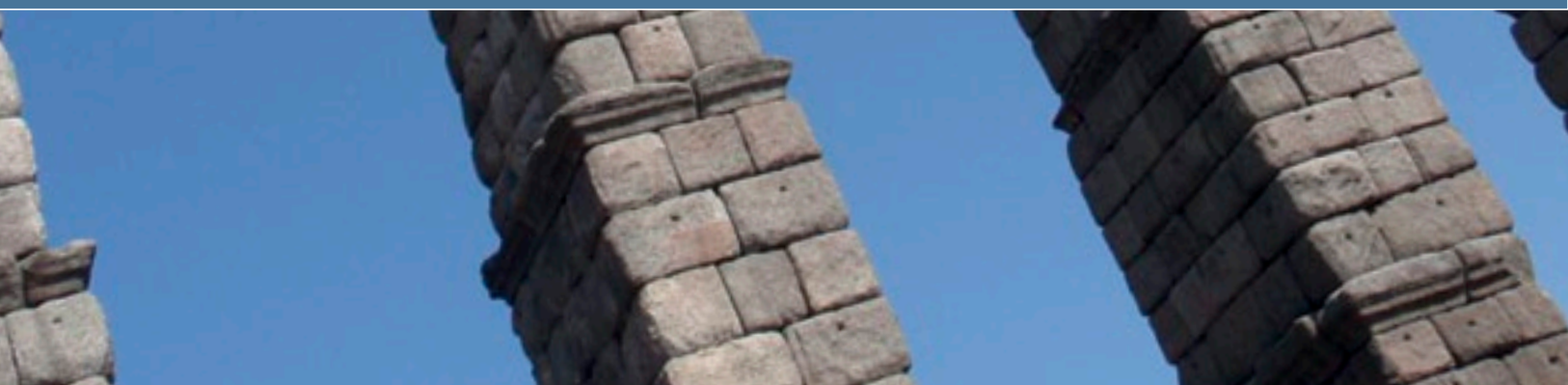
I. Aqueduct the project



Heritage education becomes more and more prominent in educational and heritage contexts. Policy makers in EU bodies (The Council of Europe and the European Commission) and in worldwide organizations such as UNESCO promote both the protection of our cultural and natural heritage and the use of heritage to enrich learning processes of people in general and youngsters in particular. The two strands of heritage preservation on the one side and heritage education on the other seem to be mutually beneficial. Learners will become aware of the value of heritage as such and of its value for their own learning and development processes. Thus heritage will become more highly appreciated and its protection may gain support as a consequence. Both education and heritage providers will benefit, but what is more is that the learners will experience rich and inspiring learning environments that will support and enhance their learning processes. It is from this background that a number of educational and heritage partners decided to launch a project aimed at the acquisition of key competences of Lifelong Learning through heritage education (Aqueduct). The name of the project refers to the process of acquisition of competences and by using the Aqueduct as its logo, it stresses the importance of bridging gaps and of making information flow through ingenious channel systems in order to allow many different parties to benefit from our common cultural and natural resources.

This manual reflects the approach of the Aqueduct project. It elaborates on the relationship between heritage education and competence based education, in particular the acquisition of the key competences of life-long learning as distinguished by the European Commission.
The concepts of heritage education and competence based education are presented and linked. The mutually beneficial relation is made clear. Furthermore the requirements to allow both pupils/students and teachers/educators to learn optimally in a rich and inspiring learning environment are identified and elaborated.
Appendices are added that give ideas and tools for the construction of particular approaches of competence driven heritage education. Included are the storyline approach, action learning, problem based learning, co-operative learning and guided discovery. Within the Aqueduct project we see all these approaches as relevant and applicable, but eventually we identified the storyline approach as the one best meeting the requirements of competence based/oriented heritage education.

We hope that Aqueduct will contribute to the introduction of competence driven education and learning and to the interest for and accessibility of cultural heritage.

Guy Tilkin
Project leader Aqueduct
Landcommanderij Alden Biesen

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Education and Culture DG
Lifelong Learning Programme

1.1 Introduction

Guided tours, guides explaining the chronological history of remnants of early days; booklets telling us all the details of a particular monument without any linkage to either its context, or to the prior knowledge or relevant current experiences people have, the physical exhaustion while strolling through a museum and the inability to recollect much of what was explained afterwards ... many people will recognise these situations. And yet heritage has such potential to inspire us. It teaches us about ancient times, about people, about ourselves, about the present and even the future, if we reveal its treasures in a proper way; if we turn exploration of heritage into a challenge, an experience.

The Aqueduct project was launched to help teachers and other educators do exactly that, to turn heritage education into an inspiring collective experience that allows pupils and students, as well as their teachers, to gain as much out of it as possible, not only as far as historical knowledge is concerned, but to develop their key competences for Lifelong Learning, such as the competence to co-operate, communicate, to express themselves culturally and to acquire a sense of initiative and entrepreneurship. Within the Aqueduct project, heritage is not a goal as such. It is a vehicle for personal learning and development.



A vehicle as heritage; Heritage as a vehicle
(Photo: Jaap van Lakerveld)

We wrote and composed this manual for those who feel the challenge of turning heritage education into something that goes beyond transferring knowledge about historical objects, and for those who wish to make use of heritage, either cultural or natural heritage, to inspire children to learn about heritage but what is more to develop a number of key competences for lifelong learning.

The first part of this manual includes an outline of some of the basic concepts and consideration underlying the Aqueduct project. Consecutively attention will be given to:

- The Aqueduct project and its partners
- Heritage education
- Competence based education and learning
- Different ways of implementing competence based education

In these consecutive sections we outline the concept of competence and we relate this concept to heritage and heritage education. Furthermore competence based education is outlined as an educational approach which may be implemented in various ways. Five potential methodologies of implementation are described in the first part of this manual.

In the second part of the manual nine projects which were launched and piloted within the Aqueduct project are described. These project descriptions may be considered as attempts to actually translate the Aqueduct approach into practice. Then thirty one examples of good practice as found in the participating countries, are briefly characterised and further described in a narrative way. These examples are included because they contain elements which may be considered to be illustrative for the approach promoted by the Aqueduct partners. In the last section of the manual some tools are included to assess the extent to which projects meet the Aqueduct standards and to help learners to monitor their own work and progress.

1.2 The Aqueduct Project

In March 2009 the Landcommanderij Alden Biesen and its partners applied for the Aqueduct project with the European Commission under the action: Comenius Multilateral Projects, part of the Lifelong Learning Programme (LLP). At the end of July 2009 the application was approved.



Landcommanderij Alden Biesen, Belgium

Acquiring Key Competences through heritage education

Heritage education is not only to be seen as a topic in history or art and culture but comprises a complex 'extra muros asset' offering great potential in terms of raising and maintaining motivation, innovative cross curricular approaches, school – community links, the European cultural dimension and reaching the Lifelong Learning transversal key competences as set out by the Reference Framework: learning to learn, social and civic competences, sense of initiative and entrepreneurship, and cultural awareness and expression.

The concept of key competences originated from the Lisbon Strategy in 2000. It resulted in the European Reference Framework, which states that: "Each citizen will need a wide range of key competences to adapt flexibly to a rapidly changing and highly interconnected world. Education in its dual role, both social and economic, has a key role to play in ensuring that Europe's citizens acquire the key competences necessary for personal fulfilment, active citizenship, social cohesion and employability in a knowledge society".

Key competence of lifelong learning

- Communication in the mother tongue
- Communication in foreign languages
- Mathematical competences and basic competence in science and technology
- Digital competence
- Learning to learn
- Social and civic competences
- Sense of initiative and entrepreneurship
- Cultural awareness and expression

The Aqueduct project focuses on the transversal key competences: learn to learn, social and civic competences, sense of initiative and entrepreneurship, and cultural awareness and expression

N.B. More information on key competences: http://ec.europa.eu/education/policies/2010/doc/basicframe.pdf

Aims and objectives

The general aim of the project is to improve the acquisition of Lifelong Learning competences in schools through heritage education. In more practical terms the project intends to build teacher capacity for competence oriented education in a heritage context.

Project activities

The Aqueduct project has gone through a series of activities to accomplish the goals outlined above.

- After a needs analysis, research and concept development the teacher training organizations and the 'heritage providers' (the partners) shared and compared their views on heritage education and acquiring transversal key competences and on approaches to learning through heritage, learning theories, identifying learning outcomes, how to make key competences operational, innovative key competence acquisition, team teaching etc.. This resulted in the development of guidelines and criteria to assess the transversal key competence acquisition approach of cultural heritage education initiatives (cf. the last section of this manual).

- In this manual the partners collected and described good practice and pilots considered in the light of the Aqueduct approach.

- National training workshops and training days were given to prepare partners and members to pilot local, national and international heritage initiatives following the approaches and criteria elaborated in the previous phases.

- All of the above mentioned activities served as the basis for the construction of this manual which is available in English in this printed edition, but also available through the website: www.the-Aqueduct.eu in each partner language to be used by teachers, trainers and teacher-trainers.

- Dissemination and mainstreaming were established through training and presentations by a European team of trainers, in-service training days in the partner countries and a final dissemination conference, the project website and the implementation of the training modules in in-service and initial teacher training organizations. The teacher-training institutions of the partnership and the networks of schools associated with them will assure impact on a large teacher community, particularly in the countries involved. All partners are involved in networks and associations, and will use these contacts for dissemination and exploitation.

- The Aqueduct partnership will also organise 'Aqueduct Comenius courses': international in-service training courses for teachers with grant opportunities in the frame of the LLP Comenius mobility programme. During a 5 day residential course teachers and teacher trainers will learn about the Aqueduct approach: competence driven teaching and learning in a heritage context with presentations, workshops and on the spot experiences, wherever in Europe the course takes place. More info on these courses on the project website.

The target groups

The primary target groups of the Aqueduct project and therefore of this manual are teacher-trainers, initial teacher training students and teachers in schools reaching 6 - 14 age groups (primary and lower secondary education). The Aqueduct material also targets programmers and trainers at the educational service of heritage organisations as to help them find new approaches to disclose the heritage they administer. The experience with heritage projects we gathered and analysed has convinced us that engaging in heritage education activities may be equally rewarding for various other kinds and levels of education. Many of the ideas and examples presented in this manual may also be relevant to people in other kinds of organisations beyond the educational sector. Exploring the heritage in one's own environment together may add to the process of organisation learning; it may add to the acquisition of the key competences of lifelong learning in a wide variety of contexts.

Participants of the Aqeuduct training day in Leiden. (Photo: Ingrid Gussen)



1.3 The project partners involved in the project

The Aqueduct partnership consists of 4 universities / teacher training organizations and 5 heritage providers.

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- Pädagogische Hochschule Steiermark (Austria)
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  Contact person: Christa Bauer

Associated partners

- International Department of Het GO!: Onderwijs van de Vlaamse Gemeenschap (Belgium)
  www.g-o.be/europa

- ACCR: Association des Centres Culturels de Rencontre (France)
  www. accr-europe.org

External evaluator

- Ray Kirtley: European resource centre, Hull University (United Kingdom)

PLATO – Leiden University took the responsibility for the overall theoretical background of Key Competence Acquisition (KCA). The three teacher training organisations (Leuven, Graz and Cluj) looked at the implementation of competence driven education and comparisons with 'traditional' heritage education.

Two heritage providers: Krakow and Bologna, are regional culture and heritage promoters acting as facilitators and interfaces between heritage and the population. In this project they offered expertise in approaches, activities, networking, dissemination and so on.

The three remaining heritage providers in the consortium are examples of built heritage (two castles and one abbey) with a strong link to both the public and schools, and offered content, context and practical expertise.

Apart from the consortium partners 9 'tandems' were created: a school – heritage provider combination planning to set up a pilot project following the key competence acquisition approach of Aqueduct. Good practice examples were collected in all partner countries and in Morocco, Sweden, Portugal, Ireland and the United Kingdom.

Last but not least, we had two special associated partners:

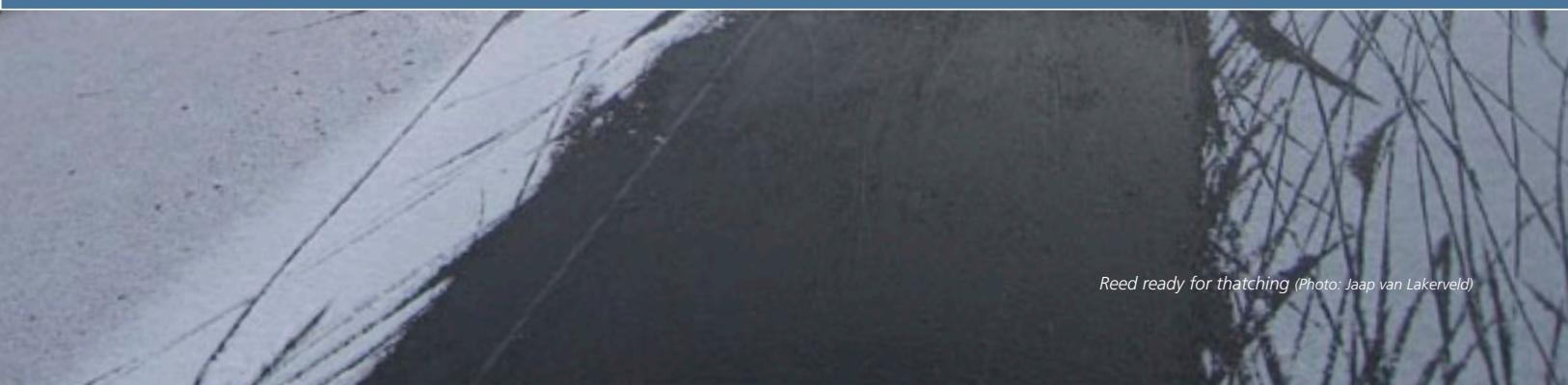
1. GO, formerly the co-ordinator of Hereduc, a Comenius project on heritage Education. This partner provided a vision of heritage education, a network and a number of learning practices and examples.

2. ACCR, a European network of built heritage providers. They provided the ideal soil in which the Aqueduct approach could grow.

Apart from the project partners the project also involved a lot of others from either teacher-training colleges, schools, or heritage providers that took part in the workshops, and the pilot projects included in this manual. Their active and inspiring participation and inputs have made this manual the varied compilation of heritage education examples it has now become.

II. Aqueduct: the approach





Reed ready for thatching (Photo: Jaap van Lakerveld)

2.1 Heritage education

Definitions of Heritage

As for the content of heritage education we comply with the definitions given by the Council of Europe and UNESCO (http://portal.unesco.org/) in which cultural and natural heritage is described as a wide umbrella concept including a variety of cultural and natural, of tangible and intangible elements.

Cultural Heritage

Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Intangible heritage

The term 'cultural heritage' has changed its content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

Cultural heritage is both tangible and intangible. It refers to traditions, but it also includes contemporary expressions of traditions. It is linked to identity and based on a common appreciation.

Natural Heritage

Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
Geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

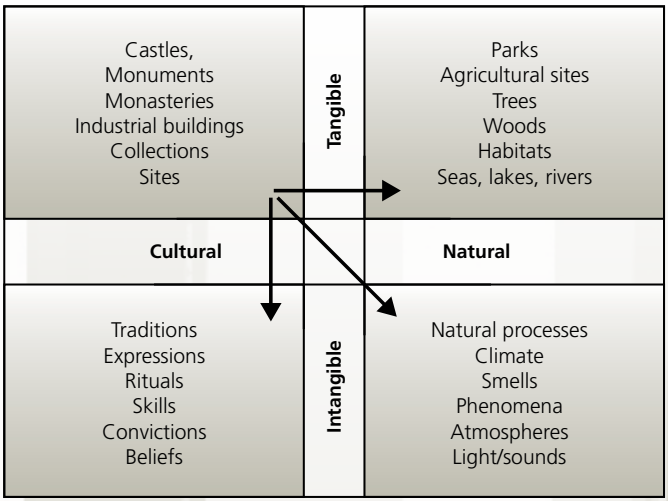
Natural sites, or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty (UNESCO, 2008).

Natural heritage is linked to environment and to landscape, concepts that have a close link to culture as well.

Extending definitions

In the definitions of cultural and natural heritage we see a shift from a narrow tangible and cultural definition towards a wider definition that also includes natural and intangible elements. Furthermore we see a shift from a focus on heritage as something to be preserved only towards a somewhat more instrumental emphasis on the purposes for which heritage may be useful. Heritage in these definitions is perceived as something that has a value of its own but

Examples of heritage and its extending definitions



at the same time has an added instrumental value to achieve other societal goals such as a healthy and inspiring environment which serves people's well being and adds to the quality of cultural life and the human processes which are part of it, such as learning, developing, communicating. It strengthens social cohesion, intercultural and intergenerational understanding as well as the acquisition of key competences necessary to accomplish all of this.

Heritage education and acquisition of competences

Heritage education itself is based on the idea that heritage offers the opportunity to learners to engage in experiences that make them learn. They do not only acquire knowledge about the particular heritage context, but the heritage also provides them with a learning context in which they will acquire a wider range of competences. As such it is a most suitable way of promoting competences. Heritage education promotes the use of the cultural and historical environment because it is based on active or discovery learning; it urges learners to analyze and discuss the results of their analyses.

UNESCO stresses the importance of heritage. It states that participating states "shall endeavour by all appropriate means, and in particular by educational and information programmes, to strengthen appreciation and respect by their peoples of the cultural and natural heritage as defined above. They shall undertake effort to keep the public broadly informed of the dangers threatening this heritage and of the activities carried out to sustain the cultural and natural heritage" (Article 27 of the Convention Concerning the Protection of the World Cultural and Natural Heritage, http://whc.unesco.org/en/conventiontext).



World heritage site Kinderdijk, The Netherlands (Photo: Jaap van Lakerveld)

This is the heritage part as such, but in addition to that Aqueduct promotes heritage education as a vehicle to develop a set of core competences of Lifelong Learning. A few examples of how heritage education may contribute to the development of competences are given below:

Heritage education promotes the language acquisition
Mother tongue and foreign languages are elements of our cultural heritage and at the same time they form the vehicle for reflecting and communicating about our heritage. The opportunities for synergy between heritage education and these key competences are numerous and often obvious. Besides being a part of the heritage and the instrument for communication, languages are the code in which our history is condensed in books, files, stories, inscriptions, plays, songs, poetry etc.



Atomium Brussels

It promotes skills and knowledge on science and technology
Our cultural heritage also consists of the technologies as developed by mankind throughout its existence. As such it reveals the attempts made to understand nature, control it and use our knowledge for our own purposes, in our own uses of resources, our own technologies, our domestic or work activities. Science and technology are embedded in our culture. At the same time we see that it is difficult to motivate our students to study and work in this field and to further develop themselves in these domains. A cultural heritage approach may personalize these domains. Heritage becomes 'applied sciences' for the students to unravel, sciences become the field of discoverers, technology that of inventors, from which students may derive motivation to follow their footsteps.

It adds to the development of personal and social skills
Interpersonal, intercultural, social and civic competences have their roots in our heritage as well. Religion, tradition, and the bare necessities of life moulded our views and habits in these areas. Exploring these and analyzing them across and beyond the borders of Europe may add to the mutual understanding of existing, and to the development of new rituals, norms, habits, traditions, values as well as more basic and practical ways of fulfilling our roles as citizens in our societies.

It evokes entrepreneurship
Some countries have developed and come to flourish through commerce and trade. Entrepreneurship has been the engine of many nations. Heritage education may show good examples from the past. At the same time the active learning implicit in heritage education and competence learning does promote entrepreneurship. Learning becomes a journey of initiative, of discovery and of dealing with things and people. As such, it qualifies much better for entrepreneurship than traditional education with its focus on transfer of knowledge and passive absorption.

It stimulates cultural expression
Cultural expression adds the creative and the imaginative qualities to learning. It is not only a separate competence but it definitely interrelates with all the others. However it requires different educational modes with expressive objectives and goal free evaluation. Heritage education offers examples of good practice as well as the techniques and the inspiration required. This requires that heritage education is positioned between retrospective education and visionary action for the future. As historians say, history does not provide the lessons for the future, nor does it help predict the future. It adds to the inspiration, the understanding of mechanisms and the unpredictable nature of the future. Poetry, sculpture, song writing, singing, dancing, music, textiles and design are examples of the many fields in which opportunities for the development of these competences may be sought and found.

Cultural expression (Photo: Jaap van Lakerveld)



It serves digital and learning competence
Heritage education offers the ideal context for learners to create their own learning paths while approaching heritage from the angle they choose and using the means they chose. These learning paths and the demonstration phases in the process include a call upon digital competences and the ability of learning to learn.

Heritage education may promote the development of all of the above mentioned competences, and contribute to their acquisition; however, heritage education also has its own goals, and priorities. If we were to reduce heritage education to what it contributes to these general core competences, then it would turn into something vague, lacking proper content and not meeting the demands of heritage education as such; it would turn into something that is only instrumental to other goals. This is not what we wish to accomplish with the Aqueduct approach.

The eventual challenge is to develop high quality heritage education in such a way that it will optimally contribute to the acquisition of the European core competences. In fact, heritage education may contribute to all of the key competence domains mentioned. Within the Aqueduct project the focus is on what are referred to as the transversal key competences, not linked to any particular discipline, or domain. These transversal key competences include:

- social and civic competences
- entrepreneurship
- cultural awareness and expression
- learning to learn.

So far now we have mentioned the term ‘competence’ so frequently that it is time to give a more in-depth description of what is meant by competence and by competence oriented education.

2.2 Competence oriented education and learning

Definition of competences

Competences as defined by European bodies, as well as by educational experts throughout and beyond Europe, consist of three interrelated ingredients:

a. a knowledge component (the understanding part),
b. a behavioural component (the overt behavioural repertoire) and
c. a value component (including values, beliefs and attitudes).

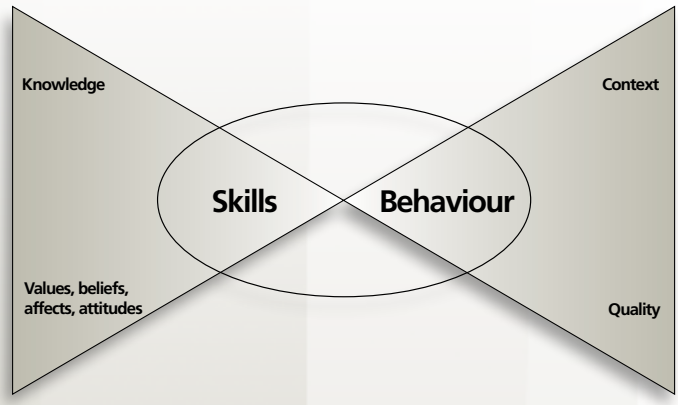
Competences consist of a combination of skills, knowledge, attitudes, and behaviours required for effective performance of a real-world task or activity. A competence is defined as the holistic synthesis of these components.

At another level a competence again may be divided in three components or aspects. It is the ability of a person to show:

1. a particular behaviour in
2. a particular context and with
3. a particular quality.

This is the formal way of describing competences. In more down to earth language this implies that what matters is not only what we know about things, but also, more importantly, what we are able to do with this knowledge, and whether we are able to go on developing our abilities. "Does education make learners knowledgeable, or does it make them competent?" that is the question.

The components of competence



The ellipse in the middle of the diagram includes the actual performance of the person which shows the level of control he, or she has of a particular competence. The components in the left triangle allow a person to show the intended behaviour in the right triangle. There the pupil/student demonstrates his/her acquired competence.

Competences for lifelong learning

The European Parliament, the European Commission and the Council of Europe agree on the importance of eight key competences for Lifelong Learning. We will concentrate on four of them in this Aqueduct project. As stated earlier in this chapter these competences include social and civic competences, entrepreneurship, cultural awareness and expression, and learning to learn.

Competence oriented education and learning

In this section we move from general ideas on what competences are to the more specific area of competence oriented heritage education. We have outlined the concept of heritage and of heritage education. Heritage education, we have indicated, may be one of the vehicles to develop the key competences the EU Commission has declared as the core of its lifelong learning programme. The relationship between heritage education and competence development is a mutual one. Heritage education may benefit from a competence based approach and when such an approach is applied the learners will develop the key competences as a consequence.

Competence based learning and competence based education do not consist of traditional teaching situations. They are based on the idea that the learners learn by experience and discovery. This concept has an impact on how learners may be educated. The idea is that learners need to be actively involved in the learning situation. They learn best in meaningful contexts, and in co-operation and interaction with others and with their environment. Thus they enable themselves to acquire knowledge, construe knowledge, and check and cross-check their newly constructed ideas with those of others.

Of course this implies no denial of the importance of teaching; it emphasises the necessity of teaching in a highly responsive and learner-centred way without neglecting the obligation of showing learners new horizons and perspectives, and enthusiasm for things they may never yet have heard of.

Key features of competence based education
Competence based learning requires an approach to education that differs from the traditional approaches to teaching. In competence based education one tends to stress the importance of powerful, or rich learning environments, which enable students to engage in meaningful learning processes. The most distinctive features of this approach may be summarized as follows:

- **Meaningful contexts**
  For learning to take place it is recommended that teachers / educators should create or look for meaningful contexts in which students will experience the relevance and the meaning of the competences to be acquired in a natural way.

- **Multidisciplinary approach**
  Competences are holistic and as a consequence the educative approach needs to be integrative and holistic as well.

- **Constructive learning**
  The philosophy of competence based education has its roots in the social constructivism that pervades our views on learning these days. Learning is conceived as a process of constructing one's own knowledge in interaction with one's environment, rather than as a process of absorbing the knowledge others try to transfer to you. The consequence of this view is that educative processes should be constructive. By focusing on the construction of models, products, guidelines, rules of thumb, reports, or other tangible outputs the learning will easily and naturally turn out to be constructivist. This is opposed to learning processes that focus on information processing after which the actual application of knowledge happens.

Heritage education in Poland (photo: Aleksandra Rzońca)



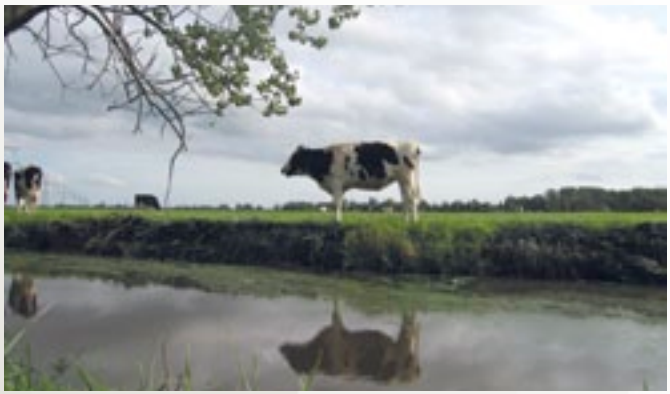
- **Co-operative, interactive learning** (with peers, teachers and heritage providers etc.)
  The basic idea behind competence based education is to help learners develop and construct their own knowledge and seek ways to make optimal use of other people's competence in their learning itinerary. This is what social constructivism is about.

  Co-operation and interaction are both domains of learning as well as vehicles of learning in other domains. If learning is supposed to be self-initiated, self-regulated, and aimed at developing personal competences, the educative approach must allow for diversity in needs and, related to that, in goals and objectives. This requires an open approach in which education includes dialogues between learners and educators about expectations, needs, goals, choices etc.

- **Discovery learning**
  Open learning processes require learning that may be characterized as active discovery as opposed to receptive learning. This does not imply that learning content should not be made available and accessible. It means that the way of acquiring this knowledge or these competences, cannot be just a process of providing information, but should always be embedded in a discovery based approach.

- **Reflective learning**
  Competence based learning requires, apart from a focus on the key competences, also an emphasis on the learning processes as such. By reflecting on one's own needs, motivation, approach, progress, results etc. one develops learning competences/strategies that may be considered meta-competences. The competence meant here usually is referred to as the process of 'learning to learn'.

A moment of reflection *(photo: Jaap van Lakerveld)*



- **Personal learning**
  In the competence oriented theories learning is conceived as a process of constructing ones own personal knowledge and competences. Information, knowledge, strategies, only become meaningful for a person if they become an integral part of his/her own personal body of knowledge and competences. In education this implies that students need to be able to identify with the contexts, the people, the situations and interests which are included in the learning domains involved.

Active learning in a realistic situation, in which you have a distinct and valuable role, makes the learning process a worthwhile event with outcomes that will prove to be useful in many other contexts.
The process which leads to competence acquisition involves three basic elements: motivation, experience and reflection. Competence based education implies learning by doing. So if you would like the students to learn about architecture, then don't give lectures but have them build and design buildings.



Following the traces of Wojciech and Aneri Weiss described elsewhere in this manual. *(photo: Iwona Niedźwiedź)*

If you want them to learn about the work of painters, don't only give them information, but make them paint, make them define what object they would choose to paint, give them feedback on their choices from your own expert background. Tell them what choices would, or would not be possible in the times in which the painters lived. Have them talk about what they experienced and how they came to their decisions and to their products.

If you wish your students to learn more about our industrial past, visit old factories, let them experience how people lived and worked, let them experience these conditions by making them part of stories from the industrial era.

These are examples of potential competence based activities in which the learners acquire competences by doing, experiencing and by reflecting on their experiences and products.
Since the competence based approach is such an active approach the students have to perform, produce and demonstrate their competence and the growth of their competence throughout the whole learning process. Self-reflection on this progress, as well as the reflections of others on it, is an integral part of the whole learning experience, resulting in a final demonstration of the reached level of competence in what may be a presentation, a product, a play, a design etc. The competence based approach is not one single approach. Within the approach still many methodologies are possible. In section 2.3 some of these approaches will be explained.

The societal rationale of competence oriented education

The challenges of globalisation
Economies in western societies have seen major changes from the impact of globalisation. Multi-national companies are shifting work places across the globe to where they can find the best resources and the cheapest and most efficient labour. This means that industry is shifting east, leaving in its wake unemployment for a large number of people who will not find their kind of work any longer. They need to acquire new skills and expertise, competences and therefore need to become lifelong learners. And, if Europe wants to keep its position as an economic power able to guarantee welfare and stability for the masses, it needs to guarantee a high standard of education and, what is more, of contexts allowing for lifelong learning and development. Education is needed that focuses on developing people's talents and resources to the highest possible degree. Education has to contribute to personal development and fulfilment as well as to the empowerment of individuals, thus enabling them to become entrepreneurs of their own intellectual capital.

The challenges in European societies
Western societies used to be based on a kind of consensus on common values. This is no longer the case. Societies have become more heterogeneous than ever before. Not only do people of different cultural backgrounds live together, but also the way of living within one culture is less uniform. We face changing family and work patterns which have a strong influence on learning and school. Moreover, education does not seem to have an agreed goal. For hundreds of years children were educated to be obedient and disciplined. Nowadays empowerment, initiative, self regulation and critical thinking are more valued by many parents.

New media have brought about a major change: access to information is no longer confined to the study of books but is, provided you have a TV, computer or radio, available to everyone. However, it takes processing to turn information into knowledge, without which we are left, as Axel Grychta puts it: "Over-newsed but under-informed". Too much information might make us stupid, because the human brain cannot deal with it.

The challenges for schools
Schools used to have a clear mission, supportive of the economy societies they were based in. Societies used to have a clear view on what they wanted to be passed on to the young generation and formulated that in national curricula. Youngsters needed discipline, knowledge and skills. They needed to be taught in schools to obtain qualifications to start their careers. For hundreds of years schools used to be content-oriented. Pupils went to school because they wanted to learn something from the teacher. The teachers delivered their input and expected pupils to learn and memorize this at home. The output was that pupils were able to reproduce what the teacher said. In this model little or no attention is put on the learning process and learning output is a body of knowledge, mainly based on reproduction.

This situation has changed in many ways. For one thing: curriculum content has become increasingly unclear. Nobody is able to say what people will need to know or be able to do in 15 years time. Moreover, knowledge is available on the Internet and this provides new challenges for schools. Teachers have lost their monopoly as knowledge providers. This means schools have to prepare both teachers and pupils to become lifelong learners. But also the output of the old model is no longer sufficient. School graduates today are expected not only to have acquired a body of knowledge, but also the ability to do research, to work in teams, to live in multi-cultural societies, to manage their own emotional skills, to be open for new things – all this in a mixture of knowledge, attitudes and skills, in other words: competences. Stimulating and helping pupils to acquire these competences is the challenge for schools.

In order to meet these challenges the learning process should include knowledge as well as attitude and skills (competences); learning should be an enjoyable and worthwhile experience so learners will embrace the perspective of lifelong learning; learners need to gain insight into the process and goals of their own learning. In other words they must obtain key competences.

The challenges for heritage providers

Heritage is an ever expanding collection of valuable things from our common history. Therefore it takes an ever increasing investment of time, energy and money, to preserve what is worth keeping. Heritage providers find it increasingly difficult to attract people and inspire them. Some move towards entertainment, others intensify their educative efforts. Often the emphasis is on the heritage as such and on finding ways to make people aware of its value. The challenge we see for heritage providers is to seek synergy with other sectors and in the case of the Aqueduct project with the sector of education. We make a plea for combining forces. Heritage providers can provide the rich and meaningful context that may inspire children and teachers, and teachers can turn heritage environments into powerful contexts for the acquisition of key competences.

By doing so, the heritage context will get an added meaning and therefore value for learners. Their interest will be raised and they will develop an inclination to wish to know more about heritage and to think creatively about how to apply their newly developed competences to learn even more from these contexts. Once grown up, they will take a more positive stand towards preservation of heritage. The main challenge will probably be to overcome an initial reluctance to consider heritage as instrumental for the accomplishment of more general educational goals. However, we are convinced that in the long run the learners will learn more about heritage, they will appreciate heritage more and they will be more willing to invest time and energy in heritage related activities. The challenge is to establish a synergy between education and heritage provision.

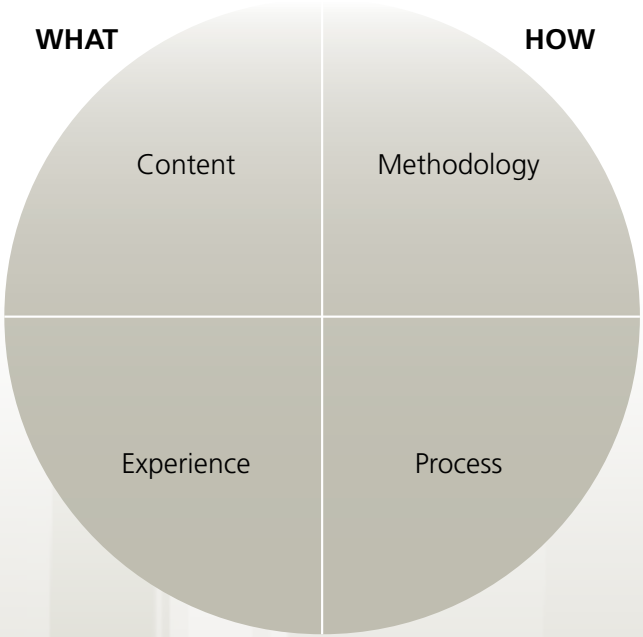


Synergy and two way communication
(photo: Jaap van Lakerveld)

2.3 Approaches to competence oriented learning

The use of heritage as a means or a vehicle to develop key competences of Lifelong Learning is an example of a multidisciplinary, holistic approach to teaching. These approaches we find in school curriculum domains such as social studies, science education and religious education. The multidisciplinary approach also shows in the methods chosen. Projects, thematic education, or experimenting etc. may be included. In the various fields and the various ways of delivering the education programmes, we see different emphases.

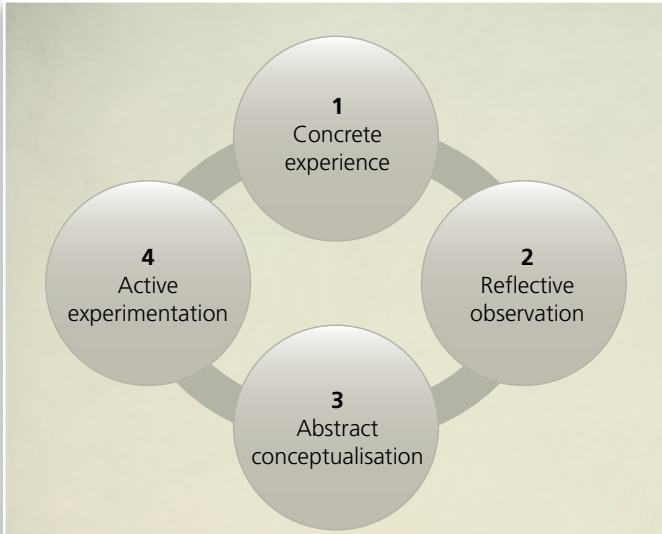
1. Some emphasize the integration of content, or of subject matter;
2. Other approaches emphasize the process of working together;
3. Again others emphasize the methodology of learning/researching;
4. And again others emphasize the experience as a vehicle of learning.



The division sketched above is a theoretical one. In reality most educative programmes will be a mixture of two or even more approaches. However, the model is useful to keep in mind, since it helps you realize what should be emphasized in a programme and what may be neglected.

Four learning styles

Apart from the choice of the approach as such it is important to realize that the approach chosen may relate well or less well to the learning styles of learners. The theory of Kolb offers a good model of different learning styles. Honey and Mumfordt translated the styles distinguished by Kolb into more practical categories.



1. **Activist** (prefers doing and experiencing)
2. **Reflector** (observes and reflects)
3. **Theorist** (wants to understand underlying reasons, concepts and relationships)
4. **Pragmatist** (likes to try things to see if they work)

Honey and Mumford: Learning cycle/typology of learners.

The general idea is that people differ in their preferences for a particular starting point on the cycle sketched above, but that no matter where they start they will have to complete the full cycle to be successful learners. Groups of students may differ very much in their preferred way of going through the cycle. By asking learners about their learning experiences and what they

feel are stimulating or frustrating learning experiences, you may get an impression of the styles of the students. This impression then may serve as an indication as to which of the following methodologies you might best use for a particular group.
In this manual we briefly present five potential methodologies to implement competence oriented heritage education. This chapter of the Aqueduct manual only covers basic information on these five methodologies. If you want to read more, see our bibliography on page 136.

- The storyline approach
- Guided discovery
- Action learning
- Problem based learning
- Co-operative learning

STORYLINE APPROACH

The description of the storyline approach is the most elaborate as compared to the very brief descriptions of the other approaches we include in this document. The reason is that we consider the storyline approach to be the one which meets most of the criteria relevant to competence based heritage education. The storyline approach is a method for active learning, adapted education which was developed by Steve Bell, Sallie Harkness



Jordanhill College

and Fred Rendell at Jordanhill College of Education in Glasgow, Scotland. The storyline approach emphasizes the experience by its focus on identification with persons and their stories.

The Storyline approach provides a structure for planning classroom experience based on the knowledge, skills and attitudes which the teacher intends pupils to acquire. The method is applicable to classes, groups and individuals. The method is sequential, ensuring progression as the chosen topic unfolds. The input of pupils' is an essential part of the development of the storyline process.

Elements of the storyline approach can be found in the projects Abbey of Vlierbeek (p 58) and Lucas van Leyden and His Time (p 47).

The storyline approach: a social constructivist approach to learning

The storyline approach is based on social constructivist learning theory in which knowledge is seen as complex and many layered. Learning is guided by the prior knowledge and experience of individual learners, and learners construct their own meaning through action and experience. The method creates a context for learning with the active involvement of the pupils. It provides tasks which arise from the context, and which the child sees as significant and meaningful within it, and gives the child opportunities to develop understanding and competences with the support of the context. Pupils learn with and from each other and adults. The role of the teacher is educational designer and coach.

A key feature of the approach is the very positive way in which it depends on and builds on pupils' existing experience and knowledge. Also significant is the degree of pupil involvement, both imaginatively and in practical problem solving. The storyline approach poses problems and asks questions to pupils rather than giving them answers to questions they have never asked. The pupils and the teacher explore ideas together. The approach is essentially experiential and constructivist. It draws the curriculum together using the environment and social subjects as a stimulus to explore, using expressive arts and language as a means of discussing, describing and explaining. Research and reference skills are extended as pupils are encouraged to search for answers and information by using various sources: oral stories, audiovisual media, data bases and books, posters and photographs. As topics are developed, pupils record their ideas, understandings and responses in visual and written formats by creating powerful classroom displays as well as individual files of work. Both of these enable the process of review and evaluation when the storyline is completed.

As the level of pupil commitment is increased, adults (parents and professionals) may become involved in a number of positive ways, such as a visiting witness or 'expert', to take part in the celebration at the climax of a topic study, to assist and supervise on a visit out of school, to be a classroom helper during practical activities and to help create displays of pupils' work.

The storyline approach is a holistic one which:

- is cross-curricular, including ICT;
- contributes to pupils' social development and future citizenship in a multicultural society;
- provides a purposeful and communicative context for learning different competences;
- treats the pupils' interests, creativity and imagination as a valuable resource;
- involves the learners creating the stimulus material for future learning and practices;
- is planned and directed by the teacher;
- develops research skills;
- caters for the range of pupils' learning styles and abilities;
- builds on the prior and existing knowledge of the pupils;
- creates opportunities for the pupils to take initiatives;
- is flexible and may be used in any phase and topic;

The storyline as a didactic framework

In the storyline approach the structure of a story provides the didactic framework. Basic elements of the storyline approach are:

- a storyline;
- a number of episodes within the storyline;
- key questions;
- incidents
- a wall display

The learning process in the storyline approach starts with finding out what the students/pupils already know about the theme that is to be explored. The storyline consists of **episodes** which move the story forward to a logical conclusion.
A storyline starts with inventing, or creating the main characters (background information, physical features, feelings, relationship to other characters etc.) involved in the story and the place (house, shop, tourist spot etc.) where things are going to happen. The children will be using different materials. This will enable children to identify themselves with the characters and setting and will stimulate a sense of ownership.
The process is directed by **key questions**. These are open-ended questions that must elicit various responses and activities chosen by the teacher, focusing on new learning experiences and learning outcomes. Key questions should be inviting, challenging and inspiring. In a storyline the idea is that the problems prompted by the key questions should be 'real' problems as they are experienced by the figures who take part in the story.

The storyline will be made visible on a **display** on the wall. This is a dynamic product of the storyline as it unfolds.
Teachers should always give students/pupils the opportunity to explore a theme themselves first to generate their existing experience and knowledge and stimulate their motivation and curiosity and generate their own ideas. After that children are much more capable to compare and **learn from experts** and other contexts.

Taking part in a Storyline topic involves pupils in collaborative group work, discussion, designing and doing a wide range of written tasks as well as presenting information and ideas orally. Throughout the various activities teachers and pupils can discuss the quality and success criteria which will be used to **evaluate** pupils' **work**. The quality and success of the work can be evaluated not only through self and peer assessment, but also by the teacher and experts.

In brief the steps needed for planning a storyline programme:
(for instance, how to prepare for a crusade to Jerusalem in the medieval times)
Emphasizes the experience by its focus on identification with persons and their stories

1. Make an inventory of the current experience and knowledge of the students
2. Choose a story (relevant, appealing, challenging, with persons to identify with)
3. Seek links with the school curriculum and with the EU key competences
4. Decide upon key questions or an assignment related to the story
5. Design the learning process using the storyline format including the storyline; key questions; activities; organization; material and outcomes
6. Write down/compose or copy the story line
7. Elaborate the key questions and supplementary questions
8. Organize the activities and make a timeline
9. Choose objects, sources, design the materials; documentation; audiovisuals
10. Describe intended outcomes and identify and elaborate assessment tools.

GUIDED DISCOVERY

Guided discovery is an alternative approach to the storyline approach. Traditionally learning projects are built on four phases:

- Motivation: learner or teacher defines the theme the project is based on.
- Brainstorm: learners think about and discuss their working path: the group, the actual activities, the information and the time schedule they will work in
- Action: learners work on their project.
- Presentation: learners present the result of their work.

Four basic characteristics may be distinguished in project work:

- Learning projects work on a socially relevant theme or problem. There is a clear link between society, reality and/or actuality. Typical project themes are 'diversity', 'environment', 'migration', 'entrepreneurship', 'democracy' and 'citizenship'.
- Projects aim to stimulate the creativity of learners. Children work actively, interactively and independent.
- Projects are multidisciplinary, cross-curricular and the focus is on co-operation. Teachers, classes, schools and/or organisations work together and come to a new synthesis.
- Working in projects is process oriented. Developing attitudes is often seen as an important goal.

These characteristics require a rich learning environment. To work on key competences through heritage education it is necessary to focus on the learner him/herself. In order to do that one may keep in mind the following criteria:

- The interpersonal interaction between learners and teachers is balanced and equal. The learning benefit is mutual.
- The learners have the possibility and responsibility to set out their own learning goals.
- There is a focus on personal experiences, imagination and interests of the learners.
- Learners can define the degree of co-operation. A project is never an individual process, it will always include interaction between learners, teachers and heritage-providers in several phases. However, pupils need to have the opportunity to work alone in certain phases.
- The learners experience varied material: different types of sources and heritage.
- The learners have the possibility to choose between different activities, routes or challenges according to their interests, learning styles and abilities.
- Specific reflection methods or tools are provided for different project stages. Reflection on one's own experiences, choices and acts is essential for competence based learning.
- The assignments and tasks are really open. This means that the outcomes, the products or the results of the task may be diverse.



Map of Kazimierz Jewish Town in Krakow, Poland (photo: Ingrid Gussen)

To create this open learning environment in which learners have a real responsibility and ability to make their own choices, the guided discovery approach provides a useful frame. The five traditional phases of project education are reinterpreted and redefined in a competence oriented way.

An example of a project in which guided discovery is used is the project School in War (p. 35).

1. Confrontation and questioning

In this phase the learners are confronted with a problem, a case, one or more questions or quests. The confrontation can adopt different forms: stories, excursion, pictures, cartoons, theatre, music, paintings, dance, but can also be a more classic appeal. It is possible but not necessary to work with heritage in this phase, but it is extremely important that the confrontation evokes different kinds of questions.

In every phase reflection is a most important activity. Learners should reflect on the questions the confrontation evokes. In this phase learners set out their learning goals: what do they want to investigate, what strikes their interests? Possibly learners get already acquainted with the transversal key competences, but

that's not necessary. Furthermore it is advisable to divide the learners into workgroups or pairs. Nonetheless, it should also be possible to work alone. The level of co-operation depends on the group, the content, the age and the learning style.

2. Input

In this phase learners experience different types of heritage, or sources. They get a variety of inputs. The teacher hands out different routes on which the learners are able to 'train' themselves in different aspects or sub themes of the case. The input is multidisciplinary. The routes, activities or experiences are diverse. They may include:

- historical, geographical, biological, chemical, mathematical, linguistic etc.
- political, social, cultural, religious, economical, ecological etc.
- more art oriented, or more theory oriented,
- objective or more personal information.

Pieces of a puzzle (Banffy Castle, Romania) (photo: Ingrid Gussen)



Ideally different types of activities are also provided on each sub theme. Every aspect, type of heritage or learning source can be linked with another kind of information gathering activity.
Learners may visit different places and engage in different activities during excursions, for example:

- Learners may search for information
- Learners may play games, or do quizzes
- Learners may tell, or listen to different stories

It is not important that every learner accomplishes all activities or follows all routes. The learner has the opportunity to make his own choices. This means that every learner follows the input-route of his own choice. Teachers only propose different types of learning routes and suggest different perspectives.

The so-called jigsaw-method may be interesting. According to this method learners form groups and each member of the group follows a different route. In a next phase they put their experiences and results together and thus together broaden the scope of their individual searches.

3. Goal and action setting

The learners reflect on the different experiences they went through. This may be done in the initial group of phase one (jigsaw), but also in plenary, or in an individual coaching setting. In every case the reflection follows these steps:

- Learners tell about their activities in phase 2 and emphasize the essential experiences.
- Learners look back to the questions they set out in phase 1.
- Learners decide on the goals they want to achieve in the next phase.
- Learners get acquainted with (a selection of) the transversal key competences
- Learners decide how they want to accomplish their goals and how they want to solve the problems or questions they pointed out.

The result of the work may again be diverse. Mostly the students will work on a product, a diary, or a log, or any other demonstration of competences. It is important that learners are active and have various options: the types of activities and the outcomes may vary. It is important that teachers offer various proposals. The choice is made by the learner, but should link to the goals set out at the beginning. The individual or group actions may be diverse either as far as actual content is concerned,

but also in their emphasis on theory or arts, humanities or science. Furthermore, the sequence of actions may vary according to the preferred learning styles of learners.

4. Problem solving

Learners work on their self-defined tasks and are coached by the teacher. During their work they are inevitably confronted with different types of problems. Teachers coach the learners in ways adapted to the needs of the learners. In a learning process problems may be approached in three different ways. The most appropriate way of approaching problems depends on the experience and the personality of the learner and the type of task at hand. The ways are:

- Buffering: the problems are absorbed by the learners without the active intervention of the teacher.
- Feed forward: the teacher anticipates problems. Learners are given attention preventively when difficulties may arise.
- Feedback: solutions may have to be modified. Learners are given room for experimenting and get feedback afterwards.

To make sure that the learners are able to solve or neutralise their problems, the teacher must not only provide opportunities to experience the problems but also coach the learners when needed. The coach has to:

- create a safe climate and embed moments of reflection, rest and self-evaluation
- pay attention to co-operation techniques, conflict management and peer evaluation
- explain methods of problem solving
- provide training, or instruction when skills and knowledge are needed.

5. Demonstration and evaluation

The learners demonstrate what they have learned through the heritage task and reflect on the transversal key competences they worked on. They give answers to the questions they asked themselves and show how they worked on their goals. A demonstration is not the same as a presentation. The learners need to be able more than just to present what they individually contributed to the task. Each learner has to demonstrate and reflect on different types of knowledge, skills and attitudes the group collectively acquired. The demonstration may emphasise the process or the product and may differ in many ways. Evaluation therefore will also be diverse and may be different for each learner. Different methods of evaluation may be used in each phase such as: co-assessment (by teachers and learners on agreed upon standards), self assessment (by the learner) or, peer assessment (by fellow learners).

The structure of the guided discovery can be used flexibly. The phases do not have to be separated too rigidly and the number of routes, activities and evaluation forms may be limited depending on the target group, the sources, the teachers and the time schedule. The structure serves as a set of suggestions to make heritage projects more learner centred and competence oriented.

In brief the steps needed for planning a guided discovery project:
(For instance: What role did our grandparents, or other relatives play in the democratization process in the sixties?)
Emphasizes the process and the methodology of data gathering by its structure and well planned reflection moments.

1. Choose a problem, a theme, a case, or a question.
2. Make an overview of the issues involved and the scope/ variety of the theme
3. Decide upon a way to present, or draw attention to, the theme
4. Choose and organize resources
5. Prepare various suggestions to support learners in the choices they need to make
6. Choose ways to create groups
7. Select adequate coaching modes
8. Choose and plan moments and methods of reflection for each of the five phases
9. Decide upon standards for demonstration and assessment
10. Organize the evaluation of the guided discovery project

ACTION LEARNING

Action learning is a concept with many faces. The term is used in a variety of publications, but no definitive definition seems to be available. Nonetheless we would like to describe briefly a methodology which may be characterised as learning by doing. It is true that the other methodologies also include many activities and things that children have to do and to experience, but there the active part often consists of research like activities, or making a log, and eventually a presentation. In action learning the things to be done are actually the same things one

eventually needs to be able to do, but then at a higher level of performance. So the students learn how to make cartoons by making cartoons. They learn how to speak in public by speaking in public. The process offers the students the opportunity to experience the action and later on to reflect upon these actions. It is a kind of hands-on experience, or, if the competence to be acquired is a very intellectual one, a brains-on experience.

Elements of Action Learning can be found in the project Following the traces of Wojciech and Aneri Weiss (p. 49)



Gardener in Olargues (photo: Jaap van Lakerveld)

In brief, the steps needed for planning action learning (for instance: How to organise a kitchen garden in such a way that one can survive in winter in castles and monasteries)
Emphasizes the methodology of action learning as a competence and the action as an experience.

1. Identify the learning needs
2. Discuss the task and the actions needed with the students
3. Organise the activity, or help students to do so
4. Help students allocate and divide tasks
5. Facilitate their engagement into actual action (e.g. survive in a castle)
6. Provide feedback and help them reflect, evaluate and improve their performance
7. Organise interim moments for evaluation and for enhancing the strategies chosen
8. Help students to make the learning outcomes explicit
9. Assess the results and discuss their value
10. Discuss how to operate next time

CO-OPERATIVE LEARNING

Co-operative learning emphasizes the process of co-operation both as a vehicle and an outcome of learning. Co-operative learning is a form of social constructivist learning. It has a consistent and obvious impact on knowledge construction, motivation and learning attitudes, the development of social competences and meta-cognition. Essential in co-operative learning is that there is positive interdependence between students, group and individual accountability and face-to-face group interaction.

Co-operative learning in a way is a specific kind of action learning in which students learn to co-operate effectively by actually doing it. The added value of the methodology is that it allows students to share each others' achievements and as such the individual learning outcomes accumulate into a broader and shared set of outcomes, while at the same time the ability to work together increases.

Co-operative learning is used in the projects St-ART (p. 95) and Mapping Golkowice (p. 104).

Steps to prepare for co-operative learning (for instance prepare a festive dinner together for the coronation of Charlemagne)
Emphasizes the process of co-operation both as a vehicle and an outcome of learning



Emperor Charlemagne

1. Present the theme (i.e. food and culture in the ninth century)
2. Asses individual and collective learning needs
3. Discuss and articulate those needs
4. Identify the co-operative competences involved
5. Identify multiple assignments which involve a variety of mutually dependent tasks
6. Make sources (e.g. people, books, objects, ingredients, equipment, etc) available
7. Help students determine their end product/result
8. Coach them when needed
9. Organize external recognition
10. Reflect on co-operation efficiency and effectiveness during timeouts and afterwards

PROBLEM BASED LEARNING

Problem based learning emphasizes the content and internal consistency. Problems are primarily the vehicle. Problem based learning is a form of student-centred learning in which the acquisition of knowledge by analyzing problems is central. The existing knowledge of the student is the basis for further learning. The approach to a problem consists of confronting the student with prior knowledge, and the existing gaps in his knowledge, to solve the problem or to fully understand it.
Small groups of 6 to 12 students, along with a teacher, examine the underlying aspects of the problem. The groups make a preliminary analysis of the problem based on the existing knowledge of the students. The questions that arise during the analysis form the basis for the formulation of learning goals for self-study. Between two group meetings on the same day, students work individually or in groups: reading and studying articles, books, internet search, etc. During the next group meeting, students report what they studied and formulate their views about the learning goals. In this way they check whether they understand the problem better.

Elements of the problem based learning approach have been used in the project European Studies Programme (p. 78).

The Problem based learning model or 'eight steps procedure' looks like this:

Stage 1 Introduction
Stage 2 Brainstorming
Stage 3 Grouping ideas
Stage 4 Identification of the learning objectives
Stage 5 Formulating and assigning the learning tasks
Stage 6 Self-directed study
Stage 7 Constructing new knowledge through review
Stage 8 Clarifying and applying

Steps to prepare problem based learning (For instance: restoration, renovation and re-use of ancient buildings)
Emphasizes the content and the internal consistency; problems are primarily the vehicle.

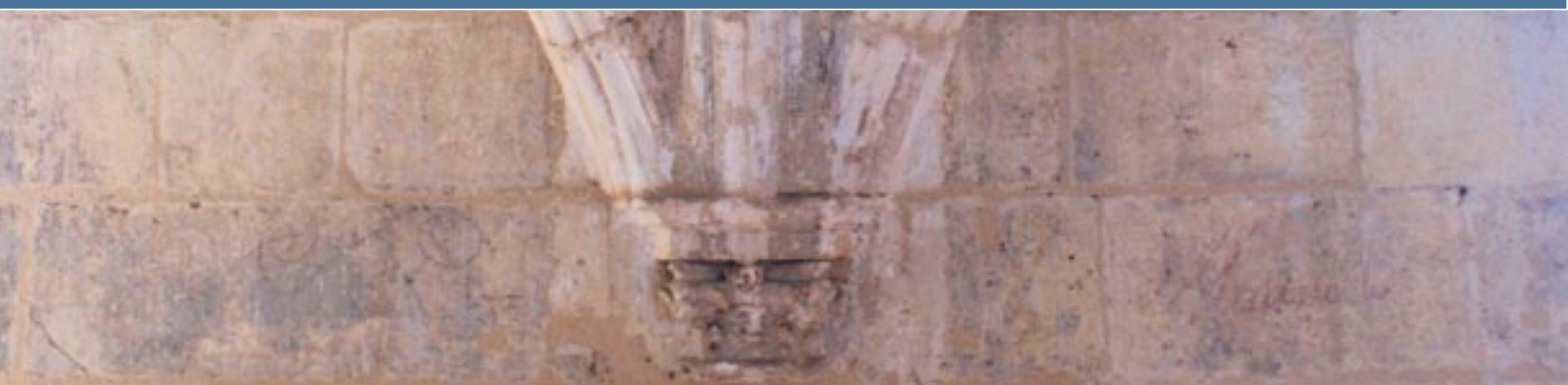
Steps (photo: Jaap van Lakerveld)



1. Determine a problem relevant to the students' learning needs
2. Describe the problem generally
3. Make the eight steps procedure available
4. Allow students to ask informative and analytical questions
5. Stimulate them to brainstorm about the problem
6. Help students to articulate the problem
7. Help them formulate their learning objectives
8. Facilitate study activities including desk research as well as other modes of gathering information
9. Discuss the findings
10. Assess the learning outcomes



III. Aqueduct: the practice



3.1 Aqueduct Pilot Projects

The Pilot Projects in this part of the manual are attempts of the Aqueduct partners to translate the Aqueduct approach into practice. The examples contain elements of the five methodologies to competence based learning presented in §2.3.

Grazgeflüster (AT)

Whispers of Graz - How a museum makes children feel part of their hometown history

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The Odilien Institut has been a special institution for people with visual impairment and blindness for over a hundred years. Recently, the primary school of the establishment has opened its doors to admit children without special needs and become inclusive this way. The Stadtmuseum Graz is a small local museum that tries to attract regional visitors as well as international guests. It has been their aim to make their collection especially attractive to the local children. This project shows the co-operation of the two institutions which serves both sides.

The Austrian curriculum for grade 3 in primary school includes the presentation of the history of the pupils' home town. In this project, twenty-one pupils, aged 8-9, in an inclusive primary school third form including three children with special needs and their two teachers including one special needs specialist become part of a special experience. They are invited to cooperate with the municipal museum (Stadtmuseum Graz) of Graz in a new exhibition 'Grazgeflüster'. They get to know about the past of their town in an unconventional way whilst learning about museum work and reflecting on their own autographic history.

Inspired by the museum they collect their own keepsakes and contribute their own stories of contemporary Graz history. When they discover that only three objects will be selected to be exhibited by the museum they are disappointed. But this stimulates the children's entrepreneurial spirit. They then negotiate with the teachers and the school and the museum to create their own separate exhibition of all their objects in their own museum at school. They use a special celebration at school to open their museum exhibition and present it - together with a catalogue – to the public. All the children are included in the experience, each at their own level.

II. Description of the project

Getting to know their hometown is in the centre of the curriculum of a Graz primary school child. Experience shows that children will display a keen interest in events long past. Usually the children are confronted with a scale of events ranging from the first settlement to the challenges of modern town life. The children will gain an understanding of their hometown's foundation and development, and they will become more efficient in their actions.

This particular year the local museum of Graz is organizing a special exhibition called Whispers of Graz (Musee Sentimental) and they are looking for a co-operation with an inclusive primary school group. The goal for the museum is to generate an interest in museum work in the children. Questions will be explored such as: what is history, how is an exhibition planned, how is an exhibition being designed to attract many visitors, how do you select objects for an exhibition, how do you guide people through a museum?

The goal for the school is to give children hands-on experience which allows them to acquire competences in their own cultural environment rather than knowledge only.
Before the visit to the museum the pupils are confronted with the term 'cultural heritage'. Daring?! Can a child aged 8-9 years grasp the notion? We start by trying to define 'heritage': Try to explain the phrase without using it!

A mind map on the blackboard includes this:

- customs in different countries; celebrations, e.g. Thanksgiving;
- particular abilities / skill e.g. drawing: 'My dad can draw well, I must have inherited it';

- receiving something e.g. when an uncle dies;
- getting something precious (NB: 'heritage' and 'inheritance' are the same word in German).
- The same is done with the term 'cultural heritage'.

With this as a starting point the children are invited to explore the museum. They learn about particular exhibits, get to know peculiar stories of the town. They choose a museum photo card and rummage the museum in four groups in search of the particular item. Of course, all objects are somehow related to the town. The highlight is a room with a straw-covered floor and a showcase displaying a blood-stained shirt. There is a flurry of excitement: 'What has this shirt got to do with Graz?' It becomes clear that Emperor Franz Joseph's nephew Franz Ferdinand was born in Graz. During his birth the streets were covered in straw so as not to disturb the labouring mother by street noise. In 1914, however, Franz Ferdinand, successor to the throne, was shot in Sarajevo - hence the blood-stained shirt. His death served as the trigger for World War I. So small things may write 'big history'!

The following week the teachers tell children about their own childhoods and present their own keepsakes. Now the children choose objects relating to their own history and bring them along on a 'museum day' to write about them or show their own fragments of town history. The museum educator comes to visit the school and helps to put the objects (museum jargon) into alphabetical order.



Personal objects from the children (photo: Karin Kubec)

This approach complies with the 'Musee Sentimental' which was designed by Daniel Spoerri. Since the museum requires the objects and stories to be authenticated the children now have to vote for three objects and accept the judgment of the museum. Which, as it turns out, they are not willing to do: the pupils insist on taking the objects of all the children to the museum. "This is unfair"; "Now we have picked our objects in vain" and similar arguments show the frustration of the children. In a discussion the following day the children reflect again on museum work, verbalise their displeasure and debate their suggestions for solving this problem. And a solution is quickly found. They will establish a separate museum in the school and they will ask the 'big museum' for assistance.



Wedding photo (photo: Karin Kubec)

In the third and final step the children take the chosen objects to the museum. Now negotiations start. The class representative first asks the museum educator about the financial situation of the museum and then explains about the idea of starting their own exhibition. They manage to gain the museum's support for this project and at the same time to overcome their initial disappointment. They stage their objects in the 'visitor's showcase', and after another inspection of the exhibition the children leave the museum with loads of ideas for their own imminent work. Now they have to start working on their own display. The pupils write their 'own histories' and compile them in what is an exact replica of the museum catalogue. As a special reward this is put on display at the museum as well as in the school exhibition; its shape and layout corresponds to the professional catalogue. On a special celebration day for the school in front of parents and other visitors the children proudly present their own museum and plan future co-operation with the museum. The children write 'press releases' about their exhibition which shows how proud they are of their achievements.

The children with special needs have been fully integrated at all stages. They brought objects along, wrote their histories with support and took part in all the events.

The co-operation with the museum will be continued next year.

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Key competences and a Key Museum (AT)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

KLEX is a recently founded comprehensive school with a reform pedagogic concept for 10 – 14 year old pupils in Graz, Austria. Close to the school lies a private museum: the Hanns Schell Collection Museum of Locks and Keys. Here you can find a large collection of keys, locks and cast iron objects from different centuries and countries. The co-operation between the school and the museum is based on the questions on why people protect their possessions and how they do so. And then about what are the treasures in our museums, in our language, and also in our families. And which treasures the pupils think worth being safeguarded.

In this project two groups of 42 mixed ability 10 year old pupils from different social and cultural backgrounds and four teachers were involved together with museum specialists and a drama teacher from the main theatre of Graz. The pupils worked along a storyline adapted from the Grimm fairy tale: 'The Golden Key'. They acted out scenes, created treasure boxes and finally produced an exhibition of research on treasures they had selected individually in the museum and their own family treasures. In this way they created their own museum. Some items of the project were also chosen by the local museum to become part of the exhibition 'Grazgeflüster' ('Whispers of Graz').

II. Description of the project

The school mission of the school KLEX emphasises key competences. From the start of their school career children are asked to do research and to present information. Topics in German, History, Biology and Science are dealt with in cross-curricular approaches and competence acquisition is the common goal. In this project there was co-operation between History, German, Handicraft and Art.

One of the teachers' aims is to get to know the students better and also for students to share ideas and stories. The focus was on questions like: What are the children's ideas about cultural heritage that is worthwhile keeping? Which things do they treasure in their families and which stories are told about these things in the family? How do you start an unusual habit like collecting every day items like keys and locks. And why are there so many different kinds of keys and treasure boxes? How do you construct a simple lock or treasure box and how do you gild a key? How can we collect information and make use of it in a way that other people can profit from it? And finally: do you need a golden key that opens all the doors to lead a happy life or is the key in us?

The project starts with an assessment of the pupils' AQUEDUCT key competences in a 'cobweb worksheet'. Then the storyline is introduced. The children listen to the Grimm fairy tale of 'The Golden Key' which is adapted in such a way that all the different departments of the museum are represented. The children identify themselves with one character, develop their roles with the help of the drama teacher and act out different scenes of the fairy tale with a few items and costumes. At certain stages there is a stop and the children write down questions which they want to pursue later in the museum.



At the key museum (photo: Andrea Wagner)

Finally, the group sets off on their museum visit. Everybody gets a guided tour as a common starting point. Then children are sent off to pursue their own research, using the museum guides

and exhibition for support. The children take pictures of the most interesting objects and choose one to be described for their own final exhibition. Back at school the children use their notes and do some more research in books or on the internet. In the handicraft lesson they also develop their own solutions for safeguarding treasures, and construct locks, or secret drawers in treasure boxes. In the Art class they learn how to gild keys, and make a treasure box and a gilded key for themselves.



Creating treasure boxes (photo: Andrea Wagner)

In addition to keys, cultural heritage in general is considered an important topic. What does cultural heritage mean? The children's answers are: stories, legends, phrases and objects passed on from generation to generation. The children talk to their parents and grandparents about family treasures, and choose one they want to describe, draw and present to the others. The objects are photographed and the children tell their stories. In this way cultural heritage is also a topic for discussion at home. After the research the big exhibition is prepared: photos and research from the museum as well as the family treasures, but also the treasure boxes and golden keys the children have produced themselves.

The exhibition of the pupil's 'KLEX Museum' is divided into four departments. One department shows the photos and descriptions of the most interesting items of the Hanns Schell Collection, the heritage partner. Another department shows the boxes and locks made by the pupils. The third part of the exhibition is the gilded keys, but the most interesting part for all the visitors are the family treasures and the stories they contain which are now shared with the whole group. The children are particularly proud that the local municipal museum (Graz Stadtmuseum) will make some of the family treasures and their stories part of an exhibition in the City Museum of Graz called ´Grazgeflüster' (Whispers of Graz').

In the final reflection, answers are given to questions like 'Did we improve our key competences and can we show this on our cobweb worksheet? What did we learn about keys and locks, but more importantly: what is the key to happiness, how can I find happiness for life and what kinds of competences do I need to improve for that?'.

The children think it was a good experience to make a museum with their own objects and also to search in their families for treasures and their stories. Many of them will visit the museum again to have more time to find answers to their questions and see more and different departments. The teachers in the project team are impressed by the interesting research questions of the children as well as by the creative solutions for constructing some treasure boxes and by the cultural heritage their students presented. The idea of bringing the museum into the school will be further exploited. Clearly, the project has enhanced the sustainability of a visit to the museum and the children's competences. In a future project, time would also be planned to visit a blacksmith or a bank safe and learn something about modern security technology.

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School in War – Heilig Hart Heverlee (BE)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

'Heilig Hart Heverlee' is a very large school near the city of Louvain, Belgium. Children from 2,5 to 18 years old are educated at this large, green and old campus. Also the University college of KHLeuven has two departments there

The project 'School in war' focuses on a very interesting episode of the history of the Heilig Hart Heverlee school: the Second World War. In this period life at school was not only characterized by soberness and fear, Jewish girls were baptized and hidden there. The supplies often ran out, bombs w fell, and parents were obliged to bring their daughters to the boarding school for several months without messages.

When the school was liberated, a new challenge was undertaken. The British army used the building of the school as a military hospital with almost 2000 beds. As a consequence of this, there is now a large military cemetery next to the school. Nowadays, pupils walk and play sport there without being aware how or why these graves are there, and without knowing who has shared their school buildings. Therefore we did this project with fifty 12 year old pupils in their first year of secondary school.

In the project several types of heritage were used. Of course the military cemetery was visited and a witness was invited. Pupils searched through authentic documents and old newspapers. The lift which was installed to bring the beds upstairs was embellished. The pupils watched films, read novels and drama texts concerning the theme. And last but not least, a re-enactment group brought medicines, beds, uniforms, a real American ambulance, a jeep and other authentic objects from this period. In short, there was a variety of materials and activities. At every stage pupils could choose what they wanted to investigate or create.

II. Description of the project

The project was possible thanks to the co-operation of several people and organizations. Content-wise Ria Christens, who is responsible for the heritage archive of the school and the convent of the Annunciates, took charge in the project. She contacted also the re-enactment group 'The Patton Drivers, Leuven Centraal'. Two students of the Teacher Training Department and two teachers assisted her. The concept was developed by the Aqueduct partner KHLeuven. The project consisted of five stages.

In the first stage of the project, the motivation phase, pupils were confronted with something very unusual. Suddenly an old war jeep and a military ambulance drove on the playground. Immediately a lot of questions arose: who? what? why? how? The pupils were divided in groups of four and after a short introduction they wrote down what they would like to know about the war. They came up with questions like: What do solders eat? Were there women involved? Were the lessons difficult at this time? Were there a lot of bombs? Where were the Jewish girls hidden? How did they know where the wounded soldiers were?".

In the second stage the learners received input on the four subthemes or routes, and got acquainted with the heritage of their school. Each pupil was able to select two of the four routes. Different activities were possible on all routes e.g. writing texts, selecting objectives, making profiles, improvising, working with theatre texts, investigating documents and so on. The learners could define their degree of 'learning freedom'. The coaches gave them possibilities, methods, materials and tasks, but the pupils could choose whether they used this assistance or not. In each group the pupils had to negotiate who would follow which route. Only one member of the group could follow any route at the same time.

On the first route they visited a reconstruction of the hospital, made by the re-enactment group. Stories about operations, medicines, life and death and the story of a 19 year-old pilot who was nursed here, Otto Carbone, were told.

The re-enactment group 'The Patton drivers' reconstructed the war hospital in the school. The pupils visit the triage room, the operation room, the beds of the wounded and the pharmacy, and read old newspapers. Sisters from the cloister of the school also visited the reconstruction.



The re-enactment group 'The Patton drivers' reconstructed the war hospital in the school. (photo: Evy De Brier)

The second route took place in the archive department of the school where the pupils had a conversation with a retired teacher-nun, who told them about life at school during the war. They also traced an object and an archive record in the local stock in the cellars which referred to a certain sub-theme. The sub-themes were 'The German enemy', 'The army hospital', 'nutrition and rationing', 'School and studying', 'The bombardments' and 'Transport and communication'. By linking non-material and material heritage, the tangible became more convincing as it was linked to a true story.

The third route involved a visit to the military cemetery. Here the pupils had to carry out several tasks: decode symbols on the graves, read and tell stories about soldiers' lives, medicines, pilots and engineers, search for data such as the age of death, the gender of the solder, religion and nationality. By doing so the students became aware that the men and women who are buried here mostly fought in and around their city of Louvain. It was made clear to the pupils that they should show respect at the cemetery because the men and women buried there gave their lives so that we can all live in peace and harmony today.

The fourth route started with the story of a Jewish girl who was hidden in the school and had to give up her name, religion and identity. Pupils empathized with Jewish children through films, novels and a lot of conversations. They discussed authentic documents: the correspondence with the girl and the school and a fake baptism document. Afterwards they saw a film called 'Au revoir les enfants', about a Jewish child who was hidden in a French boarding school. We saw how the school handled raids from the Gestapo. Finally pupils read chapters of books about the theme and discussed questions such as: 'Who is the main character? What did he/she do? What do you remember of this person's story? What did you feel when you read the story?' The children were very interested in the stories. They asked a lot of questions and they were begging to see more of the movie.

After this stage three was for 'reflection'. Pupils returned to their original groups. They told each other what they experienced. They wrote down what struck them: "They threw people out of a plane", "The life of a soldier was not fun", "There is a lot of old stuff in our school", "Children did not know anything about their parents", "You really had to live in fear as a Jew in that time", "People died in our classrooms!".

Then the pupils had to think about how they approached things. They made metaphors about how they worked together, like: "I'm like a captain, I like to give orders." or "With others I am like a plant, quiet and shy. Maybe I should say more." or "I'm like a frog, I like to chat." or "I'm like the wind, sometimes very silent, but sometimes noisy." They also thought about how they took initiative and wrote down what they liked to do and why. For example: "I like to sing, because it relaxes me." or "I like to play football, because to score gives me a kick." Then they had to make a decision on what they would like to do in the afternoon to work towards a multiple presentation by the group.

In stage four the whole group worked actively towards this multiple presentation. Some pupils constructed an interactive exhibition. Others prepared a drama play. They could also cook a typical war menu. A fourth option was a session of 'philosophy with children' in which they thought about causes and solutions of war and peace. To work out the exhibition, they took objects from the archives and put them on display tables. They skyped with an American veteran, Otto Carbone, who had been severely wounded during the war and who was nursed in the hospital established in the school. They did research on the internet and made life profiles of soldiers who are buried in the nearby military cemetery. At the entrance of the classrooms they attached nameplates which referred to the former medical function of the rooms during the war. The pupils spent time in a former classroom and by reading authentic archives they learned how different it was to study during the war. They wrote comments on the big historical pictures placed against the authentic army lift. During the presentation phase they did a guided tour for their fellow students.

Meanwhile another group compared the eating habits of today with the menu during war. They read old cooking books, rationing posters and notes and reconstructed the price, variety and nutritional value of the food. Then they prepared a typical war menu: potatoes in their skins with milk sausage and war marzipan.



The pupils prepare a typical war menu: potatoes in their skins with milk sausage and war marzipan and compare this food with their own eating habits. (photo: Evy De Brier)

At the same time a group of philosophers discussed the impact of war. They started with a scene from the film 'Atonement', which provoked a lot of response from the pupils. They were quite shocked by the enormous impact World War II had on the lives of so many people. They discussed this and came up with some fine examples and conclusions. The way our pupils reacted to each others' comments was nice as well. They really listened to each other, which was one of our main goals. Afterwards they had the opportunity to express their feelings and emotions by making a kind of a painting. They were free to do what ever they pleased, but there were some nice pieces of art. At the end each pupil was given two pieces of a jigsaw puzzle and it was up to them all to make this puzzle, by laying these pieces down. When each pupil laid down a piece, he/she had to express an opinion about this whole session.

In the fourth session the pupils prepared a play. They brainstormed, they moved and acted like solders, they worked on their co-operation and reactions, they read drama texts based on novels, poems of Bertold Brecht among others and chapters from the diary of Anne Frank. In small groups they developed a scene for the play. Each student could choose whether he wanted to work with defined characters and themes, or with written texts. Most of them chose a text. All the scenes were put together with movement intervals.

In stage five the pupils demonstrated the results of their work to the other groups. Afterwards they assessed their development in terms of the transversal competences. Which competences did they work on? What could they do better? They wrote down things like: "We had to collaborate a lot, it was fun and it went well.", "I worked on taking initiatives, but less on other things, because I did not have that many ideas.", "I did not work on my sense of learning, because I got tired of it.", "I showed respect for material and people.", "I knew already a lot about history and culture, so I did not have to work on this."

In short, it was a rich project, but we only worked with two of the twenty classes of the first year of the secondary school. It would be difficult to enlarge the project to the whole school, even if there is help from several external tutors. This year the project was additional to the curriculum, and it would be a challenge to integrate aspects of it into the regular courses. Nevertheless KHLeuven would like to continue this fruitful co-operation with the school in the future.

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Mater Dei: A poor school neighbourhood becomes historically and culturally rich (BE)

I.Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

In this project students and a lecturer from the Teacher Trainer Department of KHLeuven, Belgium, teachers and the director of Mater Dei, a secondary school in the centre of the city of Leuven and the educational assistants of the heritage provider 'Erfgoedcel Leuven' prepared a two day exploration of the neighbourhood of Mater Dei school. A group of fifty 14 year old boys and girls from different ethnic groups was challenged to collect information and opinions about the cultural needs, opportunities and concerns of the community to prepare recommendations for the Deputy Mayor of Culture of Leuven.

In the project pupils:

- learn aspects of cultural heritage and history of their familiar school environment;
- learn to work together;
- learn to take initiative;
- develop cultural awareness;
- extend their citizenship skills;
- enhance their learning ability.

II. Description of the project

The school Mater Dei is located in the St.Jacob's parish, one of the oldest parishes in the city of Leuven. Originally it was a poor neighbourhood and also in the past the school had pupils from rather poor and working class families. Close to the school various important cultural, historical and scientific buildings and places are located. By using stories, documents, maps and role play, the pupils got acquainted with some aspects of the school and the school environment. The history of the school and the parish is the main topic of this two days experience.

The project started with an introduction about the St. Jacob parish, the school and poverty. The assignment consisted of a request for advice from the mayor and the Deputy Mayor of Culture. "What is needed for living in the St. Jacob Parish?", "How can the parish be put on the cultural map"?, "What assets do the neighbourhood and her inhabitants have?" are key questions that pupils had to answer. In order to do so, pupils started with an input phase in a rotational system. The pupils were divided into three groups. Every lesson they got to know an aspect of the heritage of the school environment. All pupils followed all routes, but in a different order.

First they explored the street scene in the past with a game using pictures. With a photo search the pupils got to know the most interesting places of the St. Jacob parish in 1900. The students had to find buildings, statues and nameplates, indicated with a picture. At these locations some documents were presented, telling about the features around the square 100 years ago and some questions had to be answered.



In the old St Jacob church pupils listen to stories and search for information on info boards. Normally the church is closed for public. This rough environment made quite an impression on them. (photo: Tiny 't Seyen)

Next they visit the old St. Jacob church. This church is closed for public because of stability problems. The students enter in a ruined environment. In St. Jacob church, the students get acquainted with the building's history and also religion in the parish in 1900. the history of St.Jacob's was displayed on five different information boards, divided into several themes. These are the story of a mythical sacrament, the construction and architecture of the church, the famous processions of the past. Small groups did a quiz, using the information boards and enjoyed the visit to this 'mythical' church that is very rarely open to the public.

Finally pupils listened to stories in the Botanical Garden behind the school. The Botanical Garden has belonged to the University of Leuven for decades and is famous for its experimental research on plants as well for its beautiful park. Pupils had to search for plants used in earlier scientific research. Jan Staes of Erfgoedcel Leuven, a heritage provider, told multiple stories about history and plants. They discovered the beauty of this garden and learned about its function in an educational role today and in the past.



A retired specialist from the University presents an account about history and biology in the Botanic Garden. Unfortunately the visit took place on a rainy day, which made the main impact on the memory of the pupils. (photo: Tiny 't Seyen)

The input phase was followed by a reflection exercise. Pupils were asked to think about what they learned and what they liked. They wrote briefly about their most remarkable experiences: "The story about the sacrament of the oracle and the host which became meat was very interesting." "Now I know that most things have been here for ages. Some things have disappeared and some things stayed in the same place." "I knew that there was a church and that there was a meaning, but what meaning, I did not know. Now I do." "It was very special to be in the church." "I remember that in the past only old men were in the choir." "The plants from other countries were really beautiful." "I will remember stories about the different places, but not the details." "I did not like the rain."

The students also reflected on questions related to the transversal key competences, such as: "Where am I as a person? Am I strong in terms of collaboration, learning to learn, cultural awareness, entrepreneurship and citizenship?" They chose metaphors for their social skills such as: "I am like a beetle. I try to do everything well, but I don't want to be the best." "I am like a rabbit, anxious and quiet." "I am like a lion, inactive until the situation suits me." "I am like a rooster, always chatting, but when there is a problem I disappear into my coop." "I am like a waterfall. My mouth never shuts and I like to be the leader. When something is not what I like, I am unhappy." "I am like a monkey, sometimes very stupid, but mostly I am like a lion. I try to guide the group." "I am like the wind. I come and I go."

Then the students indicated what their interests were and why: "I like to listen to music because it releases feelings and then I can express my thoughts better." "I like judo to show my emotions." "I like to discuss because I like to share my opinions." "Love is all you need." "I like food, because of the energy it brings." They also pointed out what they would like to do better: "I was interested in the history, but I did not motivate other people and I did not take any initiative. Now I feel guilty about that. You did a good job." "I have to manage my feelings better, but on the other hand I have to share my opinions more." "It was fun. I would like to work further on the atmosphere in the group."

Then all the pupils chose a certain role to take during the afternoon and the next day. Selecting the role was an individual process: the learners had to choose conforming with their interests. Every role had a specific assignment:

- The film makers created a promotional video about the neighbourhood by searching the most idyllic places;
- The historians worked out a tour or a historic event in the parish, by reading books and exploring buildings;
- The philosophers thought about the 'ideal' society where poverty can be avoided. They provided policy advice by playing a game and then a session of 'philosophy with children', the Socratic method;
- The architects created a plan for the redevelopment of the St. Jacob church;
- The residents investigated and collected the needs of parishioners by doing interviews;
- The actors developed scenes about some urban legends;
- The writers wrote a poem, essay or short story about the cultural life of the parish;
- The musicians created a song about the cultural life of the parish.

Students who chose the same role, were divided into several working groups of four members. Most pupils wanted to interview the parishioners, but also film making were popular. There were no musicians, architects or historians and only one - genius! - writer. The group members worked together on their tasks. They were assisted by a teacher, someone from the heritage organization, a teacher or student from the Teacher Trainer Department, but these supporters always stayed on the background after providing a short input. During the process the assistants only brought in new ideas, helped collecting materials or provided a plan on request. As far as possible, the pupils shape their own activity.

The final result was an advice for the Deputy Mayer of culture of the city of Louvain, Denise Vandevoort, who came to the school to view the presentations by the pupils. It was a success. The content was interesting, the format often creative and to the point. The learners showed that they were capable of selecting essential information from a variety of data. Afterwards the Deputy Mayer gave a marvellous speech in which she picked up things from the demonstrations and compared them to the policy of the city. She assured them that she found the stories very interesting and that she would work on their advice. The youngsters, who previously had felt incapable or not interested in doing such things, found themselves appreciated. The head teacher of the school was astonished by the "hidden" competences of her pupils.

The cross-curricular days ended with a final reflection exercise: "What did the pupils learn in terms of co-operation, learning to learn, cultural awareness, entrepreneurship and citizenship? How do they have to further elaborate these skills? What did they (dis)like? What does that say about themselves?"

A variety of reactions came: "I learnt the most by working with other people, by listening to opinions of others." "I do not want to learn anything about the past. I am a human from the future! We did both in this project." "Sometimes it is difficult to work with others." "I don't like taking the initiative. I like to follow the others." "We were always polite with the people we interviewed. When they did not want to be filmed, we wrote everything down." "The members of my group did not work at all. So I felt obliged to take charge. I tried to keep everybody together, but I felt unhappy about that." "It was fun working on this, although mostly I do not like to work." "History is not my favourite discipline, but that was not the case today."

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Youngsters Organize European Heritage Days (FR)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

European Heritage Days are an annual event. They were established in 1991 by the Council of Europe with the support of the European Union along the lines of the 'Open Days of Historical Monuments' created in 1984 by the French Department of Culture. Since 2000, these days extended as European days and enable national heritage sites to be visited. All types of buildings such as churches, theatres and castles, as well as private houses, banks, law courts, town halls and chambers of commerce are open to the public. Local events are organized in over forty European countries and regions, between August and November, to promote the discovery of numerous buildings and sites which are normally not open to the public. Entry is free or reduced prices are being charged. These days are an opportunity to catch a glimpse of the unity and diversity of the common cultural heritage of Europe.



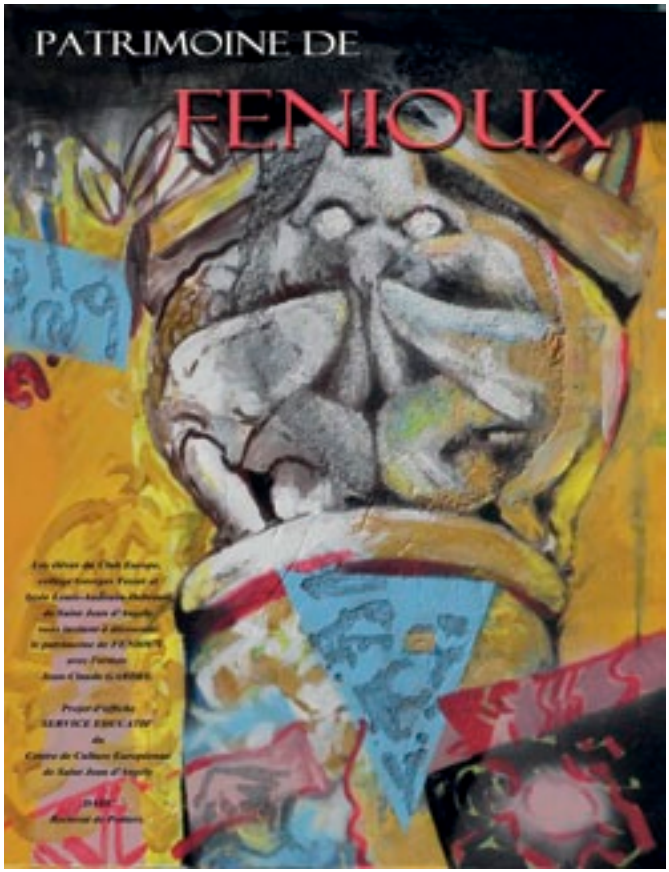
(photo: Frédéric Samuel)

The rich heritage of the town of – in this case - St. Jean d'Angély, is the object of study and discovery for youngsters in this project. Its scope can include scientific and natural heritage as well as looking for connections with the annual theme which varies each year. The Centre of European Culture located in the Royal Abbey, the officials responsible for heritage in Saint Jean d'Angély, France, and the local Tourist Information Office developed a project that gives a group of children and youngsters the chance to identify and organise these two days in terms of logistics and cultural activities, and to devise the programme. The project is aimed at primary school children aged 8 to 11 or secondary school pupils aged 11 to 15.

In teams youngsters take on the roles of all possible stakeholders: local officials, groups involved in cultural services and activities, the tourist information office, security officials, residents, teachers, journalists, foreign visitors and elderly or disabled people.

The specific goals of the project are:

- to arouse a spirit of discovery and organisation by analyzing an environment;
- to develop skills of observation and reflection;
- to acquire practical knowledge about visiting a heritage site, its approach and how to respect the site;
- to learn how to organise an event and activities;
- to develop constructive exchange for a collective purpose and a spirit of entrepreneurship of the project;
- to integrate the possibility of transferring the operation to one's own town or another town in Europe e.g. within an academic framework, or future European exchanges (e.g. bi- or tri-lingual);
- to devise and use appropriate information and communication technology e.g. tour planning, programme leaflets, visual aids, creating a tour with time measurements, use of GPS etc.



(photo: Jean-Claude Gardré)

II. Description of the project

In the project 'Youngsters Organize European Heritage Days' an active approach of discovering heritage is used. Youngsters are encouraged to make heritage more attractive for others by focusing on cultural identity and the European dimension of heritage. They collectively design and organize an activity, design a programme and plan it, taking into account a very wide and diverse public.

In the project the aim is to enable youngsters:

- to carry out an inventory of the heritage resources of a town, their characteristics, attractiveness to the public and logistical issues;
- to collectively organise a coordinated activity over two days;
- to write and design communication materials for this event;
- to develop social connections with the residents e.g. shop keepers, institutions, individuals;
- to be aware of their contribution and their individual role in a project.

They are challenged to:

- think of an original approach and connection to the heritage in the town;
- use information technology to conceive and/or carry out the guided tour;
- return from this experience with the desire to disseminate and organise the event in their own town.

The project can take place over one or two days. It requires the work to be assessed according to the age of the students in order to help them progress through the various stages. At the start of the project the groups of youngsters are divided into several action groups, each having different and complementary tasks and roles. Each team must come up with objectives which are to be achieved. One group could concentrate on the programming of the activities, whether it is related to a particular site or not e.g. street theatre or a musical walk through the town. Once these preliminary choices have been made, a visit to the town takes place which includes a visual exploration and collection of information, photos and documents based on the objectives. The youngsters then carry out research and take part in a participative reflection in their group according to the role or point of view that they chose. An inventory is made of possible sites and interviews are carried out, the visit conditions are analyzed and different routes are developed.

After this the activities are organized and the programme is being put together and run, taking into account the following:

- Dates and climate: Heritage Days are held in France in the third weekend in September.
- Theme: a theme is proposed each year. In the project, the choice can be imposed or chosen freely and collectively before the site visit.
- Goals: What key competences do the youngsters want to develop? How does this show?
- Learning to learn, social and civic competences, entrepreneurship, cultural awareness and expression, science and technology as an option.

- Activities: Each year during this event, on average each French person visits one or more of the 16,000 sites, a quarter of which are not usually open to the public. Almost 15 million visitors attend the 20,000 organised events.
- Conditions of Access: Entry to the heritage sites is not necessarily free of charge. However entry to State-owned public monuments and museums bearing the title 'Museum of France' is almost always free of charge. As far as private estates are concerned or those which are the responsibility of local authorities or public establishments, the prices are left to the discretion of the owner.
- Security: The sites open to the public must comply with safety regulations, especially as far as the maximum number of visitors is concerned, and so pupils must make appropriate enquiries .
- Categories: Scientific and industrial sites can also be visited. Provincial towns can offer the public their cultural, industrial, architectural and historic heritage which has contributed to the town's history. Private owners can take part in the event to present their heritage, and so the pupils must look for such sites.

Extract from the official national French education programme

The project 'Youngsters Organize European Heritage Days' matches the subject 'History of Art', taught in France from elementary to secondary school levels. An official bulletin of the French Ministry of Education says: "History of Art is education in the shared artistic culture. It concerns all students and should be supported by all teachers and covers all art forms. Its aim is to give everyone a common appreciation: that of belonging to a history of cultures and civilisations, to a world history. This world history can unquestionably be seen in works of art created by mankind. History of Art education will provide the key, reveal the sense, the beauty, the diversity and the universality".

History of Art is a meeting place of works of art and their creators, and covers the period from Prehistoric to current times tackling different geographical and cultural areas, regional, national, European and global. The subject covers at least six major art fields: urban, literary, everyday, audio, performance and visual. It tries to establish multidisciplinary and pedagogical situations in classes. Through History of Art education, schools recognise the importance of art in the history of countries, cultures and civilisations. These lessons offer the opportunity to reinforce the partnership between educational worlds, and artistic and cultural worlds, through focus on a joint national project.

Reflection on the project

The project allows to imagine a development in real life, to organise the next European Heritage Days in any town by the view of young people, preparing this event or a part of it, working on this project with a whole class, or with the youth council as it exists in several towns. Sometimes this participation in this project generates ideas of co-operation with other towns in Europe, with exchanges of youngsters, as does the European Cultural Centre in St Jean d'Angély, since 22 years.

The project also aims to develop a heritage approach for the citizens, to allow all the people to benefit from the access to Heritage, with a spirit open to the others and a social attention and sense of mediation towards society.

Expected Development: An experience in co-operation with youth organisation named "Les Petits Débrouillards" which is working on popular education in science and environment, aims to promote the use of technologies like their "Trek TIC" resource, geo-localisation and web resources. These technologies will serve as a support of discovery and presentation for youngsters. The youngsters will be able to create itineraries, crossing science, culture and environment, for the next "European Heritage days".

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Quando l'uomo era ancora bambino: viaggio alla scoperta delle nostre origini (IT)

When man was still a child: a journey to discover our origins (IT)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

A primary school and an archaeological museum. A very experienced teacher and a young archaeologist. How can we combine them in a significant common learning experience? This was the challenge taken up by a teacher at 'G. Carducci' primary school in Bologna and by an archaeologist from the archaeological Museum 'L. Donini' of Prehistory in San Lazzaro di Savena (BO). General co-ordination was carried out by the Institute 'Beni Artistici, Culturali e Naturali' of the region Emilia-Romagna (IBACN), but the main characters were the 24 children, aged 8, in pilot class III A.

'When man was still a child' focuses on research into the origins of man and the early historical and cultural stages of our civilization. The choice of the topic and the methodology involved allowed the students to improve first of all their key competences about awareness, cultural expression, and the idea of 'learning to learn'; At the same time more general competences were also developed. These included public spiritedness, social and interpersonal relations, entrepreneurship. The project was worked out using the rich archaeological heritage of our area, an extraordinary museum and a Bronze Age park, and keeping in mind the needs and the abilities of the group of children involved with an average age of eight. The organisers devised a project which could promote knowledge and the use of the main historical and cultural contexts, which are both important for participative, successful and active learning. This was a journey, an experience through time, fixed on paper by the children with the production of a little brochure which, not only in theory but also in practice, will allow future classes to do the same thing in ways which will be more suitable for them.

II. Description of the project

"How can you define Prehistory?"

"A huge amount of time of which there aren't any written documents left"

G., an 8 year old attending the project

The general aim of the project 'When man was still a child' is the development of competences using cultural heritage. The route chosen to achieve this goal is combining the curriculum of the primary school with the opportunities for learning offered by the museum. The starting point was a topic studied by the participating children: the origin and evolution of man. This topic allowed the development of a route visiting some of the archaeological features in the region, in this specific instance in a museum of prehistory in the province of Bologna and a park in the province of Modena. The route allowed the improvement of some of the children's key competences of children i.e. cultural awareness and its expression and 'learning to learn' at the same time, as well as the more general civic, social and interpersonal skills. Entrepreneurship was reinforced as well, especially in the final stages of the whole project.

To start the project, a presentation to the class took place at school in a meeting with the title "Who is really the archaeologist?". Using pictures the children looked into the professional character of the person who would lead them along the 'time-journey' of the origin of man. The class had already studied the concepts of history, past, memory, and the importance of the historical sources in class in the previous year, and so this meeting was successful. The topic raised the general interest of the children who participated with enthusiasm, asking questions and adding comments. The educational experience continued outside the class in contexts complementary to the school environment.

First stop: Museum of Prehistory 'L. Donini'. On the first day the children visited the exhibition inside the museum. From the archaeological finds they went through the main stages of the origin and evolution of man. The tour led the children past

the many full-scale reconstructions and the museum's displays which provoked their active participation. Once back at school during the days after the visit, the children processed their positive emotions, which anyone could still see in their eyes and hear in their comments at their museum.

A second visit to the museum gave the children the chance to experience the origins of man in a more hands-on way. The route led from the museum halls to the education room, from theory to practice. In the first activity the children were asked to be like artists of millions of years ago: Palaeolithic artists. There was a short show of inspiring pictures. The children then used them to test directly some of the main artistic techniques used by man in prehistory. The second activity explored another cultural aspect in depth. To try a technology of the past, each child received a reproduction prehistoric drill with which to make a personal ornament. Through this experience the children discovered how long these activities required, especially when compared to modern everyday life. This made them think about the use of time in the past, about how much manual input was involved, and about physical exertion and the effort required. The satisfaction of the children after making their products through their own handiwork was beyond description.

"This work gave me the passion for archaeology"

L., an 8 years old attending the project



Museum of Prehistory 'L. Donini' (BO): children at work with prehistoric drills. (photo: Andrea Scardova)

The second stop of the 'time-journey' was full of atmosphere in the scenery of the archaeological park and Outdoor Museum of Terramara at Montale, in the municipal district of Montale Rangone, in the province of Modena. Here two huts typical of the villages of the Bronze Age in this area have been rebuilt. The first part of the day was dedicated to a visit and study of these dwellings. The site and its atmosphere stimulated strong curiosity about the way of life of that civilization, so the children asked a lot of questions and offered many ideas. At this site theory was followed by practice in one of the liveliest moments on the whole route. The children were equipped with the work tools of the archaeologist - brush, trowel, bucket, sieve, knee-mat, and even a safety helmet!

At this point in the project the real excitement of a simulated archaeological excavation started, taking away the first layer of land to take information from the earth. The children were very impressed by the ´archaeological kit´ they were able to use. Once the first layer of soil was taken off, the children were asked to observe and explain the signs they had found. Using their knowledge from the first part of that day, everybody could correctly recognize the objects or parts of them they found.

The activity ended in the education room, where each child examined his or her own development by filling out a form using their powers of observation. It showed that they understood even the details of which were the most relevant aspects to notice.

"I felt the joy of waiting for every new discovery"

M., an 8 year old attending the project

"I walked where my ancestors walked"

A., an 8 year old attending the project

When thinking about how to consolidate the information they had gathered in their minds for the future and how to transfer it to other classes, the children proposed that they should design a little brochure showing the main stages of their 'time-journey'. The brochure incorporated all their ideas and impressions of their collaboration. It became a tool in which to reflect on their experiences and was the starting point for a reflection about the cultural and emotional contribution of the route.

At the end of the project the children staged a short presentation, a summary of the highlights of their 'time-journey', to communicate their experience to their parents. And the children also decided to organize a sort of sale of the manufactured products made during their experiences such as drawings, engravings and ornaments. In the sale the children raised an amount of money for a yet to be determined purpose.

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Archaeological park and outside Museum of Terramara of Montale (MO): little archaeologists during the simulation of an archaeological excavation.
(photo: Andrea Scardova)



Lucas van Leyden en zijn tijd (NL)

Exploring Lucas van Leyden and his time

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The project 'Exploring Lucas van Leyden and his time' is a project in which primary school children learn Aqueduct key competences: learning to learn, entrepreneurship, social and civic competences, cultural awareness and expression through doing self-directed research about the famous Leiden painter Lucas van Leyden and the time in which he lived. In the school year 2010-2011 about 90 children aged 10-12 from the Lucas van Leyden School in Leiden explored themes like paintings, crafts, food and clothes in the late Middle Ages guided by group assignments. The outcomes of the research and the competences the children acquired were presented to other groups in the school at the start of the school's annual street theatre festival and at the medieval market at the end of this festival.



Children making plans (photo: Anne Bakema)

II. Description of the project

After an introduction to the project through a story about and music from the Middle Ages, the children from the Lucas van Leyden School worked in groups. The groups started by making a mind map and decided what questions they would like to answer in their research. They developed a plan as to how to answer their questions. The teachers had notified several heritage providers, like the Museum 'De Lakenhal', Leiden's Archaeological Centre, the 'Boerhaave Museum' and 'Het Penningenkabinet' in Utrecht, in advance, so that they knew that they could receive an information request from children within the time frame of the project. The teachers coached the groups in doing their research and in contacting the heritage providers. Parents acted as escorts when groups visited a museum and supported the children on site. The children had to report regularly about the progress they had made to their teachers and classmates.



Exploring 'De Burcht' in Leiden (photo: Anne Bakema)

In May 2011 the whole school was introduced to the results of the children's research at the start of the school's annual street theatre festival. A group of pupils and teachers prepared a medieval procession. Accompanied by medieval music, a governess and her entourage entered the schoolyard. A herald then opened the annual festival officially. The programme of the opening was continued with presentations of pupils, students and their

teachers with information about the painter Lucas van Leyden and the time in which he lived. The groups of pupils who had done research on Lucas van Leyden then presented the outcomes of their research to other classes who in turn worked on the theme for the following two weeks. All of this resulted in a medieval market for pupils and parents at the end of street theatre festival. There were games, workshops in calligraphy and felting, medieval music, and pupils performing plays and medieval dances.

In the project the pupils learned to use a different approach. Instead of the teacher taking the lead in providing information about a topic, the children had to gather information about Lucas van Leyden and his time themselves and present it to other classes. They learned to work together, to plan learning activities and to acquire information from different sources. They developed competences in working together, in making PowerPoint presentations and in presenting to other classes. The results exceeded the expectations of the teachers.

Reflecting on the project the teachers commented that competence-based work is highly labour-intensive for themselves and that they required other organisational competences that they didn't generally use e.g. creating groups, organising parental guidance for the groups and involving heritage providers. However, the results turned out to be so positive and surprising that they are planning to run a school-wide competence-based project next year.

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Following the Traces of Wojciech and Aneri Weiss (PL)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The aim of the project carried out by the Janusz Korczak School Complex No. 2 in Brody was to learn about the history and oeuvre (work) of Wojciech Weiss and his wife Aneri (Irena) Weiss. The artists' names feature in all art encyclopaedias and lexicons, but they are largely forgotten in the place where they actually lived and worked. The teacher at the Janusz Korczak School Complex No. 2 was anxious to make pupils aware of the fact that local heritage may be regarded as an asset and inspiration for creative activity on which they could draw. It was also vital to demonstrate to the pupils that learning can be fun and knowledge and skills can be acquired outside in the classroom.

The activities from Aqueduct partner Małopolski Instytut Kultury (MIK) coincided with the development of the 'The Wojciech Weiss Trail' in Kalwaria Zebrzydowska by people and institutions involved in cultural promotion and the Town Council. The project was led by Teresa Marta Hordziej, an art teacher. The participants were a group of 11 pupils aged 12. There are very few such small classes in Polish schools. One of the group members was a girl with hearing impairment and a speech impediment, who requires special supervision by teachers and the whole group. There was also a very individualistic pupil with serious problems with adaptation to the group, who could not accept social and school regulations. The project lasted from December 2010 to April 2011.

II. Description of the project

Brody is a small town near Kalwaria Zebrzydowska, which has been renowned as a destination for religious pilgrimages for over 400 years. Its focal point is the Bernardine monastery, which has been put on the UNESCO heritage list together with the surrounding landscape park and numerous Baroque historic buildings. Both Brody and Kalwaria Zebrzydowska have been famous for craftsmanship since the 19th century. The town lies in the shadow of the monastery. Apart from the annual furniture fair, there is not much it can offer to the throngs of visitors and pilgrims who pass through the town centre on their way to the sanctuary perched on top of the hill.

At the beginning of the 20th century the distinguished painter, professor of the Krakow Academy of Fine Arts, Wojciech Weiss, settled in Kalwaria Zebrzydowska. He is one of the most eminent 20th century Polish fine artists. His house still exists in Kalwaria Zebrzydowska. He worked there together with his wife, Irena Weiss, also a painter.

The first meeting with pupils was designed to acquaint them with the Aqueduct project. For the children it was extremely important and prestigious to participate in an international project. Surrounded with dictionaries, encyclopaedias and lexicons, they searched for the meaning of the term 'Aqueduct'. They drew drawings and sketches of a contemporary Aqueduct and were impressed by the logo Marcin Klag from MIK designed for the Aqueduct project.

During conversations with the pupils, the question was raised whether there was anything worthwhile in the place where they lived, something to boast about and show to tourists, apart from the famous monastery. A plan of Kalwaria Zebrzydowska was unfolded in the school library. The pupils found streets bearing the names of illustrious Poles like Adam Mickiewicz, Mikołaj Zebrzydowski and John Paul II. They also found a small street named after Weiss. Some questions were raised, for example: "Why are streets named after people and who do you have to be to have a street named after you? If Weiss has a street named after him. he must have been somebody important for Kalwaria. Who was he? Where did he live? What is his connection with the town?". The class went for a walk to find Weiss's street. It turned out to be a small lane, between blocks of flats, in a housing estate. Pupils looked for traces of the artist, names on plaques, a description or any information of any kind. But there was nothing. They asked passers-by and residents, 'Who was Weiss?' Answers varied. Some claimed he was a writer or poet, others took him for a politician, and someone said that he was an artist. Yet no one could answer conclusively. No one knew about the artist's house. Pupils then went on to search in the school library. Together with the teacher, they discovered the website of The Wojciech Weiss Museum Foundation in Krakow. It turned out that it was run by one

of the two living granddaughters of the artist. The participants in the project then wrote a letter in which they introduced themselves and asked for a meeting.

At the same time the castle in Sucha Beskidzka was housing an exhibition of paintings by Wojciech and Irena Weiss. The pupils had never been to the castle before. The Renaissance castle in Sucha Beskidzka is sometimes called Small Wawel. And Krakow's Wawel castle is one of the most beautiful places in Poland. In several rooms at Sucha castle, the pupils had an opportunity to see landscapes, portraits, still lives, other works from the time of the artist's studies, self-portraits, seascapes, reminiscences of Italy and so on. All pupils carefully read the captions under the paintings giving the dates and places where they were executed. Many paintings depict the house in the garden in Kalwaria Zebrzydowska, family scenes, and the artists' children and parents. In addition, a film presenting the life and artistic output of this fine artistic family was shown. The pupils also visited an exhibition of Gothic art, which was another subject of their art lesson.

After this experience, the pupils decided to find the artists' house in Kalwaria Zebrzydowska. And they succeeded. It was wintertime, the garden was covered with snow, and the house was locked for the winter. However, the paintings implied that the family had resided there in wintertime. Many paintings depicted the house in a winter garden. Having returned to school the pupils looked at their pictures from the trip and discovered that on the paintings by Weiss's wife there was an unknown name, ANERI, rather than her own name. The book of names did not list such a name. The independent thinker in the class discovered that it was the name IRENA spelled in reverse order. A linguistic play on words ensued. The Polish teacher explained that this device is called an ANAGRAM. All pupils made anagrams of their own names. Each also chose several paintings which stuck in their particular memory and which they liked most.

The class then paid a visit to The Wojciech Weiss Museum Foundation in Krakow Invited by Mrs Zofia Weiss Nowina-Konopka, the artist's granddaughter. The Foundation run by Mrs Nowina-Konopka aims to popularise Weiss's artistic oeuvre and one of its goals is to establish A Wojciech Weiss centre in Kalwaria. All pupils received albums of paintings as a gift.

What followed was an outbreak of artistic expression: the children turned into artists. Wojciech Weiss's and Aneri's choice of topics and artistic techniques were analysed with the teacher. Everybody remembered a different painting and artistic motif. The first painting workshop was conducted using acrylic art paints which had been bought in an art shop in Krakow. The pupils saw the interior of a shop for artists for the first time. They embarked on an artistic adventure. They were all impressed by the generous support and by a hitherto unknown painting technique. The concentration which prevailed in the art room surprised even the art teacher who was conducting the class:

"I cannot remember such silence and conscious creative activity among children, I had not expected such an artistic outcome. Everyone was motivated by the idea that we would hold an exhibition of our works."

Another new artistic technique for the children was dry pastel, which the pupils had not known before. Analysing the artistic oeuvre by Wojciech and Aneri Weiss with the teacher, the pupils found an abundance of plant motifs, flowers and blossoming trees. Browsing through their albums, they took notice of when and where the paintings were executed, and in whose collection they were now. A 'Flower Gallery' was composed in class. Since this was being done in the art room other school pupils dropped by. As a result, several classes asked to have that subject covered in class.



Studying Weiss' watercolour techniques (photo: Teresa Maria Hordziej)

Weiss used yet another technique called washed ink. It is a very subtle drawing and painting method, inspired by Japanese drawings, which was often employed by Art Nouveau artists. Another subject was farm animals: dogs, cats, hens, turkeys, a rooster and a duck. Although the pupils actually live in the country, it is difficult to see such animals in gardens by the houses. The last lesson topic was making a sketch, and so the children produced a small gallery of

sketches. The artistic marathon significantly developed the pupils' creativity, perception, concentration and artistic sensitivity.
All works were captioned and framed. The following stage was the making of a poster and invitations for a vernissage, a private view. The average viewer and recipient of art does not realise how much effort it takes to organise a vernissage. It is necessary to design and print invitations, make a guest list, send out the invitations, frame and prepare the exhibition, cater for coffee and soft drinks, write speeches etc.



Young artists with reproductions of Wojciech Weiss works (photo: Teresa Maria Hordziej)

The vernissage was attended by the Mayor and Deputy Mayor of Kalwaria Zebrzydowska, the Friends of Kalwaria Society, local artists, a MIC representative from Krakow, teachers, the children's parents and, most importantly, the class from the school in Kalwaria. All those attending took part in an anagram game, and a brief film about Wojciech Weiss was screened in the cinema room. At the end, the youngest participants were invited to play a jigsaw puzzle game, made out of a calendar. Wojciech Weiss's granddaughter had prepared gifts for the project participants, which were then handed out by the Mayor of Kalwaria. Several teachers asked to display the exhibition in their schools. An article and a photo gallery of the vernissage were published on the school's website.

"The most important element of our actions was to make the children aware of the significance of their own cultural identity. Cultural creators, not only in a small town like Kalwaria Zebrzydowska, but in the whole of Poland, must not be forgotten. This year the project participants are finishing primary school and starting lower secondary school in the same town. Our work is an introduction to further development of the learners' key competences. One aspect in the realisation of the pilot project is particularly notable. Co-operative work did not involve competition, no one wanted to be better than the others. The children motivated one another when they saw the effects of their work, recognition by adults, other teachers and parents. Each of them felt important. The group includes several persons with learning problems who do not achieve expected results. The atmosphere resulting from joint trips and meetings has brought everyone closer together. They all feel responsible for one another. A spirit of solidarity has risen: they have become eager to help one another in learning a foreign language or other difficult subjects. The pupils have become very open, learned their value, recognised the value of individuality – each child is different. School is not always a friendly place. It is here that the children succeed and fail, which may affect their personality. Several months' worth of joint, intensive work which was not assessed using the school grading system will certainly create common good. The adults who the pupils met on their way demonstrated a level of culture which may set an example and a model for them. "

Owing to the endeavours of The Wojciech Weiss Museum Foundation, a branch of the museum is to be established in Kalwaria Zebrzydowska. The artists' house will be open to the public one day a week. The pupils who participated in the AQUEDUCT project will be the guests of honour.

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King Mathias: The Just (RO)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

'King Mathias: The Just' was a pilot project for 7-8 year old pupils from the 1st grade of Bathory Istvan Elmeleti Liceum. Every nation has its own historical figures of whom it is proud. The Hungarian nation has King Mathias 'The Just', as he has remained in the eyes of common people, who ruled Hungary between 1458 and 1490. There is a large number of tales and stories about King Mathias, his sense of justice, and his supposed habit of dressing up as a poor man and wandering among common people to get to know them and to discover their problems. Because of these tales and stories, which are edifying and at the same time amusing for the children, King Mathias is perhaps the best known historical figure to Hungarian children. They get to know him from the earliest age through these tales and stories. This project took place in April 2011, in the Bathory Istvan High School in Cluj. In the project twenty-six 1st grade pupils were involved, who attended different activities twice a week.

II. Description of the project

Every nation has its own historical figures, of whom they are proud. Among others, the Hungarian nation has King Mathias, 'The Just', as he has remained in the eyes of common people. King Mathias ruled Hungary between 1458 and 1490. There is a large number of tales and stories about King Mathias, his sense of justice, and his supposed habit of dressing up as a poor man and wondering among his people to get to know them and to discover their problems. Because of these tales and stories, which are edifying and at the same time amusing for the children, King Mathias is perhaps the best known historical figure to Hungarian children. The children like him because of his righteousness, his good works and because of his intelligence and quick, flexible mind.

Through tales and stories the 'King Mathias' project not only familiarizes children with a historical figure and his actions, but also with the people from that period, their ways of thinking



(photo: Emese Vajnar)

and understanding life, and the world of those times. The main goal of the project was to familiarize the pupils with their own history and to honour their past by discovering its values. By the end of the project the pupils should have developed their social competences, and be more able to communicate and work together in achieving a joint goal.

This project took place in April 2011, at the Bathory Istvan High School. It involved 26 1st grade pupils who attended different activities twice a week. First of all the children got to know King Mathias as a historical figure, whose birthplace was in Cluj-Napoca, Kolozsvár. They went to the house where he was born, which is one of the most visited places in town. Here they learned about the main characteristic of this popular king: his righteousness. After this they visited the school and old monastery where the child Mathias supposedly went to school. Another visit targeted the medieval part of the city, the remains of the walls and fortifications. In this way the children were able to have a close look at the city as it was in Mathias' time. The children also visited the best preserved fortification - the Taylor tower – which housed an exhibition about King Mathias.

In the second stage they participated in different activities. They worked in groups of different sizes, because they had the opportunity to choose the topic in which they were most interested and which they wanted to develop:

- One group explored the world of the medieval books. The codices called the 'Corvina's' were written and decorated by hand exquisitely for King Mathias whose crest, the black crow, appeared on the front pages. They observed the main characteristics. They then made a book of their own;
- a second group looked at pictures showing medieval coins from Hungary during the reign of Mathias. They reproduced them in clay;
- the third group explored pictures and tales about the 'Black Army', the king's private army. They made shields specific to those times;
- the last group dramatized a story chosen by them. They created puppets that featured in their own puppet show at the end of the project.

Every activity was self-supported. Each pupil had the chance to work on his/her own in exploring the different books and pictures provided to gather as much information as was needed.

At the end of the project an exhibition of the items produced by the children. They also had the opportunity to present their own work in groups, at first to each other, and then to other classes invited to see their work. This exhibition was the motivating factor in this project, and also a way for the children to demonstrate the knowledge they had gained by presenting a topic and an end product.

Normally pupils start to learn history in school from the 4th grade. This project shows that an interest in history and significant historical figures can be encouraged from an earlier age.

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Visiting the statue of King Mathias in the center of Cluj (photo: Emese Vajnar)



3.2 Aqueduct examples of good practice

The selected thirty-one Good Practices in this part of the manual are examples of existing projects in Austria, Belgium, France, Ireland, Italy, Morocco, The Netherlands, Poland, Portugal, Romania, Sweden and the United Kingdom. They all provide the conditions for competence oriented learning, involving activities stimulating pupils' motivation, experience, demonstration (the actual performance of the competences to be developed) and reflection (cf. tool 3 p. 125). As such they contain elements which may be considered to be illustrative for the Aqueduct approach and will hopefully inspire you while developing new competence oriented learning activities.

Von Rittern, Burgen und Kräutl'n zu den heutigen Leutl`n (AT)

From Knights, Castles and Herbs to People of Today

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The Middle Ages were not as romantic as shown in most films. This is what a fourth grade class with (9 and 10 year olds) found out during the project 'From Knights, Castles and Herbs to People of Today' in Graz, Austria.

The project was organized in the Praxisvolksschule der 'Pädagogischen Hochschule Steiermark'. The Austrian curriculum in primary schools aims at training basic skills like reading, writing, calculating, personal and social education. Apart from that children should gain some insight into historic periods and arts. Therefore the developers of this project thought understanding medieval times and training skills would fit in perfectly. In the project the children drew comparisons between medieval situations and modern circumstances. Four topics were explored: lyrics, mathematics, medicine and cooking. All children chose one topic according to their individual interests. The class collaborated with the Old Pharmacy, a part of Graz Stadtmuseum. At the end of the project the children showed their newly acquired competences to all other pupils in the class through special demonstrations.

II. Description of the project

Twenty-three children, two of them with special needs, and their two teachers, one of them a special needs specialist, set off to discover and compare medieval situations and modern circumstances. The main goal was to enable children to work with their talents and interests, and gain key competences by comparing medieval ways of calculation, health care, cooking and table manners, and lyrics and writing with modern ones.

A lovely maid (photo: Katharina Heissenberger)



A short film about the feudal system provided an overview of the topic. Children estimated how many of them would have been peasant children, and how many of them would have been knights or monks, able to write, to read and to calculate. To find out more, everybody was asked to bring books on the topic to school and the teachers provided some background and internet addresses for further research.

Four topics were presented for further elaboration and the children decided which they were most interested in and formed groups on lyrics, mathematics, medicine and cooking. For three days they would pursue their own interests!

The group with lyrics and writing followed a storyline called "The minnesingers of Wartburg". The story of the contest of singers was presented with finger puppets. The children could each identify with one of the characters and prepare for their own 'battle' in the form of a role-play. Their work involved listening to "Unter den Linden" by Walther von der Vogelweide, watching a film and finally working with lyrics on file cards to produce their own minnesingers poem, which then was written in quill and ink on parchment. As the conclusion they had to turn their poem into a rap, written on the computer and perform it to all the other children.

The mathematicians started off with some more input on calculation in the Middle Ages: "Adam Riese & abacus" contained a film, a text and a quiz. They learned how to calculate with the abacus and together with a partner they created their own calculations. They compared calculations with the abacus, a pocket calculator and modern school arithmetic. In their presentation they explained the abacus method to their class mates and competed in a battle of calculation methods. Everyone was thrilled to find out which method worked faster.

Calculating with the abacus (photo: Katharina Heissenberger)



The group on health care began their own research in books and on the internet after some input by the teacher. Their tasks involved doing research during a visit to the Old Pharmacy and then mixing some medieval herbal teas. After everyone had been treated to the hands-on mixing of ointments and calming teas in the Old Pharmacy, the group demonstrated their competences in preparing an exhibition on medieval herbs and a quiz about what they had learned on the site.

The medieval cooking specialists started with an introduction on table manners in the Middle ages. They compared them with today's practices and played a memory game 'Table manners today and in the middle ages'. They created a poster about this. And then the session became even more practical. The group found medieval recipes, studied them and chose some easier ones as a demonstration. They cooked and baked medieval food for the final get together of all the groups.

A 'traffic light'-questionnaire helped the children to reflect about the competences gained in this project. It can be found on the Aqueduct website.

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Confronting a Shameful Past (AT)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

Confronting a Shameful Past was a mini project carried out in a class of 32 14 year-olds in Graz, Austria. It involved the subjects of History, English and Art over two weeks, some 12 hours preparation plus a one-day trip. The goal was to visit the World War II concentration camp Mauthausen in Lower Austria using the Aqueduct process. Rather than only making sure that the children had enough knowledge to visit this sensitive site respectfully, the idea was to involve students in the whole process. They could bring in their prior knowledge. They visited the site aware of their emotions and did research on a question to which they personally wanted to find an answer. They demonstrated their acquired competences to their parents. A special outcome was that the teacher who has been visiting the site for years with different groups discovered new things herself when looking at it from the focus of different 14-year olds. Suddenly it was all about sharing ideas rather than teaching pupils.

II. Description of the project

There are places of which all mankind should be ashamed. If these places happen to be part of your cultural heritage, you have to try and deal with them in an adequate way. The place referred to in this project is Mauthausen in Lower Austria, a concentration camp of the worst category in World War II. The NMS Klusemann has made it a policy to confront all 14- year-olds with this. It is usually a part of History classes, prepared and carried out by the history teachers alone. The idea of this project is to make the past more relevant by making students learn actively, experience and draw relevant conclusions, not only from a historical point-of-view, but also for their own learning process today.

The first step is that everything the 32 children already know about the topic is collected as a mind map on the board. Then eight pictures from the picture archive of the website of Mauthausen are displayed on a table and the students are asked to choose the one which appeals most to their feelings. Knowing about Mauthausen, they explore the feelings provoked by the picture. They are then asked what they would like to learn about it, its causes and effects.

The pictures are used to form eight groups to formulate questions. Questions included: "How could this happen so systematically? What was daily life like in the concentration camp? What was the role of the SS wardens? Were there women and children in the camp and how did they fare? What do survivors say? What did the people in the surroundings know and do?"



A pupil's drawing: Walls and Towers (Konstantin Knaipp) (photo: Christa Bauer)

Every now and then a key question pops up: "Who is to blame for this? How is it possible?" At this moment it is important to address the question of guilt. Everybody has to be ashamed by this cruelty of man against man, but children born two generations after the liberation in 1945 are free of guilt. As a next step the children are made aware of competence-based learning and the key competences. From a worksheet they choose one or two key competences they would like to acquire or deepen in this project, which will be presented during the last parents' evening of the year. The next day they start the research on their questions, while at the same time thinking of their focus and how to demonstrate their results.

So how did the children address the Aqueduct key competences in this project?

To address civic competences one group decided to do research into the hard facts and to demonstrate their competences in a role play arguing against a Neo-Nazi who doubts the existence of concentration camps. Another question had been: "What did people in the neighbourhood know and do?" The children thought about opportunities for displaying civic courage today. To address cultural expression: Children reflected on their feelings at the site and drew their impressions, or contrasted photos of today with some from the past. As for social competence a question was: "How were survivors treated after WW II? How did things go back to normal?"

The research was carried out with a lot of motivation. The Mauthausen camp website was explored and a documentary about the camp was watched.

When visiting Mauthausen, 'Mühlviertler Hasenjagd', a video documentary of a Nazi hunt for escapers, was shown on the three-hour outward coach-ride , and "Schindler's List" on the return.

At Mauthausen a guide took the children through all the main areas of the camp providing a first orientation and an opportunity to ask questions. Then the children were free to explore and do the work they had planned. The teachers were referred to as experts, but also as humans with their own feelings of sadness or anger which some of the students had difficulty to cope with. It felt like 'full immersion in Nazi past' on this day and it had a deep impact on the class.



A pupil's drawing: Destruction of Man in Paradise (Laura Kaier) (photo: Christa Bauer)

The young people put their hearts and a lot of effort into the presentation and wanted to show ALL of their findings. The presentation itself was not rehearsed, but the outline was fixed and the necessary technical equipment provided.

What made this project special? The pupils were interested in the topic and fascinated that they were allowed to decide on the goal and content of their learning as well as how to demonstrate what they had learned.

"It was really good we could ask our own questions and do the research into things we were interested in. We learned a lot about the topics of the others through their presentations as well."

"I identified with the victims and was left speechless by the Neo-Nazi arguments".

The feedback from the parents was enthusiastic. They were taken aback by the maturity with which the 14 year-olds addressed the topic, the many different aspects explored, the individual learning routes used and the presentation of the results. One of the mothers commented:

"They seemed so competent. You felt as if they really knew what they were talking about".

It was a very worthwhile approach to this complicated topic and produced very different outcomes from the usual school trip without much longer preparation time. The co-operation with English teachers was helpful, as some website examples, including survivors' videos were in English.

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De Abdij van Vlierbeek (BE)

The abbey of Vlierbeek

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The Vrije Basisschool Vlierbeek is a kindergarten and primary school near the city of Leuven (Belgium). The school has two sites; one of them is just next to the abbey 'De Abdij van Vlierbeek'. The abbey was founded in 1125. It has a rich history of prosperity, but also of misfortune. At the end of the 17th century the building of a whole new abbey was started, but the French Revolution and the secular dominance afterwards meant the decline of the abbey. Only the church and a part of the abbot's house were built and finished in the then contemporary neo-classical style.

Today the abbey is in the hands of the religious community of Vlierbeek. Since 1939 the abbey and the large cemetery – a 'Campo Santo' of the nearby University of Louvain – have been classified as landscape. They are listed buildings. Renovation work started on parts of the abbey in 2001. Main buildings are the storehouse, two entrances, and houses for the servants, the farmhouse, brewery and bakery, a garden arbour, both the old and new house of the abbot, the presbytery, the guest quarters, the church and the remains of the cloisters.

The school today has a classroom and a meeting room in the abbey. Despite this, a lot of pupils don't know the buildings and history of the abbey very well. The main objective for the school was to raise pupil awareness of the abbey and to give them a small insight in its history. Project activities were developed for children aged 6 to 12. The project was possible thanks to the co-operation of two students from the Teacher Training Department (Marlies Tombeur and Lotte Belen), the school director (Dieter Peeters), a teacher (Hendrik Dewolf) and the 'Heemkundige Kring Vlierbeek' (former school teacher Paul Cockx). The concept was worked out by the Aqueduct partner. KH Leuven. The project would be partly linked to Carrousel, a district cultural event during a weekend organized by the cultural centre of Leuven 30CC.

II. Description of the project

In the project the storyline didactic approach was chosen. The project was also linked to the school theme for the school year 2010-2011: 'Search for treasure in yourself'. The project took place with pupils of 4th class (9-10 years old) and lasted for two weeks.

The project starts with a very official letter from the Mayor who asks the pupils to help him to promote the abbey to the other pupils of the school and to the people living in the neighbourhood of the abbey. The teacher passes the Mayor's appeal to the class and challenges them to think about this. Pupils brainstorm about this key question. The teacher outlines the ideas and directs them to the idea of an exhibition. In the lessons which follow, the pupils elaborate on this idea and work out an exhibition about the abbey.

First of all they think about what is needed to plan an exhibition. Key questions are asked such as 'What is an exhibition? What do we want to show? Who collaborates at an exhibition?' These direct the process according to the storyline approach. So the pupils first become all the staff members of the exhibition. They work together in small groups to think about and set up the content of the exhibition. They brainstorm about what they already know about the abbey and formulate questions they still want to answer. The teacher leads this brainstorm by presenting large papers with key words about the abbey on them, such as 'The abbey in the past', 'The cemetery', 'Who lived and lives in the abbey?'. With this exercise the teachers have a good overview of the knowledge of the pupils and of their questions.

At the end of this first activity the teacher presents the pupils with a self-evaluation form about their capacities and talents. These are selected with reference to the key competences e.g. 'I can listen to the other pupils of my group', 'I can express my opinion and feelings in a proper way', and 'I can make bright choices'. In fact the pupils will evaluate themselves four times during the project.

How can we find an answer to our questions about the abbey? With this key question the teacher then continues 'the story-line'. Pupils think about possible sources of information. One possibility, suggested by the teacher if necessary, is to interview somebody who knows a lot about the abbey. So they invite an expert. This was Paul Cockx, a member of a local history society: the 'Heemkundige Kring Vlierbeek'. He tells the class the story of the abbey, about the different buildings, what kind of monks lived there and how. Of course the pupils can also ask him their questions. Afterwards the pupils choose a subject which appeals to their interest and that they want to elaborate further for the exhibition.

From that point the pupils work in small groups of two, three or four. They have to think about their subject and how they want to present it at the exhibition. A lot of ideas come from the pupils: the 'disasters' and destruction(s) of the abbey, the life of the last monks and their graves in the cemetery, the statue of 'Willem van Oranje' and the different buildings e.g. an old entrance gate that has been renovated and the church itself. They also have a lot of creative ideas about how to present their subject: a play, a model in LEGO, and monks in clay, a collage of pictures, drawings and so on. Information sources and a lot of different materials are available in the classroom. Pupils can also visit the abbey, interview people living there and make pictures or drawings on the spot. The next day pupils also bring books and materials from their homes to make clothes for the play.



Belgium, Abbey of Vlierbeek. Pupils working on the exhibition (photo: Marlies Tombeur)

After the content of the exhibition has been worked out, the teacher confronts the class with questions such as: "What do we have to do now to organize our exhibition? How can we make the exhibition known to the school and neighbourhood?". The pupils themselves come up with ideas for publicity e.g. invitations, posters, where can we advertise and to whom, essential information, and also about organization e.g. location, guides, floor plan. The teacher uses the blackboard to make an overview of all the suggestions of the pupils. Again pupils then can choose 'a role' in advertising or organization, and the corresponding tasks. Again they work in small groups which they can choose themselves.



Belgium, Abbey of Vlierbeek. Pupils playing a role play (photo: Marlies Tombeur)

Finally the pupils think about what they want to say to visitors of the exhibition. They practice their short presentation and set up their part of the exhibition following the layout made up by the group of pupils which drew the floor plan. The pupils of the 3rd class were invited for a rehearsal. After school parents could visit it. At the weekend the exhibition was also a part of a local cultural event, Carrousel. A few of the children presented their work and performed a role play.

After the exhibition pupils reflect on the whole project with the whole class. Questions from the self-evaluation form are presented on small sheets, and also new questions are added, such as 'If you think about self-evaluation, what is still difficult for you? What have you learned about yourself during this project? Do you now look at the abbey in a different way?' The pupils choose a paper, answer the question first themselves and then ask another pupils to react.

At first the pupils were immediately confronted with all the 'roles' and 'tasks' of setting up an exhibition e.g. roles of staff members, advertising team and organization. This was changed in the final version because the pupils found it very hard to choose and also to make sure that each pupil really learns something about the abbey itself. It also helps if pupils are already familiar with the different assessment being used. Pupils have to learn this way of evaluation and this takes a few try-outs.

The capabilities formulated in the self-evaluation form were sometimes too abstract for the pupils. These concepts have to be expressed in a very concrete and simple way to make the pupils' reflection useful. A final remark is that enough time must be allocated for the project. Inevitably the project was limited in time because of practical circumstances, but in reality the period of two weeks (7x50 minutes, 1x30 minutes) was a bit too short to develop all the pupils' ideas.

The strength of this project is the rich heritage context of the abbey being so close to the school. Pupils can discover and explore the abbey using all their senses (I.e. see, feel, touch, hear, and smell). Another strength of the project is the fact that the very well thought-out key questions of the teacher lead the process. They appeal to the pupils and challenge them to think, act and explore. This is an essential element of the storyline approach which is used in this project. The pupils can make a lot of genuine choices: not only about 'what' they want to do, but also on 'how' they want to work on something. The key questions generated a lot of original ideas from the children and gave them a sense of ownership of their own learning process.

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Dood en begraven* (BE)

Dead and buried

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The city museum 'Het Stadsmus' in Hasselt, Belgium, developed a project tool kit for schools called 'Dead and Buried' in co-operation with Mooss vzw, an organization specializing in heritage and arts education. 'Dead and buried' is meant for pupils from 10 to 12 years old. The heritage site in this project is the 19th century cemetery in Hasselt het 'Oud Kerkhof'.

The project confronts pupils with different themes such as life and death, burials, religion, symbols and rituals, funerary architecture and flora. Children explore the graveyard starting from their own perceptions. It is important that the visit does not frighten children, and that it makes them want to come back to find out more and to go off to visit more heritage sites. There is no specific end product; the focus is on the exploration, experience and reflection.

II. Description of the project

'Dead and Buried' is developed by the city museum 'Het Stadsmus' in Hasselt, Belgium, in co-operation with Mooss vzw, national youth organization specializing in heritage and arts education. Mooss organizes a wide variety of workshops, training and coaching for professional educational staff and art and cultural participation projects. They concentrate on cultural themes and organize artistic awareness-raising campaigns. As a youth organisation, Mooss promotes a number of social values, such as solidarity, tolerance, pluralism, and respect for democratic values**.

This project 'Dead and Buried' is meant for pupils from 10 to 12 years old. The central site is the 19th century cemetery in Hasselt (Oud Kerkhof), but the ideas could easily be transferred to a cemetery in another area. In this case the old churchyard (Oud Kerkhof) in the town is also part of a museum. The central chapel of the cemetery is used as an information centre. Here you can find out more about the history of burials in general and of the old cemetery in Hasselt, about funerary architecture and about the greenery at a nineteenth century park cemetery.

There are five phases in the project: an introduction, a game, an exploration activity, an exchange of information and finally, an evaluation and a reporting phase. When the pupils first arrive at the cemetery, they receive a short introduction from their teacher about the activities of the day. They then split into small groups and play a game. The target is to guess which gravestone and which part of the cemetery they should explore. Once they have found this, they receive a booklet containing a plan of the cemetery, photographs of tombstones, information about the graveyard and various questions and assignments.



Children visiting the chapel of the cemetery (photo: Annemie America)

Children are asked to be independent learners during the project day. They must for example find their own way around their allocated area of the graveyard. When they have found the right gravestone, they have to look at it very carefully. Whose gravestone is it? Which material is it made of? Is it similar or different to surrounding gravestones and is that of any significance?

** De Troyer, V., Vermeersch, J. e.a. Hereduc. Heritage in the classroom. A practical manual for teachers, 2005.* *** www.mooss.org*



Children visiting the cemetery (photo: Annemie America)

Which data are given on it? How did the person die? Such questions have to be answered individually, without help and are meant to deepen the observations. The booklet tells the pupils to look at symbols and abreviations on the gravestones: what do they mean?

Finally, the pupils have to pay attention to the plants growing around the graveyard. Graveyard plants are loaded with symbolic meaning, such as ivy, yew trees or weeping willows.

After their observations of the graves the groups of children come together to wander through the different parts of the cemetery. They report back on their findings, and they are asked which parts of the assignments they found the most interesting and which topics they would most like to research further. These can be explored further back in the classroom. Children come up with questions about the meanings and the development of symbols, about religious practices and philosophies and their view of life after death and other monuments. With these themes the project fits in the world-orientation curriculum of Flemish primary education.

The goals of the project are to

- understand that cultural heritage is part of daily life;
- develop an insight into issues like death, burial, religion, rituals and symbolism, funerary architecture and funerary flora;
- understand the importance of a long and respectful interaction with cultural heritage;
- be able to describe a family tree for at least two previous generations;
- acquire new skills to look at all kinds of forms of heritage and ask questions about it;
- explore how in the nineteenth and twentieth century people coped with death and burial in very different ways.

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Le patrimoine, icône au quotidien (BE)

Heritage in daily life

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The project 'Le patrimoine, icône au quotidien' has been developed by Patrimoine à roulettes asbl. It ran for a whole school year and focused on many heritage sites in the city of Brussels, multicultural neighbourhoods and also non-material heritage like music. It was carried out with 18 year old pupils, but could be easily adapted to pupils in lower secondary classes (13-14 years old). The project brings the pupils into contact with several kinds of heritage in Brussels.

In addition to this rich experiential aspect, a high level theoretical input is guaranteed by heritage experts and an architect. The alternation of experiential activities and cognitive input, in combination with personal reflection steers the learning process of the pupils and helps them to answer the underlying questions of this project: "What is heritage? What does it mean for our society and how does it relate to our identity?". During the whole project the pupils train their reflection skills and become more aware of their own identity and values by keeping a personal 'heritage diary' of their thoughts, impressions, feelings and ideas. At the end of the project the pupils transfer all their findings into a personal image which is printed on a T-shirt. Besides creating images printed on t-shirts, the pupils get to know their city and its different kinds of heritage better.

II. Description of the project

'Heritage in daily life' is a cross curricular project that involved pupils from the 7th grade (18 years old) of the St-Marie School in Brussels, in co-operation with Patrimoine à roulettes asbl and the Centre Vidéo de Bruxelles. The teachers of different subjects and the producer of the projects video, Jacques Borzykowski, a heritage expert as well as an architect were involved at different stages of the project. The input of the experts was carefully planned to bring in expertise, and to confirm certain views or experiences of the pupils. This enriched the experience phase for the pupils and ensured progress in their learning process.

In the motivation phase of the project, the pupils do an activity which is focused on experiencing heritage using all the senses. In order to make contact with the heritage elements at an emotional level, facts and figures, knowledge about heritage as a study object is avoided. The organizers are strongly convinced that the participants are best motivated to start this learning process if they are touched emotionally by their 'study object'.

Experience is the most important aspect throughout the whole project. The pupils visit many heritage sites, go to an opera and visit a multicultural neighbourhood. Historical background is provided by the teacher when necessary. Experts are involved at key moments in the process to bring in certain topics and knowledge in order to deepen the pupils' learning process. Besides the input of experts, the experience phase is also enriched with reflective questions and all pupils use their 'heritage project diary', which is also a very interesting reflective tool. This enhances the pupils' ownership of the project and keeps their motivation high.



Rediscovering the city, focusing on details (photo: Jacques Borzykowski)

"In this project I learned that I have to find my own way between different cultures and concepts about heritage"

By the end of the long and rich experiential phase of the project the pupils have learned to look at, and to interpret spaces and buildings. They have also developed a clear concept of heritage, and its value for society and for the personal identity of each of us. One of the pupils, who has a multicultural background, puts it this way: "In this project I learned that I have to find my own way between different cultures and concepts about heritage".



Dance in front of a heritage site (photo: Jacques Borzykowski)

After the experiential phase the pupils are ready for the presentation phase: the creation of their personal image and printing it on the t-shirts. When all the t-shirts are ready, they are put on display in an exhibition for other pupils and parents who come to admire their work. In addition to this creative result of the pupils' screen printing skills, the pupils present their final conclusion of the reflection process of the whole project. They explain how this project taught them to look differently at the world surrounding them, more as its citizens with greater attention for their own roles in society.

Photo rights: Veronique Bertrand and Jacques Borzykowsk

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Children from Guernica (BE)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

Each year the Police from Gent, Belgium, choose a theme to work around in the activities and events they organize to stimulate dialogue with children and young people and through this enhance 'the spirit of peace and unity'. In 2010 the police chose the theme 'Youth' and decided to organize a contest for all schools in Gent about peace and co-operation. In 'Children from Guernica' the Police of Gent cooperated with Ambrosia's Tafel, an organization for art and heritage education, and INgeBEELD the platform for media wisdom of the Flemish Community (BE).

The winning class would then participate in 'Kids' Guernica' an international artistic movement, initiated by the Art Japan Network, in which children around the world are asked to produce a painting about peace and co-operation inspired by Picasso's Guernica. The pupils in the 5th year of secondary vocational education (Care Division) of the St. Vincent Institute in Gent won this contest and could therefore participate in 'Kids' Guernica'.

Through this project the project developers wanted pupils to learn about the Spanish Civil War, the Guernica bombardment, the start of the Second World War, about the adoption of Guernica children abroad and about Picasso and his painting Guernica. In this way they aimed to make pupils understand the consequences of war, the value of peace, and migration as a challenging experience. They also wanted pupils to reflect on their wishes, hopes and dreams for a peaceful world and express their reflections in a big painting: their own 'Guernica'.

II. Description of the project

Children from Guernica is a project set up by an organisation for art and heritage education called Ambrosia's Tafel in co-operation with INgeBEELD the platform for media wisdom of the Flemish Community, Belgium. The initiative for the project was taken by the Gent Police, who organized a contest for all schools in Gent. As a reward, the winning class was invited to take part in the exiting international 'Kids' Guernica', set up by Art Japan Network. In 'Kid's Guernica' children from all over the world are asked to make a painting about peace and co-operation, inspired by Picasso's Guernica painting. This project was enriched by the use of edited archive images and the personal input of Manuel, a policeman from Gent, telling his father's story of war, adoption and migration. The name of this enriched version of the project is 'Children from Guernica'.

The historical background of this project leads us to Guernica, the Basque city destroyed on the 26th of April 1937 by German and Italian bombers during the Spanish Civil War. This historical bombing, one of the first terror bombardments on a civil target, inspired Picasso to create his famous painting 'Guernica'. After this bombing the citizens of Guernica decided to send their children to host families abroad for safety. But shortly after the Spanish Civil War, the Second World War broke out. As a result many of Guernica's children have never returned to their families at home, with sometimes great traumas as a consequence.

In the motivation phase of the project, the 17 year-old pupils of the 5th class of St Vincent Institute's vocational department are introduced to the topics of the Spanish Civil War, the Second World War and peace and co-operation in general. The project embraces several subjects which allows a cross curricular approach (PAV). Picasso's painting Guernica and the new Guernica painting the pupils will create are on the agenda in their arts and crafts lessons.

In the project several materials/methods were used:

- a general history lesson about the Spanish Civil War and the beginning of World War II;
- a piece of art using the Guernica painting by Picasso;
- a documentary http://www.platformrondmediawijsheid.be/new/index_flash.jsp?v=488#/487 with the personal story of policeman Manuel and his father;
- the creative collaboration of students around the cloth that they themselves have painted.

The topic 'violence' was explored in cross-curricular thematic project sessions, during art lessons and by making use of a digital archive in the classroom.
The personal story of Manuel Mùgica-Gonzalez, the son of one of those children from Guernica who arrived in Gent after the bombardment at the age of 7, together with his 8-year old brother adds a strong experiential aspect to the project. Manuel tells his father's personal life story of adoption which becomes migration, against the background of authentic archive images of the Spanish civil war and the massive evacuation of children who are sent out for adoption, as a chance to survive the war.

"Your father's story is in fact my story"

Manuel's personal story, together with the authentic images, make the topic very tangible and concrete. One of the pupils in the class is a boy from Sierra Leone, whose father died in the civil war in his country, and he also arrived all alone in Gent, to escape from the senseless violence in Sierra Leone. "Your father's story is in fact my story", is his reaction to Manuel's input. This explicit transfer is a catalyser for the whole class group to reflect upon today's children from Guernica, and consequently they adopt the project and make it their own.



the pupils of the 5th class of the St-Vincent Institute in Gent create their own Guernica painting (photo: Ambrosia's Tafel)

Reflection and demonstration are interconnected in the third phase of the project. The pupils reflect on and exchange their own wishes and hopes for peace and co-operation and express them in their own Guernica painting, which has exactly the same size as Picasso's original work. The joint end product, a painting of 7.8m by 3.5m is displayed in the city's most popular shopping mall.

The whole project was filmed and the result is available on the internet. This is to inspire others: either to do the same project, either to use its methodology of combining the use of archive images for heritage education with the development of competences such as cultural awareness and expression, social and civic competence. The project 'Children from Guernica' is the subject of a most successful international exploitation and various translations of the film have been produced in English, Spanish and Basque.



The new Guernica painting exposed in a popular shopping mall in Gent (photo: Ambrosia's Tafel)

In this example the participants were pupils of vocational secondary education about 17 years old. However, the project could also be suitable for younger children from primary school, especially because the protagonists of the story, the two adopted children from Guernica, were only 7 and 8 years old when they left Spain for adoption.

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Cookies* (BE)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

'Cookies' is a concept of De Veerman, an arts educational organization, supported by Breedbeeld. The concept involves coaching schools to develop and run their own heritage projects. The main aim of Cookies is to enable students to learn how to reflect on cultural heritage with the help of teachers and an artist. In a Cookies project all students create an artistic product using the power of their imagination. The project therefore goes beyond just studying historical content. Works of art are made by students. Teachers give input during their lessons and an artist directs the artistic process, while providing advice to the teachers involved about how to include appropriate lesson content, and inspiration to the students about exploratory activities. By using artistic media the artist stimulates the students' creativity and helps them reflect on a new meaning of their heritage.

The long term exchange between artists and teachers makes the project a rich experience for all parties. For the period of one school year a school works in different contexts on a Cookies project e.g. lessons from several disciplines, visits and workshops.

The Cookies project in this example took place at the department of woodworking and building at The Royal Technical Athenaeum in Halle (Belgium), a technical, vocational school for pupils aged 14-18, but the concept can be transferred to learners of all ages and school levels.

II. Description of the project

How does a Cookies project work? A project team of teachers from the school and an artist chooses a certain kind of heritage to work with. They decide on possible artistic concepts for the pupils to work on, or choose to let these concepts grow through exploration and improvisation by the pupils during the school year. A Cookies project is cross-curricular. During the school year each teacher in the project team will work on the heritage within his own subject. The artist supports the artistic process teachers and pupils go through.

The Cookies project for the pupils starts with motivating activities for pupils to become acquainted with the kind of heritage they will explore and reflect on in the school year to come. The projects end with presentations from the pupils on a National Heritage Day or Open Monuments Day.



Teachers and artists work together in a long term co-operation. (photo: Hilde Braet)

The Royal Technical Athenaeum in Halle (Belgium) chose the Hallerbos as the heritage to work with. The Hallerbos is a forest which provided timber for Germany during the Second World War. Quite possibly this timber was used to construct barrack blocks in concentration camps. During their first study visit, pupils discussed the history, planting programme and function of the forest. Hilde Braet, the artist who was involved, showed the learners how the forest could be viewed artistically, using disposable cameras and making a collage from materials found in the forest. The pupils took photograms, a process with which prints

** De Troyer, V., Vermeersch, J. e.a. Hereduc. Heritage in the classroom. A practical manual for teachers, 2005.*

can be created, without a camera, by using photo-sensitive paper. Time was spent on theory and reflection. During woodwork lessons, the different types of wood in the forest are studied.



Pupils construct installations based on their heritage experiences. (photo: Hilde Braet)

The second visit was a guided tour of Fort Breendonk, a concentration camp during the Second World War. Various teachers and the artist used this trip to support their lessons and activities. During the preparation an Internet search was carried out about different concentration camps. Following this ,one camp was chosen so that students could make a computer based building plan which could be printed. During the woodwork lesson, a bed from a concentration camp was studied, drawn and built. In the lesson on building techniques, a plan was drawn for a barrack block, which was then constructed by the woodwork department.

In a second phase tasks were chosen, not just to enhance technical skills but also to enhance co-operation and collaboration skills. In General Studies and Ethics, the theme 'War and Peace' was studied, along with the role of concentration camps. During Photography lessons tasks were chosen to show the importance of Breendonk. Other pupils made self-portraits 'Myself in a concentration camp' and also silhouette outlines of self-portraits using photograms with the theme, 'a prisoner at Breendonk'. The students made every effort to create images with expression, while showing high levels of interest and co-operation.

At the end of the project the school organised an exhibition based on the different lessons and artistic creations as part of the National Heritage Day. For this event, a classroom was adapted as an exhibition room and transformed into a camp barrack by the pupils. It included a bed, a series of photographs and notebooks from pupils, a video documentary about camps and personal possessions of a prisoner whose son was contacted by the school for the occasion. A pupil who was not involved in the project, but who heard about the exhibition returned from his holidays to add his collection of army helmets to the exhibition.

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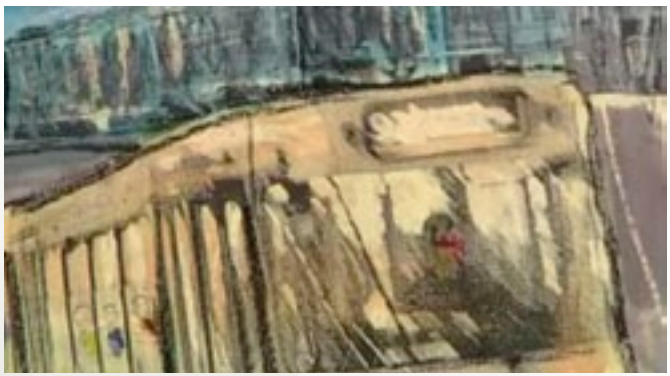
The Odyssey of Tram 92 (BE)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

There are all kinds of heritage elements like monuments, multicultural areas and stories to be discovered along tram line 92 crossing the whole city of Brussels from Schaarbeek railway station to Fort Jaco. In the project 'The Odyssey of Tram 92' primary school pupils in the age of 10-12 years old make twelve tram journeys doing twelve different assignments. Each journey the children discover new places, stories, parks and monuments. Each pupil has a 'tram diary' for personal notes and sketches. All the pupils' discoveries form the basis for the story about Yvette the fly which stimulates the pupils' imagination, but also offers a structure to remember all the places the pupils have discovered and to share them with others. A professional illustrator helps the pupils to transfer their drawings, sketches, notes and pictures into an illustrated album.



Pupil's painting of tram 92 (photo: Jacques Borzykowski)

'The Odyssey of Tram 92' helps achieving different goals including: raising pupils' curiosity for the world that surrounds them, developing their observation skills, raising confidence to relay on their own observations, developing creativity, bringing heritage 'alive', developing pupils' narrative and creative writing skills, learning to take digital photos, learning to make a digital video, and taking notes, both text and sketch.

II. Description of the project

'The Odyssey of Tram 92' is a heritage project set up by Patrimoine à roulettes asbl in co-operation with a professional illustrator and the pupils and teacher of class 5A of municipality school n°1 in Schaarbeek, Brussels. The whole project was filmed and a documentary called 'Le patrimoine, ça déchire!' was produced by Jacques Borzykowski from the Centre Vidéo de Bruxelles.

Tram 92 goes all the way through Brussels, starting from the railway station in Schaarbeek, passing through several multicultural city quarters, areas with prestigious monuments, parks and palaces as far as Fort Jaco. In twelve journeys and twelve assignments the pupils discover the rich and colourful heritage their city has to offer along tram line 92. Each pupil has a personal tram diary in which to collect observations, notes, drawings and sketches of all their discoveries and conversations with other tram passengers. As the pupils proceed in the project, they transfer their findings and experiences to the imaginative story of 'Yvette the fly', which offers a structure to remember what they have discovered and share it with others. With the help of a professional illustrator, the pupils' drawings and pictures result in an album.

The first tram journey can be considered as the motivation phase of the whole project: free of any theoretical input, the pupils go out on a trip to observe, to listen, to feel and to experience no. 92. It is essential that the first assignment provides the pupils with a personal experience in which they are emotionally addressed by the heritage they discover. This is considered to be the basis for their ownership of the whole project.

From the second assignment onwards, there is a mix of experiential tasks and theoretical input, to steer the learning process of the pupils. All assignment cards are conceived as a summary of the main objectives of each task, to be carried out during the tram journey such as observations, interviews with passengers etc. or in the area of the tram stop, in small groups or in the class group as a whole.



Pupil's painting of a tram journey *(photo: Jacques Borzykowski)*

Tasks can be chosen according to the age of the pupils. Some examples of this project are: observation exercises, e.g. drawing a house, drawing the skyline, observing esthetical lines (building styles), observing colour schemes, focusing on details by using binoculars or doing a photo quiz; imaginative and narrative writing exercises, taking digital photos from different perspectives, making a commented video report and interviewing people. All these tasks contributed to the rich experiential aspect of the project.

In the presentation phase, a professional illustrator comes in. After some theoretical input about the different steps needed to make an album, the field work continues. In the meantime the story of "Yvette the fly" is created. The illustrator joins the pupils on their tram journeys to help them to transfer their discoveries to another form. The final result is an accordion-album. On one side it displays a map of Brussels and tram line 92, on the other side pictures alternate with drawings and sketches from the pupils' personal tram diary.

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Urban Drift (FR)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The focus of the project 'Urban Drift' is on the public areas and local heritage in the town of Saint Jean d'Angely in the region of Poitou-Charentes in France. The project was developed for pupils aged 8 to 12. In groups of two or three, the pupils become 'geographical actors'. They develop a touristic route through the town centred on certain themes such as heritage and architecture using the monuments of the town. By doing this, the pupils learn to think differently about familiar public spaces. The project was developed by Centre de Culture Européenne / Service Educatif and Collège Texier Saint Jean d'Angely, France.

II. Description of the project

In the project 'Urban Drift' primary school pupils aged 8 to 12 develop their sense of observation and learn about local heritage. The assignment pupils have to develop a touristic route through the town centred on certain themes such as heritage and architecture using the monuments of Saint Jean d'Angely. Through this assignment they learn about local heritage and improve their sense of observation. By doing the assignment cohesion and mutual understanding are developed within the groups.

In the project the Regional Government for Cultural Matters of Saint Jean d'Angely has formulated a plan to renovate its Roman monuments. It wishes to share the plan with its local population. Therefore it asks the head of cultural structures, the tourist information offices and the local shop keeper's association to develop a tour that highlights the renovated buildings.

Youngsters discovering the town (photo: Centre de Culture européenne)





Youngsters discovering the Fenioux exhibition (photo: Centre de Culture européenne)

The pupils take roles as representatives of these groups. At the start of the project the pupils carry out an 'urban drift', an exercise allowing the pupils to observe the space around them. After this they develop tours around St. Jean d'Angely. These tours can be gathered in a tourist leaflet in partnership with the tourist information office and the town.

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The history of art (FR)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
  Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

One of the subjects in the French secondary school curriculum is 'History of Art' covering several fields - urban, literary, everyday, audio art, performing and visual arts. The subject is taught to build a common culture which the students can understand and appreciate. Studying works of art is at the heart of the French secondary school programmes, and it is part of the national examination (Brevet national des collèges) at the end of secondary education.

Secondary school Collège Texier and the Centre of European Culture from Saint Jean d'Angely (France) developed a cross curricular project around the theme 'War: Art, State and Power'. In the project a team of teachers teaching geography, music, history and visual arts showed how applied arts, visual arts, cinema, audiovisual arts, dance, music, theatre and circus acts can strengthen the relationship with other subjects like French, other modern languages and ancient languages, civic education, philosophy, and scientific, economic, social, and technical subjects as well as physical and sports education.

The project is developed for a group of 13 – 15 year old students. In smaller groups these students worked on three topics by exploring and studying different works of art.

II. Description of the project

'The history of art' is a project developed by secondary school Collège Texier and the Centre of European Culture from Saint Jean d'Angely (France). History of art is one of the subjects in the French secondary school curriculum that is part of the national exam.

France, History of Art, "The War" Triptych by Otto Dix, 1929-1932 (photo: Frédéric Samuel)



160 students took part in the project, all in the last level of lower secondary school. 20 of them were dyslexic and dyspraxic students. The activity involves only the students taking the national exam, their teachers and the local heritage providers, who are members of the official assessment panel for this exam.

The project is specifically aimed at developing the curiosity and encouraging the creativity of the student, in particular when linked to a sensitive consideration of artistic practice. It is also designed to sharpen the student's skill at analysing a work of art, to help the student shape his own personal culture based on the discovery and analysis of significant works of art, and finally to make the student aware of the courses and professions linked to the various fields of art and culture. More broadly, the project is part of the new examination paper, part of the National Certificate of General Education (Brevet National des Collèges). The History of Arts is partly offered in a collective teacher's approach.

The activity is narrowly linked to the acquisition of the European key competence Cultural Awareness and Expression. Other key competences involved in reaching the goal are - Social and Civic Skills i.e. the pupils get to work together in groups of five on a piece of art and reflect on their common heritage;

- Communicating in the mother tongue i.e. the pupils learn how to perceive, describe and analyse the piece of art, and discuss their feelings;
- Autonomy and Initiative i.e. the pupils organise their work by gathering useful information, remembering that information etc.

The activity also involves other competences that have been the focus of the project, such as situating a piece of art in time and space, having artistic reference points and dealing with information in various documentary supports.

How were the AQUEDUCT key competences addressed? The main competence of cultural awareness and expression was addressed in the following way. Situating a piece of art in time and space requires for instance that pupils know how to work on different representations, work on the context and find out the main idea behind the piece of art. Having artistic reference points enables the students to build an historical and cultural background, that is to say mastering some elements of the artistic, visual and musical language: listening, observing and describing.
Dealing with information from various documentary sources is a process that goes through selecting information, filing it, prioritising, confronting it, linking documents and justifying those links, describing and characterising it with a precise vocabulary, extracting the important facts and building an argument. Step by step, the pupils then acquire a certain level of cultural awareness.

In the project, various groups of three to five students are introduced to one of the topics and art works mentioned below:

- The First World War and its Consequences using a triptych by Otto Dix called 'The War' (1929-1932) and the 'War Requiem' by Benjamin Britten on the poems of Wilfred Owen
- Course of the War, 1937 using Pablo Picasso's painting 'Guernica' (1937) and 'La chanson de l'exhibition' (1937) by Georgius.
- Genocide of the 2nd World War using a photograph from Kenna from 1993 called 'Art witness to a time past' and music from Jean Ferrat called 'Nuit et Brouillard' (1963) or Dimitri Chostakovitch, symphony n° 13 and a poem on music 'Babi Yar' containing texts recited from the time of concentration camps: http://www.starzik.com/mp3:titres/Babi_Yar_Babi_Yar_Recitation-183432.html

After listening, watching and reading, the students are invited to share the thoughts and feelings that the works of art evoked in them. In groups they exchange their personal points of view. Then the students are invited to look at the art works from a technical point of view and to analyse the works and their historical context with the elements described in the table below.

The historical context	*Date, historical period, central idea*
Forms	*Type of work, genre, style, structure*
Technique	*Materials, supports, instruments*
Significance	*The message and its meaning*
Usage	*Heritage function, destination, misuse, rejections*

Each student is then asked to answer the following questions on a sheet, and then share these responses with the group:

- How the student feels when looking at the image and listening to the music;
- Identification of the work - presentation of the work: artist, composer, title, date, technique?
- Historical context;

- Which elements does the work contain i.e. description of the work, associated poem?
- What is the image or the music saying? What is the message the artist wants to convey?
- Use of a specific language e.g. for the painting, the photo or the music.

In the evaluation of the learning outcomes the following criteria are being used: knowledge of language, context, history of art, ability to perceive, describe, analyze and comment on pieces of art and, on a behavioural level, curiosity, attention and concentration, research and exploitation, and critical mind.

The project stimulated interaction between pupils. Their personal points of view have been developed as well as technical ones. One of the difficulties encountered is that working in groups has a bad side effect: there is often one pupil who remains silent. This problem of expression in front of other pupils seems to be increased when it comes to finding emotions to describe a piece of art. We thought then about making the most reticent pupils take the exam in groups of two to have an equal amount of speech time. Others wanted to take the exam alone, but this does not make a lot of sense because the group brainstorming benefits are then lost. The exam in pairs seems to be a good solution and the fact that France is now teaching History of Art from the youngest age upwards is a fundamental way to solve this kind of problem in the longer term.

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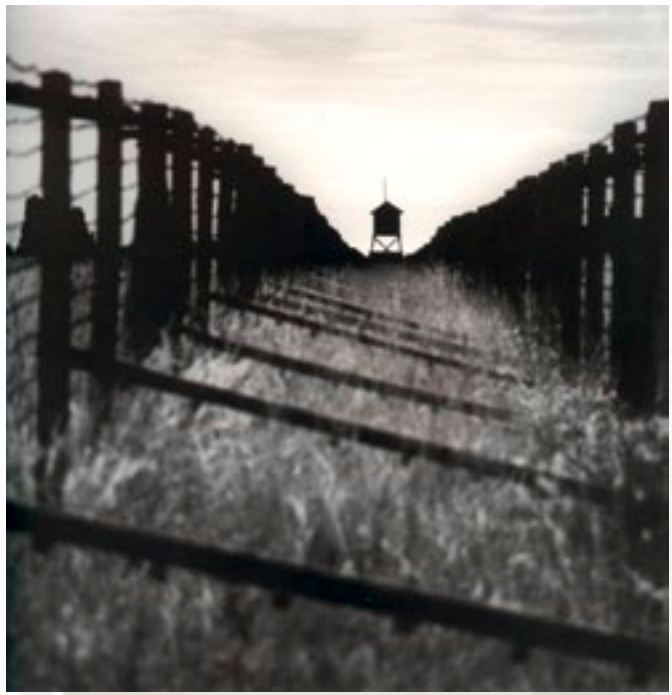
France, History of Art, "Fences and Watch Tour", Michael KENNA, post concentration art, 1993 (photo: Frédéric Samuel)



A day in the life of a monk (FR)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The project 'A day in the life of a monk' was developed by the secondary school Collège Georges Téxier and the Centre of European Culture based in the Abbaye Royale at Saint Jean d'Angely, France. In the project pupils aged 6-12 years old discover ancient artistic forms of expression in the heart of the abbey e.g. calligraphy, miniatures, medieval songs and music. In groups of three or four, the pupils then learn to define the role of the church in society and to recreate a day in the life of a monk in the 17th century. Through a typical day of a monk, the pupils discover a number of activities carried out by the monk, e.g. copyist, baker, farmer, doctor, confessor. The aim is to help the pupils understand how the Church was present in the daily lives of people in that period.

II. Description of the project

The local Educational Department of Saint Jean d'Angely works in partnership with cultural and heritage providers in the area to offer this project to schools. Various other people are involved such as artists and teachers. In the project pupils acquire knowledge about both the history of art and the heritage site, the Royal Abbey of Saint Jean d'Angely. Pupils do so by reliving the different moments of a monk's daily schedule.

In the project pupils learn:

- how to use reference points in time by means of the 3D plates. The student identifies the Romanesque and Gothic periods;
- about several episodes in the life of a famous local character;
- how to describe an abbey. With the aid of the plan, the student moves round the building and is able to explain its organisation;
- about the functioning of the abbey;
- how to describe a church by drawing the floor plan of a church and recognising its architectural elements;
- about the Catholic religion in the Middle Ages;
- about the daily life of a monk and their importance in the Middle Ages;
- about the will of the Church to guide people's consciences e.g. dogma and practices, fight against heresy, inquisitions, etc;
- about economic power and the social and intellectual role of the Church e.g. integration in the seigniorial system, helping the poor, its educational role;
- a different way to learn about 16th to 18th century history.

The project starts with the teachers presenting the history of the town and its abbey to the pupils. The pupils are provided with a plan of the abbey, the schedule of a monk and an extract from the Rule of St Augustine by which Benedictine monks lived. Pupils are motivated by getting the chance to choose the role they wish to play. They have to use the monk's timetable and choose the activity they want to discover and then organise these activities in a certain timeframe. The groups explore the abbey and the pupils go to the parts of the monument most relevant to the role they chose. Through role play they then experience the daily routine and activities of a monk in church for themselves.



Church of St. Jean D'Angely (photo: Frédéric Samuel)

After acquainting themselves with the place and the activities, the students take part in one of two workshops:

- Workshop 1: The religious aspects of the life of a monk: the differences between secular and regular clergy, prayer, reading the chapters of their religious order, the mass, religious chants, confession, etc;
- Workshop 2: Daily life: outdoor activities such as farming and cultivating crops, chopping wood, selling wine they produced; indoor activities such as learning to be a copyist, baker, calligraphist, cook, doctor, etc.

As a result of their experiences the students make an exhibition with the products of the workshops, such as notes, church maps to fill in or thematic sketches to draw architectural facades, and narratives of a day in the life of a monk. The students have to reflect on their experience and this leads to the students understanding the role of the church and its importance in society.



Church of St. Jean D'Angely (photo: Frédéric Samuel)

To reflect on their experiences the students receive a document which is divided into three columns. In the first column, the students list the elements they collected during the visit and what they experienced. In the second column, the students classify these elements by themes – religious, cultural and economic. In the last column, they write a text which addresses the initial question: 'How do I perceive the role of the Church in the Middle Ages through the daily activities experienced by the monk?'

Where possible, the work carried out by the students in the workshops can be enhanced and made more dynamic by organizing a night's accommodation in the abbey. In this way, the project lasts two days and the students are able to carry out many more of the monks' activities as well as all the activities of the two workshops.

The teacher might also arrange a visit of a monk or clergyman to the school, or the students could show what they learned, for instance give a concert of the music they played during the workshop, bake bread, and demonstrate calligraphy.

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European Studies programme: My vision for Europe (IE)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

Promoting tolerance of other cultures and mutual understanding of cultural heritage in north and south Ireland is the aim of the project 'My vision for Europe'. It links Roman Catholic and Protestant schools in Northern Ireland through cross community projects and it links them with schools across the border with the Republic of Ireland. In addition the European Studies Project links schools on an east-west basis between the British Isles and the rest of Europe. In the 'My vision for Europe' project student workshops on building trust, cultural awareness, religious tolerance, and civic education were organized. Students produced and disseminated videos with their vision of Irish heritage and the European Union, with themes like:

- Imagine Ireland was not an EU member – what would it be like?
- 'Captain Europe' - a European superhero who comes to save people in different areas of conflict in Ireland.
- Imagine you are a visitor from outer space landing in Ireland - how would you explain the European Union?

II. Description of the project

Heritage in Ireland as a whole is a complex and potentially divisive issue. Young people have very different perceptions of their identity and 'Irishness'. In Northern Ireland, which is part of the UK, there are two distinct sections of the community. One section would regard itself as 'British' and the other section would see itself as Irish. This division is related to religious allegiances and the history of violent conflict in this area has played a large role in perpetuating these divisions. At present there is a move to a 'shared future' with both sections of the community being engaged at a civic level. The Republic of Ireland has played a major role in conflict resolution having given up its territorial claim to the north of Ireland in 2005 and making appropriate changes to its constitution. The Irish government works closely with local and national government in the UK and there are a number of cross border initiatives for schools and youth involving heritage education.

The European Studies Project is a school based curriculum programme established in 1986 by the two Departments of Education in North and South Ireland. It has the overall aim of establishing collaborative curriculum-based links. There are currently 300 post-primary schools involved in European Studies. These include secondary schools, grammar schools (selective), and schools for students with special needs, schools for students in non-formal educational settings and colleges of Further and Higher Education.

In addition to the European Studies Project team, organisations involved in the project include:

- Community Relations in Schools
- The European Parliament in Ireland
- The European Commission in Ireland
- The European Movement
- Léargas (The Lifelong Learning programme's National Agency for the Republic of Ireland)
- The Irish Film Institute

The project 'My vision for Europe' is focused on the vision for Europe of groups of Irish secondary school students. It is distinctive because it is run on an all-Ireland basis with all-Ireland partners. It also uses the latest innovations in communications technology and social media including digital media, YouTube and Teacher-tube. There is a continuing strong link with the Irish Film Institute which has benefitted all the partners. The outcomes are the production and dissemination of videos produced entirely by the students themselves. These are on different European themes, but always from the perspective of an Irish person.

The themes included so far have been:

- Imagining Ireland was not an EU member – what would it be like?
- 'Captain Europe' - a European superhero who comes to save people in different areas of conflict in Ireland;
- Imagining you are a visitor from outer space landing in Ireland - how would you explain the European Union?

The target group was whole classes in the 15 – 16 age range. In the north any subject area was acceptable. whereas in the Republic of Ireland this age group coincides with the Transition Year when there are no formal examinations and so students of all abilities were involved.

Information and Communication Technology is taught on both sides of the border as a mainstream subject so this aspect of the project was firmly rooted in the curriculum. Students also study the history of the EU and the relationship between Ireland, north and south, to the EU. Apart from the organisations listed above, the project also drew on professional filmmakers for judging the entries.

As a preparatory activity students undertook individual and class research on their chosen topics. Also at this stage roles were allocated for the film making. This work was then put onto the European Studies Project website and students voted for the themes and topics.

This led to a joint residential for the finalist schools in which whole classes took part. It was really at this stage that students needed to confront issues around their shared and individual heritages. The residential included workshops on building trust, cultural awareness, religious tolerance, and civic education. These started with single identity workshops – looking at their own heritage – but these were followed by working in mixed nationality groups. These especially explored myths and stereotypes about each other's identities. There was also some gender work as many of the schools in the Republic of Ireland are single sex.

Students in the European Parliament (photo: European Studies Programme)



The didactic methods used were therefore learning by doing, peer learning and individualized learning. All of these helped to develop the communication and presentation skills of the student cohort. The end products were digital videos that were showcased on a finals day at the Irish Film Institute. Prizes included joint visits to the European Parliament at Strasbourg.



The winning group (photo: European Studies Programme)

The project was deemed to be a success and it is the intention of the organisers to repeat it in 2012. Its strong point is the lack of need for teacher direction. The students themselves become motivated to drive the project forward and to learn more about the heritage of their peer group from across the border. It is probable that the new project will involve more face to face encounters at an earlier stage when the students are engaged in the research activities.

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Percorsi emotivi per bambini e ragazzi alla Manifattura delle Arti (IT)

Emotional paths for children and young people at the Manifattura delle Arti

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

"So the map is up to us!"

C., participant to the project, 9 years old

The project 'Percorsi emotivi per bambini e ragazzi alla Manifattura delle Arti' started in September 2010 and ended in May 2011. It is an experimental project carried out by Fondazione Istituto Gramsci Emilia-Romagna, Associazione Mappe Urbane and MAMbo, Museo d'Arte Moderna di Bologna Education Department. The emotional relation between the city and its cultural heritage is the central element. Starting from the museum, two groups from a nursery school and a primary school participated in a special journey of discovery and analysis of their district, the Manifattura delle Arti area. children's contributions were collected and uploaded on a geoblog, an electronic map of the investigated area, which shows their emotional paths, telling the territory's identity, real and perceived. The project ended with an exhibition of all the materials produced during the project.

II. Description of the project

The Associazione Mappe Urbane research group has worked within Fondazione Istituto Gramsci Emilia-Romagna in Bologna, Italy since 2007. The group is coordinated by the Research Director, Matilde Callari Galli and its general goal is "to identify the different kinds of relations that urban spaces could offer to the citizen who lives there and experiences them daily".
In 2009, after several research activities, Associazione Mappe Urbane created the geoblog www.percorsi-emotivi.com.

This website aims to develop the dialogue and the interaction between the citizens of Bologna and the electronic map of their own city. People can place their thoughts, their proposal or their memories, aroused by a specific space on a specific point on the map. The uploaded contributions can be photos, drawings or texts to create an alternative Bologna as experienced by its citizens next to the real one.

The 'Percorsi emotivi per bambini e ragazzi' project was born in this context with the aim to build a new geoblog with a new emotional map, totally dedicated to children and made with their contributions. Then the Associazione Mappe Urbane decided to involve MAMbo, the Museo d'Arte Moderna di Bologna Education Department. The partners decided also to involve two students from the Communication and Art Education Course of the Academy of Fine Arts in Bologna.

The students participated to the whole project and dedicated their graduation thesis to it. The Associazione Mappe Urbane and MAMbo Education Department followed all its phases, from the initial idea, supervised by Cristina Francucci, MAMbo Education Department Research Director, to its conclusion. The project investigated the Manifattura delle Arti area because it is a part of Porto District, in which MAMbo is located, and because of its several transformations in the recent centuries, from an industrial zone to a cultural one.

Pupils at work on the Manifattura delle Arti map (photo: MAMbo - Education Department)





The "emotional map" made for the final exhibition of the project and showing all children's contributions (photo: MAMbo - Education Department)

The project involved two different groups. The first one was made up of 20 children aged five attending Mago Merlino Nursery School within Manifattura delle Arti. The second group included 24 children aged nine from De Amicis Primary School in Porto District. Both groups are characterized by great cultural variety, and so the interaction with the area has been the core of the project. Another important aim was to support the learning process through an exploration of the cultural heritage within the urban environment, a place of cultural sharing, the ability to develop skills of personal research, and a critical interpretation of artistic and practical data. The project wanted to investigate the relation between subject and territory, between private identity and public spaces, developing social and civic competences and reflecting on the sense of belonging to the territory. Moreover, considering the schools' curricula, the project had specific goals for each class:

- for the younger group to stimulate the sense of direction in the space and to deepen the concept of time;
- for the primary school students to make them acquire some historical and geographical concepts, that would be developed by their teachers at school.

The preliminary step was dedicated to share the general goals of the project with all the partners.
Later museum educators met the teachers from both schools to know better the situation of each class, and the pupils' skills and needs. Then the project started its 'practical' phase composed of five meetings for each group.
All the activities were based on four research categories that structure also the geoblog:

1. What I love/what I fear;
2. What I found;
3. What there was/what there is;
4. What I would like to change;

The preparatory activity took place at MAMbo so that participants could visit its permanent collection. The core of this workshop was to focus on the concept of path and emotional map through the relation with contemporary works of art. The second meeting was held in the Education Department. The workshop activities were carried out in order to discover the particular history of the Manifattura delle Arti and how it has changed over time.

The third and fourth meetings were held on site. During these workshops children have been involved in aesthetic walks to explore the urban spaces with an emotional, creative and multi–sensorial approach. Children could use educational kits with cardboards to create some palettes of the colours of the streets and the buildings, transparent cases to pick up natural elements from the park, and a camera to take photos of the environment. The fifth meeting took place in classrooms at the schools. Pupils were asked to write their wishes related to the Manifattura delle Arti area e.g. what they would add, and how they would change what is already there

In May 2011 the project's final exhibition took place at MAMbo Education Department. All the partners, the children and their families participated, making the project a shared experience and starting the related dissemination activities. All the children's products have been uploaded on the new geoblog www.mamboedu.maps.percorsi-emotivi.com, characterized by a dedicated graphic interface.

'Percorsi emotivi per bambini e ragazzi' has also generated a meaningful relationship between all the partners in terms of future projects and collaborations. During the project the children have proved to be interested and sensitive in tracking their emotional paths through the Manifattura delle Arti area. They created a personalized map, building also a strong emotional relationship with the investigated urban spaces. Perceiving the increase in these elements has been a proof of the project's success. The evaluation activities were carried out during the project: the museum educators met the teachers every week to discuss their opinions or suggestions, and to tell them the future activities. The teachers of both schools led further evaluation workshops at school: children were asked to make creative work into which they could put their memories and impressions about the project. These works prove that pupils acquired and deepened those competences related to the project's goals.

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Monumenti Aperti (IT)

Open Monuments

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
  Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

Monumenti Aperti celebrates art, culture, history, and traditions by offering free access to monuments in Sardinia (Italy) which are normally closed to the public or require a paid admission ticket. For 15 years monuments have opened their doors every year for a weekend. They include castles, schools, town halls and churches. Monumenti Aperti is a once-a-year chance for citizens to discover hidden treasures and enjoy a wide range of guided tours, events and activities totally run by volunteers.

The Monumenti Aperti project has developed a specific training module for teachers who want their classes to take part in the event. As a result every year many schools participate, actively involving their students in the opening and in the promotion of monuments of the region. In this way, students become active members of the community. In this particular example, the project involved 142 pupils aged 6 to 11 at the primary school Circolo Didattico 'Santa Caterina', who prepared and conducted tours of their school, which is an important monument of the city.

II. Description of the project

The project Monumenti Aperti has been running for 15 years, involving different organizations, with the aim to raise awareness of the value of cultural heritage among the younger generation and to encourage them to protect it, while encouraging active citizenship.

The overall co-ordination is entrusted to the cultural association, Imago Mundi, which offers general guidance and assists local partners in organizing the event. This consists of researching the history and the characteristics of a monument of special relevance for the city, and organizing guided tours to present it to the community. In this particular case, the local partner of the project was the primary school Santa Caterina which hosted a Monumenti Aperti event together with the Cultural Association Imago Mundi and the Municipality of Cagliari,

The target group was made up of 142 pupils, aged 6 to 11, belonging to eight classes. The pupils took on different roles in the project, either by researching the selected monument, or by staging and running the guided tours. In this specific case, the monument chosen was the school itself, which has an interesting story, having been a monastery with an adjacent church in the 17th century and undergone destruction over the centuries before becoming a school in 1896.

The pupils got very involved in the historical research and, at the end of the learning process, acted as guides or as assistants in the Monumenti Aperti event. They prepared posters, drawings, various materials and a power point presentation. Some of them acted as tutors and guides for other pupils.



Pupils receiving visitors on the occasion of Monumenti Aperti (photo Eugenio Schirru)

The project was perfectly integrated in the curriculum and training programme of the school, as the idea of heritage conservation is closely connected to subjects such as history, geography,

art and citizenship. Through Monumenti Aperti pupils could also learn in a non-formal educational setting. The professionals involved in the event were school teachers and heritage experts from Imago Mundi, offering support and educational guidance. Specific training on storytelling was offered to the teachers involved, with seminars run by nationally renowned experts.

The methodology in use involves the construction of two modules: a 'theoretical' one and one 'in action'. Both are characterized by an approach integrating different dimensions and specifications, and focusing on a heuristic method to develop skills of classification and reconstruction, promoting the ability to read the 'signs' that variously characterize the site or the monument in question. The work is therefore 'integrated' and 'interdisciplinary' and at any time pupils feel they are an active part of the work and are continuously encouraged to respond.

Monumenti Aperti is a project that involves all citizens from the society. In this example of the school Santa Caterina, the results were excellent with regard to the individual growth of the pupils in terms of their critical thinking, reflection on the content and their learning processes. In fact they practiced self-evaluation through comparison with others and experienced a collaborative and participatory method of team work, which also exploited and valued the contribution and creativity of each individual.



People visiting the School S.Caterina on the occasion of Monumenti Aperti (photo Eugenio Schirru)

Through Monumenti Aperti the school in fact promotes the development of skills necessary to learn and review pupils' experiences and manage their emotions, stimulating the sense of responsibility in completing a task, taking care of themselves, of others and of the environment in which they live. A successful experience was the tutoring role played by older pupils with regard to the younger ones, teaching and helping them during the visit or the preparation. This is a concrete example of the meaning of Monumenti Aperti which goes beyond formal education and shows how transversal competencies can be acquired.

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Totem Sensoriale (IT)

Multi-Sensory Totem

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

Totem Sensoriale or 'Multi-Sensory Totem' is an information point developed for visually impaired people. The project was promoted by the State Tactile Museum Omero in co-operation with the school office of the Ancona Province and other local authorities. It involved two classes attending the second year of the secondary school of first level. It consisted of choosing a monument particularly representative of the town, and producing didactic aids and materials in order to make it 'visible' to the visually impaired.

In the project the pupils produced tactile clay models of the St.Ciriaco Cathedral in Ancona and of its façade, and a tactile map both of its interior and its urban context. The totem i.e. information point was then placed inside the monument, after having been assessed and approved by visually impaired people. The pupils also had to take care of its maintenance over a period. All of them felt emotionally very involved and acquired a better understanding of what disabilities are and a sense of responsibility as a result of this experience.

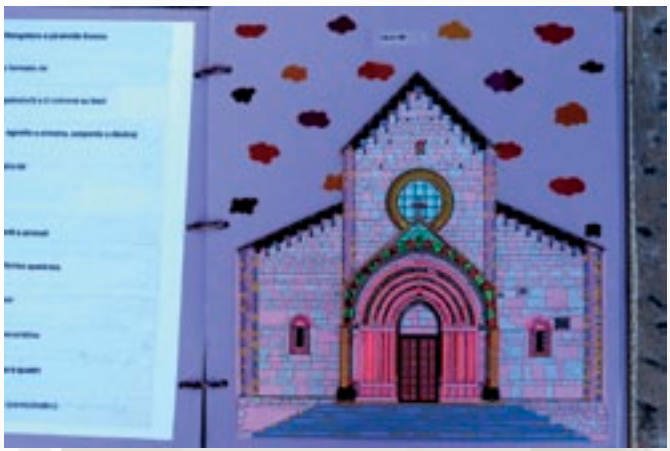
II. Description of the project

Totem Sensoriale is an information point developed for visually impaired people. The project was promoted by the State Tactile Museum Omero in collaboration with the school office of the Ancona Province and other local authorities. It involved two classes from the secondary school 'Istituto Comprensivo Cittadella Archi-Sud' in Ancona during the school year 2009/2010 with a total of 47 pupils aged twelve. Most of them lived in Ancona, some had come from foreign countries, and two had learning disabilities.

The two classes had already started a project to acquire a deeper knowledge of their own city and discover the value of its artistic and cultural heritage. The 'Multi Sensory Totem' project offered them the opportunity to further this knowledge and to design tools to make it more easily available to those with visual impairments. At the outset of the project, the group, led by their art teacher, met with blind people and had a direct experience of how they perceive art and reality. The pupils closed their eyes and experienced, although only for a moment, the condition of the visually disabled and realized the importance of tactile supports. They also paid a visit to the Omero Museum where they were guided through interactive workshops for the blind. They met the founders of the Museum who are both blind, and, thanks to questions and curiosity; they had an insight into a world which was previously totally unknown to them.

After this introduction, eleven meetings were held in the school with teachers, pupils and the staff of the Museum. The pupils had to choose the monument which they wanted to reproduce and chose the St. Ciriaco Cathedral in Ancona which can be considered a symbol of the city. After having studied and analyzed it, pupils were asked to produce three tactile tables on a pasteboard support. They explored all the architectural characteristics of the monument, in order to reproduce them for the blind. This process led them to a deeper understanding of the architecture.

Tactile table of the façade of St. Ciriaco Cathedral in Ancona
(photo: Archive Museo Omero)



The Omero Museum provided the school with clay and all the other materials for the preparation of the tactile aids, and also offered to the pupils some explanations on how to produce a tactile support which is readable by people with visual impairments. The pupils were asked to produce three tactile tables on a pasteboard support (300 gr) 30 x30 cm representing the façade of the cathedral, the map of its interior and the map of the urban context where the cathedral is situated.

The tables consisted of tactile profiles and everything was made using recycled materials that pupils needed to look for, such as buttons, ribbons, different pasteboards with different textures. For each tactile table they had to prepare an explanation, reading keys, and the Braille description of the architectural element they were portraying. Together the three tables and the three explanations and reading keys compose a big book which deals with the historic aspects of the cathedral along with some curiosities. Furthermore, pupils made a three-dimensional clay model of the cathedral which can be split up in the different components, in order to describe the forms and volumes of the monument. Pupils were responsible also for the decoration, the painting and the assembling of all the parts which make up the 'multi sensory totem', now located near the west entrance of the cathedral after having been assessed and approved by visually impaired people. The pupils still continue to take care of the maintenance of the totem.



Totem Sensoriali of St.Ciriaco Cathedral in Ancona
(photo: Archive Museo Omero)

With regard to the blind, the project was intended to improve their cultural and social life, by providing access to monuments located in the area where they live. With regard to the pupils, the project had a twofold objective: on the one hand to raise the awareness of pupils with regard to disabilities, and on the other to improve their knowledge of their territory and its heritage and strengthen their sense of belonging.

The pupils were very active and collaborative - which is also shown by the fact that they even continued the activity after school hours - and became very aware of the problems that people with disabilities, and in particular visual impairments, have to face in their everyday life. They liked very much the idea of creating something which is really useful for society.

The key competences acquired by the pupils were: learning to learn, social and civic competences and cultural awareness and expression. Social and civic competences were acquired through group work. As for cultural expression, it is relevant to underline that some pupils made speeches in public during the presentation ceremony of the totem.

The project 'Totem Sensoriale' has been tested and assessed and can now be transferred to other contexts, in which schools and cultural institutions work together to make the heritage of a city more accessible to the visually impaired, in an inexpensive, but effective way.

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The Laundry (MA)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The project 'The Laundry' is based on an idea of artist Jöelle Gonthier. In the project primary school pupils discover the characteristics of souks in Marrakech (Morroco), which are important cultural and tourist places in Morocco. All kinds of heritage can be discovered in the souks and are represented by the pupils in their design creations.

During the project the pupils take part in artistic workshops such as making illustrations. The children create an exhibition in a souk with their drawings exhibited as laundry on a clothesline. Several countries have taken part in this project since its inception, sometimes simultaneously which allows the cultural characteristics from one country to another to be identified.

II. Description of the project

The project is organised by teachers in co-operation with tourist guides, shopkeepers and artistic professionals involved in illustration and photography.

The specific goals of the project are:

- to raise pupils' curiosity, creativity, awareness of their own culture;
- to develop pupils' observation skills;
- to develop the AQUEDUCT key competences;
- to bring heritage 'alive' for the pupils;
- to learn about Moroccan architecture and local products and to use the appropriate vocabulary for buildings, heritage elements, public transport, drawings, pictures, illustrations;
- to learn how to use a camera and to develop a sense of observation;
- to produce artistic creations and to learn more about the organisation of an exhibition;

The first step of the project consists of a presentation of Marrakech and its souks by a tourist guide. The idea is that the pupils memorise the main information about the city. In the afternoon, they go to the souk in groups of three pupils in order to collect images, objects, 'smells', etc of this important place in Marrakech.

During three days, the pupils work in the class room and draw two productions per group which they think are a real representation of the identity of the souk. They have a concrete purpose: to learn, to observe and to design. In addition they choose one photo which is important and representative of the cultural diversity of the souk.



(photo: Maha El Madi)

The end products are presented in an exhibition in the city. The children have to define a title and play the role of a museum director and organise the event in collaboration with a photographer, illustrator, teacher and a representative of the Foundation 'Dar Bellarj'.

Within a few days, the pupils have learnt about the culture of souks in Marrakech and how to develop a sense of observation by drawing and taking pictures and finally to learn how to organise an exhibition with professionals.

Each day, the pupils learn about themselves, their own culture, the buildings, the traditions of food and drink, etc. At the end of each day the pupils have the time to be together and discuss the new information they have acquired and the elements they have observed in order to make sense of the final event.

The illustration and photographic workshops encourage the pupils to approach the heritage elements in the souk as living beings. During the whole process, the pupils develop the principles of their final presentation. Together the pupils identify the theme of their exhibition and produce the exhibition with the help of professionals from the tourist industry, photography, illustration and their teachers. The professionals work three days with the pupils to transform all their drawings, objects, photographs, notes, etc on the souk into an exhibition.

The strong point of this project is the developing relationship between the pupils, the residents and the shop keepers of the souk to create a common project. It is also a co-operation between the old and new generations to make an area, which is essential to the cultural and tourist identity of the city, better known. There is a total immersion of the pupils in a place they use everyday, but do not appreciate.

The creation of the exhibition serves as a way for the pupils to learn more about the souk, its construction and organisation. This is also a good way to discover culture and memorize its content.

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(photo: Maha El Madi)

The Medina (MA)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The King of an Arab country is faced with the problem of the number of people using the medina, the old Arabic town, nowadays. The medina is a place which contrasts greatly with modern areas. The King wishes to conserve the medina as cultural heritage. He asks the children to find solutions to resolve the difficulties caused by the number of people using the medina and the impact on those people living in the medina.

By doing this assignment 27-30 pupils from the Auguste Renoir primary school in Marrakech (Morocco) discovered the characteristics of an ancient medina and developed a tourist project for the medina. Over two months the pupils took part in various artistic workshops like stucco (plasterwork) to renovate the medina. Through the assignments they discovered the ancient traditions and art of their country and thought about solutions for restoration of it and modern use of the medina.

II. Description of the project

In the project 'The Medina' children of Auguste Renoir School in Marrakech learned about the cultural heritage of their country and city. They and, through them, their families were made aware of the wealth of architectural and cultural heritage shown in souks (shopping streets) and fondouks (warehouses) in the medina (the old part of town). The children explored and developed plans for 'living culture' in the old city. The development of their creativity was stimulated through artisan workshops aiming at creating a link between heritage and contemporary art.

The project started with looking at photographs of the old medina, listening to stories from former residents of the medina and using educational documents provided by the 'Institut du Monde Arabe' in Paris. The children were being challenged to develop competences like learning to learn, entrepreneurship, social and civic competences, cultural awareness and expression through the assignment. In this the King of an Arab country asks them to find solutions to resolve the difficulties encountered by the people living in the medina because of the large amounts of people visiting it. The children had to develop a plan for the medina. In groups they took the role of an architect, an artisan, an artist, a tradesman, a religious figure and the head of a cultural site e.g. museum, recreational centre, social centre, association etc.



(photo: Maha El Madi)



(photo: Eva Benkarim)

The pupils visited the medina and made a report about it as it is today and compared it with the modern areas of the town. They then presented their findings and plans to the whole group. Children received feedback on each of the proposals put forward and took the best points from each proposal to create an exhibition of the plans of the 'new' medina. They also organised workshops to demonstrate the professions they had seen in the medina.

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Licht op Rembrandt (NL)

Spot on Rembrandt: learning about Rembrandt through drama

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

'Licht op Rembrandt' is a project in which children from primary schools learned about the life and work of the famous Dutch painter Rembrandt through drama. The project resulted in a play about Rembrandt for parents and peers. In 2005 between 2000-3000 pupils from primary schools in Leiden took part in the project. The project was also carried out at a school for deaf and hearing-impaired and in some cases autistic children aged 10-12 years old.

II. Description of the project

The project 'Licht op Rembrandt' was developed by the Youth Theater School Leiden (Jeugdtheaterschool Leiden) for Leiden's Rembrandt Year in 2005. The lesson series aims to bring pupils aged from 10 to 12 years into contact with cultural heritage in a playful and holistic way, and work on cultural awareness and expression, social competences and language acquisition. It consists of ten lessons of one hour a week, a dress rehearsal and a play, and takes place over a period of nine weeks.

The lessons are led by drama teachers from the Jeugdtheaterschool, but the regular teachers of the pupils involved in the project play an essential part in the preparation of the drama lessons. For these teachers guidelines have been developed. For pupils a booklet has been made which introduces the content of the lessons. Teachers prepare each lesson with their pupils with this booklet and explain concepts used during the drama lessons.

Drama lessons offer a great potential for meaningful and holistic learning. Drama can help all children to actively explore themes, to make sense of their lives and to develop self esteem. In addition it can increase pupils' vocabulary and enable pupils to learn about their own potential and discover new aspects of themselves. It can be a dynamic tool for learning, both socially and historically. It offers possibilities for children to explore how others think and feel. It cultivates the imagination, and imagination is a tool for learning. "By using imagination one can imagine the real and envisage the possible. The former provides safety, the latter freedom." (Making a World of Difference. DICE manual, 2010). A special feature of drama is that it takes place in the now. That makes it very concrete. But in performing a play, time shifts are possible in a very natural way. Pupils can live in another time during a drama lesson or a play. Children can learn through imagined experience.

(Photo: Jeugdtheaterschool Leiden)





(Photo: Jeugdtheaterschool Leiden)

Through the drama lessons in 'Licht op Rembrandt' children can experience and learn about Rembrandt, his work and habits and customs in the period in which Rembrandt lived in a playful and natural way. Via Rembrandt's work the children learn that there are quite some resemblances between the past and the present. The first five lessons of the project 'Licht op Rembrandt' are based on five of Rembrandt's paintings. The themes that are being explored are: Hats, Characters, Status, Composition and Emotions. Real objects like hats and collars from Rembrandt's time are used. In the last five lessons the pupils work on the presentation or play about Rembrandt's life. The play is performed as a 'tableau vivant' in a large picture frame with the famous 'light of Rembrandt' on stage and in costumes from the period in which Rembrandt lived.

At the school for deaf and hearing impaired and in some cases autistic children, the drama teachers of the Jeugdtheaterschool used different didactic methods and skills to teach the children from the methods used in regular education. For example they used shorter instructions and tried to avoid verbal instruction as much as possible. The pace of the lessons was slower than in regular education. The teachers also made sure that they looked at the children when talking to them. For the deaf children an interpreter was present.

The Jeugdtheaterschool Leiden still runs the project at primary schools and schools for special education.

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De verkoper en het museum* (NL)

The salesman and the museum

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
  Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The project 'The salesman and the museum' is developed by 'Museum 't Oude Slot' in Veldhoven, The Netherlands. 'Museum 't Oude Slot' is an old farm. The collection consists of 18th, 19th and 20th century objects which were predominantly used by farmers in 'De Kempen', an area in the southern part of the Netherlands. The presentation in the museum is based on topical concerns: e.g. heroes and idols, the human body, death, pigs, foreigners and entertainment. A mixture of old objects, works of art and contemporary materials are exhibited together. The museum challenges its visitors - particularly school children - to form their own opinions, based on the historic materials shown. The target group of the project is children from 6 to 12 years old. Central themes in the exhibition are: 'What information does an object offer and how you can interpret the story behind the object?'.

II. Description of the project

The project, 'The salesman and the museum', was developed by a local museum in The Netherlands, 'Museum 't Oude Slot', an old farm. Education is an important objective of the museum activities. A video used in the project is made by 'Bureau Erfgoed Actueel' ('Erfgoed Nederland' after 2008). The project's target group is children from 6 to 12 years old. This project is about the interpretation of historical information and the practice of heritage. Central themes in the project are what information is offered by an object, and how the story behind the object can be interpreted

Concrete objectives for this project are that pupils learn that history and material heritage are subject in every possible way to different interpretations and imagination. In particular that

- interpretation is a temporary thing;
- everything starts and finishes with the objects;
- pupils learn the importance of heritage and preserving it.

The project normally takes one or two days, but possibly as much as a week.

For children from 12 to18, the museum offers a similar project called 'The Mysterious Motel'.



Children working on their advertising campaign (photo: Pieter Mols)

The project starts with a story inspired by work of the well-known Dutch author Toon Tellegen. The story is about a salesman in a shop which has not got anything useful for sale. Therefore nobody ever goes to the shop and the shop has to close. For shop, you can read museum. The assignment for the pupils is to save the shop/museum and its staff by means of an advertising campaign. They then all become designers working for an advertising agency specializing in 'difficult' campaigns. The end product is a publicity campaign interpreting historical objects in a modern day manner.

The pupils then explore the museum. In the museum the pupils, possibly working in pairs, select an object they would like to use in their campaign. They take a Polaroid picture or digital picture of this object. Armed with the picture and all other required

** De Troyer, V., Vermeersch, J. e.a. Hereduc. Heritage in the classroom. A practical manual for teachers, 2005.*

materials, they make a draft of their campaign back in their class at school. The aim of the campaign is to attract as many customers as possible to the shop/museum.
The pupils also watch the video 'Well Spotted' in the classroom. In this video a lot of practical activities are shown by which pupils learn to interpret historical objects. Depending on the interest, this can lead to an extended project or to further activities.

Reflection

The project uses some didactic elements of the 'storyline approach'. In this project the story of a salesman is motivating. The story acts as a guideline and the pupils take a role with which they can identify. Also the unguided exploration of the children in the museum is a strong point of this project. Pupils have the opportunity to make a lot of choices during the whole project: they may choose a historical object in the museum, they can work alone or together, and the style of their presentation is their decision. An explicit reflection on the key competences is missing in this project, but can be linked to the presentations, the publicity campaign, or activities based on the video 'Well Spotted'.

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Children visiting the museum 't Oude Slot (photo: Pieter Mols)



St-ART

Youngsters make video portraits about memories of elderly people (NL)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- ✓ Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

In the project St-ART youngsters from different cultural backgrounds and from two secondary schools made documentaries in which they interviewed elderly people from different cultural backgrounds. Special about the project is the dialogue between two generations about the lives of the elderly people, about history and culture, religion, politics, the Second World War, life in a Japanese prison camp in Indonesia, discrimination, love and music. The stories as a kind of non-material heritage made it possible for the students to develop their competences while comparing the 'past and present'.

The project is a 'societal internship'. From the school year 2011-2012 it is compulsory in The Netherlands for pupils in schools for secondary education to conduct a societal internship, a form of learning inside or outside the school in which pupils contribute something to society through volunteer work. In St-ART the societal internship was combined with artistic and cultural goals. Since the project was such a success, the project leaders developed a manual for other schools to run the project.

II. Description of the project

Daisy Duivenvoorden and Pauline Min, students of The Amsterdam School of Arts, developed St-ART as a form of social internship in which all Dutch secondary school students will have to participate from 2011. A societal internship has several goals. Youngsters get to do volunteer work and their involvement in the community is being stimulated. In St-ART the societal internship was combined with social and artistic goals for the pupils from two secondary schools.

In the school year 2008-2009 about 42 pupils, aged 14 to 18, from two secondary schools in The Hague and Amsterdam did their societal internship in two elderly homes by making video portraits of elderly people. In this way the pupils learnt more about elderly people, their lives, personal histories and history in general. They also learned how to make their own documentary. The project aimed to provide personal attention from youngsters for elderly people. Research shows that from 2,6 million Dutch people aged 65+, almost 1 million have feelings of loneliness. More than 100,000 (4%)of these 65+ people feel a great or severe amount of loneliness. 200,000 out of more then 4.1 million people aged 55+ also feel a severe amount of loneliness (TNS/NIPO, 2008).

Cultural education is part of the curriculum In the project secondary schools. The Cygnus Gymnasium in Amsterdam is a small interdenominational gymnasium with students who mainly have Dutch origins. The City+ College in The Hague (MAVO-HAVO-VWO) has a mixed student population, mainly with Moroccan or Turkish origins. The students from these schools were 'matched' with elderly people from two retirement homes in The Hague and Amsterdam. Students from the Cygnus Gymnasium made video portraits of elderly people in the multicultural retirement home 'De Venser' in Amsterdam Zuid-Oost. They interviewed residents with an Antillean or Surinam ethnicity. Students with a Sudanese, Moroccan, Nepalese en Lithuanian background from The City+ College in The Hague made video portraits of mainly Dutch-born elderly people from 'Centrum Bezuidenhout' in The Hague

The reason why the project St-ART is making use of these media is that media play an important goal in the life of youngsters, and therefore was considered to be highly motivating. Making use of media, being taught by experts on documentary making, interviewing and editing and learning in an authentic context are elements that stimulated learning social, cultural and technical competences in this project. The youngsters got the opportunity to learn in a holistic and interdisciplinary way. They solved problems and cooperated in an authentic context.

Before the project started the students had an introductory lesson about documentary making. The project itself lasted a



week in which the students only worked on their documentary. During the project pupils attended workshops on - and were coached by professionals in - interviewing and the technical skills involved in documentary making. These experts ensured that pupils were well prepared and provided feedback on the video portraits and the interaction between the pupils and the elderly.

According to the project leaders it was informative to see how the curiosity from both the pupils and the elderly people led to interesting conversations about the lives of the elderly, history and culture, about religion, politics, the Second World War, life in a Japanese prison camp in Indonesia, discrimination, love and music.

The students began to feel more and more responsible for the elderly residents and so they sometimes struggled to say goodbye at the end of the project. The project resulted in beautiful, touching and sometimes funny video portraits that were shown during an event with the interviewed elderly, the pupils and their friends, family and others. Since the project was such a success, the project leaders developed a manual based on their experiences for other schools to run the project as well.

Reflecting on the project, its leaders say that the activity is less suitable for a whole class, because the coaching of the pupils takes a lot of time and effort. Running the project in one week turned out to work well in the sense that the pupils and elderly people got to know each other quickly and the students learned a lot in a short period of time. The other side of the coin was that it was a very intensive week which was also quite tiring for the pupils and the elderly people.

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De Groote Vink - Experiencing the Aqueduct approach with professionals in heritage education, teachers and teacher trainers (NL)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

During the National Training Day of the Aqueduct project in Leiden in The Netherlands, a group of 15 professionals in heritage education, teachers and teacher trainers experienced the Aqueduct approach to learning competences in a heritage context themselves. The experience the training participants went through started from a story from the book 'De Voetnoot' (The Footnote) by the Leiden author F.B. Hotz. This story tells the story about a serious train accident between Leiden and Voorschoten in 1926. The site of the accident, 'De Groote Vink', once was a beautiful place. Now it is still quite an ugly area.

The participants in the training visited the location and did competence based assignments in three groups. One group developed criteria for the design of a monument, another group a scenario for a play and the third group a redevelopment plan for the area. At the same time they learned a lot about the history of the area.

II. Description of the project

The National Training Day of Aqueduct in The Netherlands was organized by PLATO, a centre for research and development in education and training at Leiden University, one of the partners in Aqueduct. The 15 participants in the training were professionals involved in developing educational programmes for heritage education, teachers and teacher trainers.

Part of the training consisted of an introduction about the Aqueduct project, learning theories and competence- based learning and education. Most of the training day though consisted of the participants experiencing competence-based

De Groote Vink nowadays (photo: Ingrid Gussen)



learning themselves through three assignments. The experience the training participants went through started with a story from the book 'De Voetnoot' by Leiden author F.B. Hotz. This story tells about a severe train accident between Leiden and Voorschoten in 1926. In this accident the aunt of the writer was severely injured and two famous Dutch actors were killed: David and Greta Lobo Braakensiek. The site of the accident, 'De Groote Vink', was once a beautiful place. In former times it was one of the places many people from Leiden and its surroundings visited to relax and enjoy their weekend. There was a restaurant and a playground. Today there is not much left of its beauty.

The participants visited the location and developed, in three groups, criteria for the design of a monument, a scenario for a play and a redevelopment plan for the area. In doing this, they learned a lot about the history of the area as well.

At the end of the day the three groups made presentations and presented the results of their plans in plenary. Through the assignments the participants developed their social and civic competences, cultural awareness and expression, and through cooperating they enhanced their competence to learn and their digital competences. At the end of the day all of them were surprised to discover that they learned a lot about the history of the area while the focus was on developing plans and competences.



A participant presenting the redevelopment plan of the Groote Vink
(photo: Ingrid Gussen)

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Was Art Nouveau feminine? - Motif of a woman in Art Nouveau (PL)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The project 'Was Art Nouveau Feminine?' was carried out as part of the 'The Treasures of Malopolska' art competition organised by the Małopolski Instytut Kultury. The theme of the activities followed by the Junior Secondary School no. 6 in Tarnów (Gimnazjum nr 6 w Tarnowie) was Art Nouveau in architecture, painting and artistic handicraft, with particular emphasis on the image of a woman predominant in each of these fields of art. As the starting point of the research project, the teachers chose a sculpture of a woman's head which is an architectural detail on the facade of the building at ul. Klasztorna 7 in Tarnów. This project is designed for the students attending secondary schools, aged 13 to 16.

II. Description of the project

The project was led by three colleagues: Aneta Kopeć-Wilk, a History teacher, Magdalena Latawska-Honkisz, an Art teacher and Katarzyna Płachta, a French teacher. There were 20 students aged 13-16 years old from four classes participating in the activities.

Workshops began on the 25th of November 2010 with a meeting at school. The aim of this meeting was to present the students with this year's focus, and the schedule of meetings and proposed classroom and outdoor classes. To introduce the subject and to arouse the students' curiosity, the teachers brought examples of Art Nouveau in the form of photos of architecture, reproductions of paintings and items obtained from collectors with whom they were acquainted

The students started their joint work with brief presentations of the most important phenomena and events shaping the spirit of that period in Europe and Poland. The students were eager to ask questions and discuss things, but above all, they characterised Art Nouveau very accurately.

The next stage was a tour around the Old Town of Tarnów in search of traces of Art Nouveau. The search started with something hidden from the main streets, the building at ul. Klasztorna 7, which is one of the most beautiful examples of Art Nouveau in the architecture of Tarnów. Everybody's attention was drawn by the unusual head carved on the facade of the building – a young, mysterious, proud woman of Slavic beauty - as well as the characteristic ornamental elements i.e. panels, floral, geometrical and metal elements of balconies. The whole tour was documented with photos. Initially the teachers were the guides during the outdoor classes, but the students took the initiative very quickly. They searched every nook and cranny of the buildings and courtyards. They took photos of staircases, stained-glass windows in doors, balconies and details which at first glance were invisible e.g. preserved Art Nouveau balconies on facades with a changed style. They explored their own town from the very beginning. In order to look closely at the items from that period, the participants also visited an antique shop.

The next meeting started with the presentation of everything what had been collected during outdoor classes. The students showed photos taken by them, in which there were figures of women from the facades of buildings, and also characteristic floral and geometrical motifs. By this point the students already had a wide general knowledge of Art Nouveau.

From here the participants of the project focused on the leitmotif of the classes – a woman in Art Nouveau.

"What about creating something like a photographic studio from one hundred years ago? What about making outfits, hand-made jewellery, hats, umbrellas and other little pieces in the style of Art Nouveau? What about preparing make-up and hairstyles based on the ones from that period?
What about adding some props and wallpapers in that style and making a beautiful photo session in a workshop or maybe in a still authentic Art Nouveau interior? This is how we developed the next stage of our classes together, i.e. the preparation of artistic works".

There were small groups in which the students made outfits and earrings, rings, bracelets and necklaces out of colourful beads, modelling clay and wire. They attached lace and tulle edgings to umbrellas, made a vase out of papier-mâché and they covered sheets of brown paper with acrylic paint to use them in the photo session as wallpapers á la Klimt. Images of women referring to the paintings of Alphonse Mucha also appeared; there was an image of a nursing mother just like in the paintings of Stanisław Wyspiański, an image of a travelling lady, images of women in black taken out straight from old photographs, such as femmes fatales from the paintings of Gustav Klimt. In addition the teachers showed the students examples of films found on the internet from the beginning of cinematography, illustrating life in the city at the turn of the 19th and 20th century. Their aim was to draw the students' attention to the appearance of the people from that period, their outfits, hairstyles and accessories. When all the clothes and necessary props were ready, work on the set began.

"When the photo session at the school workshop was over, we felt a bit sad and unsatisfied that it was already the end. After all, our outfits could somehow be used elsewhere. Someone shyly suggested that we could show a few models in authentic Art Nouveau interiors. Almost immediately there was the idea: ››The railway station‹‹ and as a result there was an additional photo session in the interior of the railway station in Tarnów, on the little streets and in front of buildings which created the atmosphere of that period. We were full of admiration for the students walked so naturally around the town dressed in Art Nouveau costumes and posed for photos without any inhibitions. When we were viewing photos on the camera, someone suggested making a short film about the retro-style railway station, similar to the ones that we had watched during earlier classes. Why not do it if we have an appropriate location and a willing "actresses"? Using the benefits of the technical innovations, i.e. the appropriate function of the camera, we produced some material. Now it was only necessary to give it a character similar to that one from the turn of the centuries. That became a task of a junior high school student who was asked by his friends participating in the project.
The final result is included in the multimedia presentation which illustrates the implementation of our project".

Scene of photo session inspired by European painting. (photo: Aneta Kopec-Wilk)





Nostalgy, is one of the features of Art Nouveau style. (photo: Aneta Kopec-Wilk)

The choice of photographs which were to constitute the basis for the artistic work as well as the idea for the exhibition turned out to be the most difficult moment. The following are the works sent for the competition: one joint artistic work entitled "Art Nouveau of Tarnów in photoplasticon" (Photoplasticon is a viewer for three-dimensional pictures) together with two complete female costumes and a papier-mâché vase, delicate as a woman, inspired by Art Nouveau.

The meeting took place just after the completion of artistic works and before they were packed for transportation. To begin everybody watched a multimedia presentation illustrating the stages of the project. It was now time to answer the key question in the title of our project: Was Art Nouveau feminine?

"In my opinion Art Nouveau was feminine. It can be seen, for example, in floral patterns which were so characteristic of architecture of that period. Moreover, femininity is associated with grace, wavy elements or fluttering ribbons. A woman was a muse of Art Nouveau artists, which we can notice while watching the carvings of beautiful faces on the facades of buildings. Delicate, pastel colours emphasizing the delicacy of women" Zuzanna – class II d

While conducting the project, the instructors concentrated on the following key competences:

- learning-to-learn skills developed through careful observation, individual searching for information in source materials, comparative analysis of works of art;
- cultural awareness and expression through learning about the historical context of the period, guidelines and trends of particular fields of art;
- sense of initiative and entrepreneurship through obtaining from various sources materials for the preparation of artistic works: dresses, decorations, photoplasticon;
- it was also essential to be able to work in a group, to be responsible for the joint preparation of artistic work, to choose and plan tasks in such a way so as to enable every participant to take part in the project in accordance with their capabilities and ambitions;.
- before the implementation of the project, the instructors had outlined the merits and artistic objectives referring to the core curriculum.

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Expedition to the gates of wisdom (PL)

Using the cultural heritage of Malopolska to encourage interest in learning among children

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
  Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The main aim of the project 'Expedition to the gates of wisdom' was to develop the skill of searching for knowledge and wisdom among children aged 8-10. It was achieved in the context of the Jagiellonian University tradition, comprising both the oldest buildings and also the academics associated with the Jagiellonian University of Krakow, Poland. Heritage involves not only buildings but also history, persons and cultural facts, such as literature, proverbs, customs etc. A vital element of the project was timing e.g. having enough time to get to the site. Another important element of the classes was reflection on the nature of knowledge, learning and the phenomenon of wisdom.

The project had been conceived by Akademia Żakowska, Ośrodek Edukacyjno-Informacyjny w Krakowie, which runs educational cultural activities which develop competences in accordance with the core curriculum, together with Primary School No. 5 in collaboration with the Jagiellonian University Museum and the 'Media Aetas pod św. Janem Kapistranem' restaurant. The project made use of Krakow's cultural heritage resources to support the core curriculum. In planning the activities care was taken to ensure that the programme of 'The Expedition to the Gate of Wisdom' enabled teachers to draw on topics which had been discussed immediately before the project i.e. learning about the major cities and historic sites in Poland and that it would provide an introduction to the next topic i.e. learning about distinguished Poles.

II. Description of the project

The activities began with a presentation of the dictionary definition of 'gate' and 'wisdom', followed by the writing of the work sheet which addressed the question as to which elements the children considered to be vital to bring them closer to wisdom i.e. 'what brings us closer to wisdom?' In small groups the pupils selected the elements necessary for a research expedition by filling in a pre-prepared rucksack-shaped diagram. During the subsequent discussion their attention was drawn to the difference between a tourist trip and a research expedition.

Each group then received a work sheet, which the pupils completed on their way from the school to the city centre. On the city plan they marked the names of the bus/tram stops on the route, places where to change means of transport, and the spot where they eventually arrived. These activities were designed to improve their spatial orientation through careful observation of the surroundings.

The explorers' work started after they got off the tram. Their first task was to find a building shown in a photo in the actual city space. When they had managed to find it and had listened to a short presentation on the history and functions of the building, they described the coats of arms in the facade. Their next task was to colour two coats of arms, one of which was the emblem of Krakow and the other representing the Jagiellonian University. The JU coat of arms is not depicted on the Collegium Novum, so the next task was to find the building where the sign can be seen.

After a short search, the pupils got to know the university quarter well. They had to solve a riddle and find the statue of the person to whom the riddle referred. The Nicolaus Copernicus statue is situated by the building. Having discussed astronomical discoveries and how much courage was necessary to disseminate knowledge about epoch-making discoveries which often go against the accepted patters of thought, the group went on to the Collegium Maius, where Nicolaus Copernicus once studied. In the courtyard the pupils learned architectural elements. Then they described elements of the courtyard design, including an ornamental clock with figures. After that, they described portals and doors visible in the university courtyard. The children also solved a riddle using proverbs and the Morse code, the answer to which was 'the gate of wisdom'. It was now their task to name the door which could be the gate to wisdom.



Where is the statue of Nicolas Copernicus? (photo: Ewelina Wisniewska)

The next stage of the project was a visit to a restaurant whose decor resembles that of a mediaeval inn. Here the pupils searched for clues left by a mysterious librarian and tackled his riddles. First, they received wisdom quotations and had to put them in alphabetical order. Then they were given cards which symbolised book covers and featured photos of famous people and their life dates. Their task was to match the 'content', a famous person's biography, to the cover. As the librarian's assistants, they were to put the books in chronological order, and then read two sentences composed of the words at the back of the books: the Jagiellonian University Latin motto (Plus ratio quam vis) and its translation into Polish. They completed a special chart with the Latin adage and with words which they associated with the activities they had completed. Thus an original 'Report of the Research Expedition' was produced. One observation was that the Polish language does not have words beginning with V or Q.

The follow-up was a moment of reflection in the classroom on the following day. In the same teams as on the visit, the children summarised the trip and prepared a presentation of the material they had collected. Their task was to classify it and place in on a board in a sequence they could justify. An additional motivating element was participation in the class of several pupils who had not been present during the research expedition. In this way the latter became verifiers of the message, while the former acted as experts. Once completed, the boards were displayed in the classroom.

After a fortnight another meeting took place, when the children filled in a chart about wisdom as they now understood it. They remembered how to prepare for an expedition searching for wisdom, what the gate to wisdom looks like, what is unusual about it etc. Then they again filled in the chart on which they had worked on the first day of the project. This time there were significantly more elements in the diagram. The long awaited prize was given. Through the door in the Collegium Maius which the children had named as the door to wisdom, they entered the Jagiellonian University Museum. Having discovered its treasures, they received symbolic diplomas in the Lecture Hall which has hosted the most distinguished guests of the university over the centuries.
A strong side of the project was its complexity and how the elements complemented each other. All tasks were designed to serve one purpose: reflection on the many ways of acquiring knowledge and wisdom. Emphasised in the scenario, the distinction between these notions seems to be its additional value.

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Discussion about the importance of elements of the report from the exploration (photo: Aleksandra Rzonca)



Mapping Golkowice (PL)

I. Summary of the project

Key competences involved in the project:

- ✓ Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

Malopolski Cultural Institute (MIK) in Cracow and JPII Grammar School in Golkowice created a project based on a location without any recognized historical monuments. The urban setting in the area indicates divisions. There is some antagonism between the students from locations locally called Upper and Lower Golkowice. The students have a sense that there is nothing interesting in their part of town. The students from the grammar school between 13-16 years of age took part in this project. Its goal was to let the students become acquainted with the history of their town and legends related to it by building local identity using non-material sources of heritage such as interviews, stories, legends and observation. As the result of these activities, young people got to know their town better. The students found out that the history of Golkowice is actually rich and interesting. They were happy to be able to see small but meaningful traces of the past. They have also learned how to interpret the sources. The artificial division between the youngsters from Gorne and Dolne Golkowice disappeared.

II. Description of the project

The workshops in the project were prepared by the Malopolski Cultural Institute in Cracow and JPII Grammar School in Golkowice. The programme was prepared by the artists and theatre education specialists. One of the activities was that each student drew a map of their route from their bedside to school. Each map was constructed in such a way that the house covered a lot of space because of the accumulated morning activities there, but the distance to school, most of the time few kilometers long, was proportionately smaller. After comparing these plans, the idea was developed of the perception of space depending on the intensity of experience in a particular place. After this test the term 'map scale' was introduced, which allowed everyone to create 'read' maps and plans in a standard, conventionalized way? This exercise was summarized by a PowerPoint presentation about maps, and different kinds throughout history, in other cultures and areas of interest.

The students then drew a sort of star map, with the school at the centre and their homes placed in a certain direction and at a proportional distance. This would be the base for further work. After this exercise the whole group went to the nearby hill above Golkowice, where the Slavic town had been in the distant past. A conversation about the suitability of this locality

Gathering the tales and legends from the neighbourhood (photo: Marcin Klag)



took place and reached the conclusion that such place gave the inhabitants a good view, control over the road alongside the river and also safety, because it was difficult to conquer. On the hill, on a wooden frame measuring 2mx3m, the students recreated the landscape of Golkowice with locally found objects. The goal of this activity was to introduce the students to the idea of interpreting the materials and symbols of art on the basic level. The students used artistic materials and techniques to weave the picture using string, branches, leaves, sticks, tufts of grass and stones found in the locality of the old borough.

The next phase was collecting and selecting the real stories and tales related to nearby Golkowice. The students collected them during family conversations and by asking older people in the town. The locations were placed on the map, and the stories and tales were recorded as texts in a book. During the work much surprising information appeared, the meaning of which was uncovered during talks with the supervisor.

The students were divided into two groups. The first group started to create the artistic map of Golkowice's legends, while the second group made a board game based on the ordinary and extraordinary events from Golkowice's past.

The students from the second group started the work making their own portraits and auto-portraits using natural materials. As when making the landscape frame, attention was drawn to the symbolism of material, and sometimes simply to the similarity with the sound of its name to the character of what was being exhibited or portrayed. The next step was to creating a game board of 2x2 meters, on which draughts were used as playing pieces. Any obstacles were related to the Golkowice stories. The 'sinking sound' and 'enchanted inn' both had an influence on the draughts' movements and the future course of the game. Then the students became the instructors, taught the rules of the game and organised a school tournament.

The students from the first group were introduced to the theme of interpreting the graphic signs and logotypes and also made a series of icons. The first set presented simple concepts, and next set more abstract ones, such as feelings or emotional states. Each of the students chose his/her favourite story about Golkowice and the phase or position of this cultural episode. To assist the telling of the particular story, the students added feelings and emotions to the chart, and later they picked the appropriate colours and other graphic elements. During the short trip each of the students chose a stone, which fitted best with the character of the story according to him/her. Next, students copied the shape of the stone and on the given space they made an abstract portraying their story by using a tearing method.



Working on the game about Gołkowice legends. (photo: Marcin Klag)

After an analysis of the projects, the students used white paint. With pigments they made their own paints and transferred their own projects onto the chosen stones. The stones were placed on white gravel to make a map of places corresponding to the events. The map represented the artistic vision of the real and fictional world living in people's memories. The work of students was presented as an exhibition and the students acted as the guides through Golkowice during the cultural event which took place few weeks later in their town.

The students developed several key competences. Most of all, during the examination of local stories they developed learning skills by interviewing and researching the literature. For the interviews to succeed, they had to use social skills, which were also necessary for the group work in particular tasks. Meeting older people confronted the students with the value of experience; they also learned to respect older people who know the history and tradition of their town. Organizing the visit and the contact with tourists was another test of their competence in social relations.

The main goal of this project was to develop the competences of cultural awareness and cultural expression. Creative techniques were used to express emotions. Discussions led to better

evaluation and interpretation of artistic comments. So, it was not only technical skills, but also awareness of the necessity of a critical look at artistic reality and evaluation tools. Another goal was to deepen the knowledge of cultural heritage, stressing awareness of its influence on the present, and getting to know different forms of artistic expression. The exercise of observing the landscape showed the influence of geographical forms on the development of civilizations. Human influences on the landscape give the possibility of getting to know how things are assembled. The work with logotypes had several impacts. Firstly it showed how to interpret the graphic signs, and secondly it was an exercise which allowed the synthesis of ideas with artistic methods. The work with the board game showed the interactive aspects between art, the meaning of the game and cultural conventions.

Students' motivation sprang up from their individual engagement in the project. The opportunity to make decisions at different moments in the process and also great creative autonomy during the work on the artistic elements, made the young people have a strong involvement in the actual project and a strong bond with the theme. The fact that the search for the essential content was also on behalf of the students, sharing this knowledge with other students was a great experience and pleasure for them. Keeping in mind the effort necessary for gaining the information, they appreciated and acknowledged other students who presented their 'research'.

Evaluation of the development of the chosen competences by the students was possible, because they were only allowed to continue their work when being able to show the particular skills they had already developed. They worked with great responsibility and seriousness, and at the same time they were very satisfied with possibilities of continuing the research and making many discoveries. Every question was treated seriously, and finding the answer became a research challenge.

It seems that the self evaluation criteria were a strong element of the project. After particular tasks, the students received material for further work. Also the partnership criteria worked as a motivating factor for the participants.

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Janelas Abertas (PT)

Open Windows – Young minds in motion

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The site of the project 'Janelas Abertas' is the 17th century garden (decorative garden, fruit and vegetable garden and woodland) of the Palacio Fronteira in Lisbon (Portugal), property of the Fundação des Casas de Fronteira e Alorna. The target group for this project are primary and secondary school pupils from the deprived urban area surrounding the palace with a focus on those pupils having problems integrating in the school system (social problems, homeless, victims of parental violence, handicapped, under the guardianship of justice). The project was financed by Bill Gates and Windows in the frame of the use of innovative technology for widening horizons. Partners involved in the project are the Fundação des Casas de Fronteira e Alorna, the Ministry of Environment and Microsoft. It is the Fundação who holds the initiative and implements the project.

Palácio Fronteira (photo: Palácio Fronteira)



The children and youngsters explore the garden and parts of the palacio, working on their own assignments using maths, physics, biology, social skills, ICT. They discover measure, investigate, plan and discuss, all linking 17th century elements and features with present day society and technology. The objectives are twofold: environmental educational development in the general sense, including civic education and the exercise of citizenship, and the use of innovative technology focusing on practical use of ICT rather than theoretical approaches: 'learning by doing'.

II. Description of the project

The philosophy of the project 'Janelas Abertas' is to entice and motivate disadvantaged young people and children by providing them access to ICT and encourage two types of learning. The first in the area of environmental education (respect for the environment, social skills, responsibility) and teach them the responsible use of the new technologies through creative projects. They also get the opportunity to do old things in new ways and imagine alternatives, widening their expectations and opportunities to succeed. The message is being conveyed that it is both desirable and possible to build a future – using a vast array of innovative ideas and technologies- by discovering and respecting the inherited historical heritage.

The 'Janelas Aberta' project takes place in the 17th century garden of the Palace Fronteira. Children use ICT like a 'Digital Botany' to explore, translate and extrapolate this exceptional site. The children experience information and knowledge instead of learning it. "Having an exceptional site we aim to grant educational tools (work files, human resources, and events) to provide children with alternative means to acquire knowledge. Rather than teaching we intend to provide learning experiences; to build self-confidence; motivate creativity and freedom; induce responsibility sense", the project developers state.

The program alternates field experience (like the "Photography Safaris" and "Field Records") with the use of the ICT ("Digital Botany") and discussions. Children work on computers for 15 minutes and then go back into the field. It is important to adapt to the children's' attention span and to vary activities in order to keep them interested and active.



Educational material *(photo: Palácio Fronteira)*

A regular session of this project starts with the arrival of the children and a first stop in the gardens where moderators propose a topic that would vary from specific ones like 'garden' to values like 'responsibility'. During the session the children explore the flora and fauna in the garden, the architectural features in the garden, identifying species using the provided support documents to register their observations. The research is completed with information found using ICT. Based on these findings they will discuss with the moderators on the protection of these species, where they can be find elsewhere, stories that are related to them, links with the past, for instance if they can identify them on the azulejos (tiles) in the palace and how they can protect them. After several sessions crosswords and other games will be proposed allowing them to consolidate knowledge and skills acquired during the project: interaction with the others, cultural skills, environment responsibility, etc.

Both teachers and children have a great level of liberty concerning the specific approaches and development of the tools in order to allow each group to discover its potential and maximize the benefits of this experience. As Felipe Benjamin Santos, the General Secretary of the Foundation Fronteira e Alorna stresses: "The kids should not feel helped but supported. We do not work on the 'crisis of values' but on the values and skills they need to develop (respect, punctuality, social skills, tolerance, and democracy). We do not want to teach, we want to provide the environment so that they can learn through experience. We show them how to fish, not provide them the fish."

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Little Actor's Workshop (RO)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

In the framework of 'From the Art and Culture of the World – the People of the World', the main exhibition at the ASTRA Museum, an original Shadow Theatre project was developed with the title 'The Little Actor's Workshop'. It primarily focuses on pupils aged 10 to 18 years. The project consists of choosing and performing a scenario with the young people. This involves recreating paintings, scenes and moments inspired by the exhibition, the division of roles, the distribution, design and the creation of the characters, and the decoration.

II. Description of the project

The 'Stories of the World at the Franz Binder Museum' is a programme hosted by the Franz Binder Museum of Universal Ethnography, which is part of the ASTRA National Museum Complex at Sibiu, Romania. The programme brings together two outstanding educational activities, one of them being in the framework of the main exhibition called 'From the Art and Culture of the World – the People of the World'. Over three days in April 2011 a novel project, a Shadow Theatre project was developed here with the title 'The Little Actor's Workshop'. The collaboration between schools and the museum is based on an educational project, i.e. based on a framework that integrates the learning process with the work already done in class, through which the pupils acquire cultural knowledge and skills. The workshops are coordinated by the curators of certain collections at the museum.

'The Little Actor's Workshop' is a workshop primarily for lower secondary to high school children aged 10 to 18, and aims to familiarize them with new ways of learning. The participants of the workshop, held between February the 10th 2011 and April the 12th 2011, were ten fifth grade pupils (10 to 11 years old) from the Gheorghe Lazăr National College at Sibiu and thirty ninth grade students (14 to 15 years old) at the Andrei Şaguna National College.

Due to the sensitive character of a shadow theatre, this approach to the world's stories and animation is easily accepted and understood by children. Based on a given scenario, children learn how to create the necessary figures and the scenery needed for a theatre. They also learn the techniques of handling the silhouettes and then adding the actor's interpretation when handling them. The main objective of this project is to understand the museum's heritage in new ways. This not only involves the assimilation of knowledge through role-play and empathy transfer, but also the development of imagination, practical skills and teamwork.

The project is carried out in several stages. The first one is the thematic visit of the pupils to the main exhibition, where they have the chance to meet Romanian travellers and donors of the museum's heritage items, and see objects which suggest what a trip means, such as coins, sticks and a Congolese carved chest used to carry luggage. The universe of home is represented by the image of the village and hut, where household objects are integrated from Central Africa. The pupils learn about the occupation of weaving and painting of palm leafs, the craft of processing animal skins and its conversion into household items or clothes, the production of wooden and fruit tools or containers, and last but not least they learn about 'fire crafts': ceramics and processing metals. The rich collection of weapons, pieces of clothing and adornment, decorative objects and anthropomorphic statuettes with ritual connotation from Africa, Oceania and Australia is presented. The visit to the exhibition ends with the presentation of the Egyptian mummy and sarcophagus, representing an extremely important ethnographic value in both the painting on the coffin and on the bandages that wrap the mummy.

The next stages of the project involve both children and adults in the selection and implementation of a scenario, a story, from which they can recreate paintings, scenes and moments inspired by the exhibition. They also consider the division of roles, the distribution, design and the creation of characters and decoration.



Children handcrafting the silhouettes – Romania, Little Actor's Workshop 1
(photo: Alexandru Olanescu)

The last and most important phase of the project is staging the chosen story. Each group of children presents the chosen scenario, using models and silhouettes already produced



Children presenting their work – Romania, Little Actor's Workshop 2
(photo: Raluca Andrei)

During the workshop the fifth grade students created two scenes, entitled: 'Seth and Osiris' and 'The Travel of Cleopatra'; the ninth grade students created five scenes: 'The Wedding', 'The Legend of Princess Eniona', 'The Chief's Wonderful Hut', 'Mister Scarabs and the Mummy' and 'The Fight of African Tribes'. These scenarios were presented between the 2nd and 8th of May 2011 in the framework of the LABIRINT project, which was held on the main square of Sibiu.

The children managed to create novel and unexpectedly creative scenarios. The participation of the teachers and parents, both in the production of the silhouettes and of the script, made this workshop a meeting place for three essential poles in the development of children and their education: family, school and cultural institutions. This explains why the project was a great success.

The strong points of the project are the teamwork, the role play and the novelty/originality of the programme, which on the other hand caused apprehension for the teachers, because they did not know what to expect.

To improve the activity, the organisers suggest the addition of a reading session about African and Egyptian legends and stories, based on existing books in the museum library. The children are very interested in these tales and it seems they would like to learn more about the story side of the exhibition. In line with the main goal of the project, the children were able to use the objects of the exhibition to make silhouettes and to illustrate their own legends. They became 'Little Actors'.

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Quest for the Past (RO)

Discovery activities based on the heritage education workbook entitled 'Discover Medieval Cluj!'

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The ´Quest for the Past´ project uses the historic centre of Cluj, Romania, its Gothic medieval monuments and related background information as heritage. It is developed for 9-14 year olds from lower secondary schools. During the Quest the pupils focus on overlooked aspects of familiar sites. Instead of presenting important information directly, the organisers create situations for discovery and the construction of meaning. In this way small groups of students rely on their own powers of observation and resourcefulness to make connections, identify curiosities and decode pictorial messages, creating at the same time different hand-crafted objects and writing letters.

II. Description of the project

The 'Quest for the Past' is devised to help local children experience and appreciate the uniqueness and special charm of the multicultural city of Cluj in the hope that this knowledge and experience will help them relate to their hometown in a positive and informed way.

The activity was first organized during the Hungarian Cultural Days in Cluj in 2010, as was the book launch. Supported by the Donát Foundation and organized by teachers Fórizs Enikő and Zsigmond Ilka, the Quest was attended by 45 children and 10 parents assisted by teachers and volunteer students from O. Ghibu High School from Cluj. The 9-14 year old children enrolled on site in response to advertisements posted earlier. Since the publication of the workbook and the 'Quest for the Past' are so organically connected, they will be treated as two parts of the same project in this report.

'Discover Medieval Cluj!' is based on the materials and the experience of the Local History Club active within the Hungarian section of O. Ghibu High School in Cluj. Since there have been no heritage education publications related to Cluj, sharing their experience through the workbook seemed necessary for the authors. Through the 116 exercises in the workbook, readers have the chance to acquaint themselves not only with the monuments of the Gothic Middle Ages, but also with the art, the society and the lifestyle of the period. Together with the three prospective sequels, 'Discover Renaissance Cluj!', 'Discover Baroque Cluj!' and 'Discover Cluj at the Turn of the Century!', this series is intended as a textbook for optional local history classes. To ensure the accuracy of facts, art historian Kovács Zsolt and historian Radu Lupescu were involved in the project from the outset. Historian Vincze Zoltán offered his expertise related to organizing guided tours for groups of children.



Children studying the textbook – Romania, Quest for the Past 1 (photo: Norbert Vicsai)

Here are some activities which illustrate the content of the workbook. The book starts with the assignment for students to divide the snake of letters into words, and they hear the announcement that Cluj was given city rank and privileges by the King in 1316. To understand why Cluj developed so rapidly in the Middle Ages, children solve a labyrinth where they take three traders to their destinations. Both the trades and the routes are typical of the realities of the period. The fact that all three lines meet in Cluj will help them understand the importance of being situated at the meeting point of several important trading routes. The workbook also includes a folk tale to be corrected, a

coat of arms to be coloured, seal embossing, glass staining and initial design, all subordinated to giving a comprehensive and palpable picture of medieval life.

The needs of children for different learning styles and for variety are considered closely throughout the writing of the book. Variety characterises the choice of topics and the types of task, which are inherently enjoyable for children aged 9 to 14. To be able to solve the exercises, pupils need resourcefulness and spirit of observation rather than prior knowledge.

Heritage education provides the opportunity for complex personality development. Each area of the key competencies of Aqueduct can directly or indirectly be affected by such activity. However, The Quest can most obviously make a difference in developing competencies in the interpersonal, intercultural and social area as well as in the area of cultural awareness and expression. The 'Quest for the Past' encourages both competitions between groups together with co-operation within the groups. Being successful as a group requires all its members to be active, efficient, constructive, co-operative yet assertive, open to negotiations, and able to show empathy, tolerance and encouragement. Knowledge of episodes of peaceful cohabitation between cultures as well as the consequences of hostilities allows children to develop a responsible relationship towards other cultures. This fun-based discovery enables pupils to study the cultural heritage and the traditions of the city. It also enables children to acquire a rich and multidimensional body of knowledge, and fosters the development of identity in a multicultural environment. The practical activities that complete the visit give children the opportunity to attempt to follow in the footsteps of the craftsmen who left their mark on the city, and thus they learn to appreciate the skills and talent it took to create the works of art they study. Last, but not least, this kind of activity enhances key competences related to communication in the mother tongue. Examples of old texts in the workbook bring the old language closer to the children. By completing the tasks based on these texts, they interpret them.

Organizing the programme begins with the identification of a target group. The route and the activities are then chosen after needs, preferences and knowledge. Groups are faced with tasks which exceed the abilities of individuals, but which can be solved by the group as a whole. The learning cycle consisting of the stages of motivation, experience, demonstration, and reflection is repeated at each stop to some extent, but the whole city tour is also made up of these stages.



Children, teachers and parents during the quest – Romania, Quest for the Past 2 (photo: Norbert Vicsai)

The learning outcome varies depending on the interests of the group members. It can be extended writing or a letter, a drawing, a piece of carving, an embossed seal, or an account of the experience or exercises solved in the workbook. The 'Quest for the Past', as a guiding service available for school classes is in itself an unexpected development of the initial event. It was devised to give support to teachers intending to take up local history classes and heritage education. The organisers' aim is to get more and more teachers to start such activities in a systematic way as an optional class. The book ´Discover Medieval Cluj!´ together with the other auxiliary materials they intend to provide, will become valuable resources in their work. They are also planning to organize a city orienteering game for families together with people from the Compass Orienteering Association as part of the programme of the Hungarian Cultural Days of Cluj in 2011.

Although the project is in its early stages, its success and necessity are already obvious. The playful atmosphere and the tasks appealing to children of diverse learning styles and intelligence types give everyone a chance to take part constructively. In the organisers´ opinion the project can now be enhanced by working out a system through which teachers from all over the city can take advantage of their services.

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The presentation and education of 'The Szekler People's Traditional Crafts' (RO)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The project of the Tarisznyás Márton Museum from Gheorgheni is based on the material heritage of the Szekler people, reflected through the preservation of traditions, knowledge of vernacular cultural values and learning old crafts. It is designed for primary school classes in a way that children aged 10 to 14 can join the activities as well. The programme includes different unique, traditional handcrafts and activities e.g. children's games. The teaching is not didactic, but based on actions and activities which provide a great experience for the students and motivate them to understand their own ancient Szekler culture and tradition. The children become familiar with theoretical and practical knowledge about traditional crafts, and they acquire abilities and skills which can be used both in everyday life and in school.

II. Description of the project

The Szekler People's Traditional Crafts project already has a five year history. It started in 2006 from the initiative of the Tarisznyás Márton Museum in Gheorgheni in partnership with the Portéka Association and it focuses on the cultural education of children. Both organizations are active in the preservation and maintenance of local traditions, the Association also being a member of the "Élő örökség" (Living Heritage) programme of Transylvania Authentica. Their work is assisted by several other civil organizations and enthusiastic voluntary teams.

The host of the project is a playhouse. Launched almost ten years ago by the Tarisznyás Márton Museum, it has a lot of various events, activities, presentations of crafts and trades. The constant characteristic of the playhouse is the aim of educating, training and giving interesting personal experience for the participants in its programmes. The target group of these activities is children from primary school classes, but the varied activities are open to younger and older children too. This is why children aged 3 to 15 can easily become involved in these programmes led by professionals such as the museum staff and traditional craftsmen. The fluctuation in the number of participants is due to the diversity of the organized activities, so it varies between 15 and 100 children per week.

An event has two or three activities, and the programme also includes also theoretical education. According to the current festival, they talk about its origins and organisation, the vernacular traditions, and symbols related to the celebration. This introduction guides the children into a different world, in which they tell stories and discuss how their grandparents, great-grandparents were involved, and how they prepared for the celebration of the festivity. This is followed by the action itself, the handicraft workshops of the individually prepared objects and foods.



Children spinning straw – Romania, The Szekler People's Traditional Crafts

The programme includes many traditional crafts and games: manufacturing textile from flax and hemp, homemade plant-based painting techniques, furniture painting, wood carving, painting eggs, spinning straw, making traditional food for

celebrations, traditional children's games, making candle and pottery, using the potter's wheel, embossing copper, felting. The children are made familiar with theoretical and practical knowledge about traditional crafts, and acquire abilities and skills which can be used both in everyday life and in the school.

The professionals teach the children to pay special attention to the heritage their ancestors have left behind: heritage preservation, presenting and teaching traditional crafts, and sharing knowledge on the gastronomic specialities of yesteryear and the secrets of their preparation.

This comprehensive programme serves not only to give a basic knowledge in the formation and development of the festivities, the costumes and traditions, but also to helps children to be involved.

The presentation of crafts at the opening and closing events usually offers a very colourful programme. For example the activities related to Christmas represent the possibility of preparing valuable objects which can be taken home by the children. That of course is motivating.

At the end of the activities they eat the prepared festive meal together



Children and parents at the traditional Szekler festive meal – Romania, The Szekler People's Traditional Crafts

Within the project, the children are enriched with theoretical knowledge about the materials and objects used in the handicrafts and also the history and importance of them in the Szekler peoples' culture. They can learn about the cultural and vernacular values of their ancestors and about several trades and they can acquire skills and abilities that they can use in everyday life. The accent is nevertheless on these practical skills. Children have the chance to use objects in manufacturing different artefacts, which they don't find everywhere, for example, the potter's wheel. The activities are complex. On one hand they are suitable to deepen the children's knowledge in local history, geography, art, literature, aesthetic and ethnology; on the other hand they develop their manual skills, preparing them for community life i.e. through successful co-operation in a group.

Annually, about 1300 children take part in the workshops, which are so successful that many other teachers have also indicated their intention to participate at the events with their classes in the future. As a result of this feedback, the organisers of the playhouse launched the group sessions for school classes in the autumn of 2010.

The organisers are aware of their main weakness, which is that the constant lack of financial resources has a major influence on the quality of the activities. Nevertheless, they don't give up. Their future plan is to create even more programmes linked to the school curriculum in co-operation with teachers, helping the parents in educating motivated and aware children, who will be responsible for forwarding the importance of traditions and cultural heritage to their own children in their turn

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Refugees at the Open Air Museum: the museum as a place for informal lifelong learning (SE)

I. Summary

Key competences involved in the project:

- ✓ Learning to learn
  Entrepreneurship
- ✓ Social and civic competences
- ✓ Cultural awareness and expression

The County Museum of Jämtland is an open air museum in central Sweden. It has developed a number of activities that bring together formal education and the cultural sector. The museum director and staff recognize that while the 'traditional' museum fulfils a role to 'collect, preserve and display' there is an additional need to search for a sustainable social role. Along with other museums across Europe this institution has sought to develop activities with the potential to bring people who may otherwise be marginalized into mainstream society and give a sense of belonging to the national culture. Therefore at the beginning of 2003, Jämtli, through the County Museum of Jämtland, applied to the Foundation for the Culture of the Future for funding to implement a pedagogical project on the situation for refugees. The resultant project is the subject of this case study.

Given its extensive experience with role play, Jämtli wanted to let the target group play being asylum seekers and let them experience the various moments of a 'normal' asylum-seeker's life. Jämtli took its inspiration from similar initiatives based on role plays at the National Museum of Denmark in Copenhagen and at the Museum of National Antiquities in Stockholm. It is possible that these two museums were aware of and inspired by an almost identical initiative at Naxos Hallen, the cultural centre in Frankfurt.

The organizers of the project were aware that museums which habitually engage with young people have a traditional role that only serves to enhance cultural awareness and expression. This project aimed to produce a pedagogical programme that also explored learning-to-learn, and social and civic competences.

The project focused upon the cultural heritage of asylum seekers I.e. recent arrivals in Sweden who at the time were mostly from Bosnia-Herzegovina. The target group was 16 year old Swedish school pupils. About 40 classes took part over several weeks. The project had many distinctive features:

- It was concerned with the values and norms held by young Swedes regarding refugees and especially with their xenophobic attitudes;
- It used the unique access to space offered by the open air museum;
- Drama techniques were used as part of the learning process;
- The project was incorporated into the strategic aim of the museum which involves relating a major part of its activities more fully to multiculturalism and the history of the 20th century;
- It sought to explain that the people categorized as 'asylum seeker', 'immigrant' and 'refugee' have stories to tell and are individuals in their own right.

People form values, meanings and attitudes through their feelings. This project sought to create an experience of something that could be expressed as 'authentic feelings', which means that the pupils experienced feelings which were identical to or highly equivalent to the feelings of real refugees. A report from a school teacher in Jämtland summaries the effect:

"To get pupils to understand and have an opinion, role play is excellent. At school, we are already skilful in providing pupils with a veneer of fixed opinions, but this is a way of reaching them from the inside. The discussion afterwards was good. No more could have been achieved, as the pupils were exhausted after all their new impressions. We will have to make use of their new experiences and work on them when we are back at school."

II. Description of the project

The complete event at Jämtli was almost four hours long. It opened with some drama about peoples' wartime experiences in Bosnia-Herzegovina in the 1990s. The participants were then allocated their roles and given time to acquaint themselves with their characters. At the same time, the participants were given careful instruction in the methodology of role-play which emphasised that they would get most out of the experience if they were active and tried to immerse themselves in their roles. It was also stressed that participation was voluntary and people could leave the role-play when they wished, particularly if they felt their emotional reactions to be too painful. Everyone then sat together to see a slide show illustrating daily life, political uncertainty, trauma and people in flight from around the world. After this the role-play began:

The participants sat in a room which suddenly became dark. People smugglers entered the room carrying pocket torches and called their respective groups of refugees together. The flight had begun. It involved coping with relatively harsh relations with the smugglers and other refugees, whilst reaching and crossing the border. Following a number of harsh experiences the participants finally crossed the border into 'Svezia' where the police at 'Transit' took a hand in the first part of the process. The asylum seekers were interviewed and their photos, hand and fingerprints were taken. From Transit, they were transported to the asylum centre where the slow part of the asylum seekers' existence began in earnest. Waiting and idleness were alternated with interviews with the Immigration Board. After what some of the participants thought was a long, long time, they were finally called to a meeting where they were informed in writing and orally whether they had been granted a residence permit or not. As in real life in Sweden, only two or three people from a typical group of 25-30 participants were granted residence permits in the first instance.

Crossing the border (photo: Jamtli Foundation & Linköping University)





Taken away for questioning (photo: Jamtli Foundation & Linköping University)

Then the flute sounded and the role-play was over. One of the museum's pedagogical staff initiated a discussion on what the youngsters had experienced. This dialogue was in part a debriefing from the participants, in part an attempt to answer any questions they may have had after the role-play and in part a working through of quite simple exercises on moral questions related to the role-play. The overall reaction of those responsible for the project, the actors, pedagogues, pupils, teachers and some adult participants was highly positive. But given the aims of the project it has to be asked: what did the participants learn by taking part in 'Refugee' at Jämtli?

Reflection on the project

In general, every class had one to three pupils who were openly critical of immigrants or expressed xenophobic attitudes during the moral attitude exercises. This equated quite well with the percentage of openly intolerant people that the so-called 'Forum for Living History' calculated as valid for Sweden as a whole in a study carried out in 2004. Typically, secondary school boys expressed these views and it was clear that attitudes to immigrants and refugees among these boys have become the one area where they can stand out from their fellow pupils by being harsher and more extreme. But it is also clear that the experience at Jämtli left its mark on the other participants and the impression was that the pupils generally changed their attitudes to immigrants and refugees somewhat, just as occurred with the similar projects carried out in Copenhagen and Stockholm. A teacher summarises the reports of his pupils following their visit to the exhibition at Jämtli in the following manner (Reports from Wargentinskolan 2004):

'A couple did not understand what the purpose of the day's activity was. Others realised it was about learning what it was like to be a refugee and that one should think carefully before criticising something one knows little about. Some pointed out that it gave young people more insight and perhaps caused some of them to change their views. As teachers, we are very proud that our pupils have treated this day very seriously and they have allowed themselves to be influenced. Let us hope this insight is not temporary but will remain for some time to come . . . '

That the aim of the role-play was to influence the attitudes and opinions of the participants was expressed quite openly by the museum staff and the participants were not at all critical of this position. It is seen as completely acceptable for the museum to offer events that have as their aim a change in visitors' attitudes and opinions. The activity aimed to convince the participants that there was a close similarity between what they experienced themselves and similar situations in the real, uncontrolled world outside the museum. In this way the museum created the conditions for a learning process based on activity, co-operation, sensibility and emotions.

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The Yorkshire Wildlife Trust's 'Running Wild' Project in the City of York (UK)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

The Yorkshire Wildlife Trust (YWT) is a charitable organisation and part of UK-wide partnership of 47 Wildlife Trusts. It was established in 1946 with the aim of protecting wildlife and wild places and to educate, influence and empower people. The YWT manages 80 sites across the large UK county of Yorkshire and helps other organisations such as local administrations to manage their reserves.

One of the projects of the YWT is called 'Running Wild in York' which is aimed at children and young people. The two nature reserves featured here have important historical connections with the city of York, but are now valuable wildlife habitats. The project therefore aims to illustrate how the key competences of young people can be enhanced by working in places that now represent part of the UK's natural heritage.

The two reserves are owned by York City Council but used by YWT for the delivery of these educational projects: St Nicholas Fields used to be the Leper Hospital. It then became a site for the extraction of clay and a location for brickworks which provided bricks for the city of York. By the 1950's it had become a patchwork of pits which were used for landfill. With the help of volunteers it now supports a diverse range of habitats. Clifton Backies has an even more extensive recorded history making it an ideal site for observing and recording changes over time. It originally belonged to St Mary's Abbey. After the dissolution of the monasteries in the sixteenth century it was given over to a system of strip farming known as ridge and furrow. Some of these are still visible. In 1933 the site became an airfield used up to the Berlin Airlift in 1949. It then became increasingly wild and was designated a Local Nature Reserve in 2002. All the groups are made aware of historical background of these sites as well as their current importance for wildlife.



Children collect materials for use in artwork at one of the sites (photo: Yorkshire Wildlife Trust)

The target groups relevant to the AQUEDUCT project are children and young people in the 8 -18 age group. The activities are very inclusive and groups nearly always include children with special needs and some groups are drawn entirely from special schools. It is important to point out that the education work of the YWT as a whole targets families and individuals from all age groups and social classes. The important and distinctive feature of this work is how it builds up specific personal qualities in the children and young people involved. These include teamworking, communication skills, self-esteem and understanding how to manage risk.

In terms of outcomes the project aimed to empower young people to use and appreciate their local green spaces and to be active in planning and implementing improvements so creating a feeling of ownership which would lead to the longer term aim of decreasing vandalism and anti-social behaviour on each of the sites.

II. Description of the project

The main partners involved are the Yorkshire Wildlife Trust and York City Council, but numerous other social and charitable organisations also play a part including the main funders, the UK National Lottery. YWT professionals were responsible for devising and developing the project and making the applications for funding. The project relates to many subjects in the English school curriculum including literacy, mathematics, science and citizenship but also fits in well with special learning schemes for low achievers.

Before visiting one of the sites the school an YWT worker visits the school in order to discuss risk assessment and any preparatory activities. A group usually comprises about 16 children plus 2 adults, smaller groups if children with special needs are included. Sessions take place after school with some children coming once, others several times. The programme depends on the season, on consultation with children first, with any requests made by the school and on the site itself. The didactic approach is to encourage the young people to take part in practical activities which are fun, hands-on, accessible and challenging.

These include:

- Improving access and pathways
- Coppicing and woodland management
- Pond dipping
- Learning about specific animals
- Mini-beast hunts
- Building nest boxes
- Other practical conservation skills

Children working as a team to build shelters at one of the sites (photo: Yorkshire Wildlife Trust)



These activities help to enhance all of the key competences in the young people concerned, but social and civic competences are probably strengthened most of all. Children and young people are encouraged to use and appreciate their local green spaces, part of their natural heritage, and to be more physically active, so promoting healthy living. Furthermore the project improves the participant's knowledge about caring for their local environment and develops inter-personal skills such as communication, team work, confidence and self esteem. It also gives individuals a greater feeling of community pride and belonging. This enhanced appreciation of their local environment and their local community leads to the longer term aim of decreasing vandalism and anti-social behaviour on each of the sites and generally across the city of York.

'They have really engaged with the lesson content. It's great to see them do things they would never normally do!' – Teacher

'I didn't think I'd enjoy it but I actually really did!' – Participant

The project has existed now for eight years based on external funding and an external evaluation by York City Council indicates that the work should continue. The YWT is actively engaged in making further funding applications.

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Literary Associations through a historical landscape (UK)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

This case study used the literary associations of 14 -15 year old pupils of the famous novel 'Dracula' and the town of Whitby, a small picturesque port on the North East coast about 150kms from Sheffield. It is famous for Whitby Abbey, a ruined monastery on the cliff top founded in 657 AD by one of the Saxon Kings of Northumbria. Whitby is now a UNESCO World Heritage site. Near the abbey is St Mary's Church and churchyard.

The author Bram Stoker was inspired to write his famous novel 'Dracula' by both the churchyard and abbey from Whitby. The author stayed in Whitby and researched the history of the town so that several historic sites such as the ruined abbey, St Mary's Church and the River Esk which cuts through the town feature very accurately in the novel. It is important to note that the town has in recent years become as famous for its Dracula associations as for its real history. It is visited by many for this reason alone and now hosts two Goth Festivals each year bringing real economic benefits to this fairly isolated location.

Following a visit to Whitby the pupils produced 25 tales of 'gothic intrigue'. The content and style of their creative writing work was enhanced by their experiences of the town. A book was published which brings all this work together. This is 'The Whitby Chronicles - 25 tales of gothic intrigue'. This necessitated an editorial team of pupils getting involved in proof reading and editing. They have a marketing strategy to sell the book to parents and to others beyond the school.

II. Description of the project

This case study is focused in the English Department at Meadowhead School and took place under the guidance of Denise Aitken who is an experienced English teacher. The pupils involved in this project were 26 14 -15 year old boys and girls from Meadowhead School, a large comprehensive school on the outskirts of Sheffield, a city in the north of England. The school is a specialist Language College. This was a talented cohort who was being prepared to take their first external examination in English a year earlier than their peers.

As a preparatory activity the pupils read the Dracula novel and looked particularly at the Whitby locations mentioned specifically including the Abbey, St Mary's Church, the River Esk and The Crescent, the street which was the location of the house where the two main characters stayed. They also did research on the gothic genre in English literature. After this preparatory activity the group visited Whitby and stayed overnight at the Youth Hostel. Two members of the school's administrative staff also accompanied the group so that it complied with UK school visit guidance.

During the visit a number of didactic methods were used including looking and learning, group discussion and critical peer appreciation of their own writing. The pupils looked at specific passages from the novel and saw how landscape and atmosphere were important components. The locations acted as a great motivating factor for the pupils to be creative. They



made notes on their impressions of each location, and read extracts from the novel in the appropriate place to each scene. They also re-read them in the featured locations.
As an additional stimulus the school booked a Ghost Tour during which an experienced guide pointed out many of the small details related to the landscape and architecture that they might have missed, such as the distinctive bottle windows in the houses described in the novel.

The visit achieved several important goals linked to the key competences:

Learning to learn:
Following the visit the pupils produced 25 tales of 'gothic intrigue'. The content and style of their creative writing work was enhanced by their experiences of Whitby.
Entrepreneurship:
Their teacher, Denise Aitken, has now had a book published which brings all this work together. This is 'The Whitby Chronicles - 25 tales of gothic intrigue'. This necessitated an editorial team of pupils getting involved in proof reading and editing. They have a marketing strategy to sell the book to parents and to others beyond the school. It comprises 210 pages and will sell for £5.00.

Social and civic competences:
There was a good deal of teamwork involved during the visit itself and afterwards. There were specific research tasks to carry out while walking around the heritage site including making notes of the names on gravestones, pubs, shops and also streets. This was to enable the pupils to add realism and atmosphere for the creative writing task. The pupils also had to put on a display in the school, a talk for parents during an open evening and produce a write-up for the school newsletter.

Cultural awareness and expression:
The pupils gained a wider cultural awareness of the whole pre-1914 period of gothic literature, architecture and art. This led them to look for gothic style and references in other novels such as Wuthering Heights and Jane Eyre.

Reflecting on the project Denise Aitken mentioned that the learning outcomes had exceeded expectations in that the young people concerned had achieved excellent results for this part of their coursework in English. It was also an experience many said would remain with them long after they had left school. The spin-off of the compilation of their work in the form of a book was an unexpected bonus.

The project could have taken place in the classroom, but the heritage site of Whitby gave the pupils both the experience of visiting the places they were reading about and also an out of classroom opportunity for creative writing. The outcomes included a much more thorough and consolidated knowledge of the text, several outstanding pieces of creative writing and as an unexpected bonus publication of a book.


courtesy of Mark Denton Photographic



courtesy of Scarborough Borough Council

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Freedom and Fair Play based on the Wilberforce House Museum (UK)

I. Summary of the project

Key competences involved in the project:

- Learning to learn
- Entrepreneurship
- Social and civic competences
- Cultural awareness and expression

Wilberforce House dates from the seventeenth century, making it one of the oldest houses in the east coast port city of Hull, UK. It was the home of William Wilberforce (1759-1833), an independent Member of Parliament for Yorkshire, who is remembered for his campaigning role to reform the trade in slaves. Wilberforce with others was responsible for the first legislation to end the trade in slaves, the Slave Trade Act 1807. It would be another 26 years before slavery itself became illegal in most of the British Empire, Wilberforce died a few days after hearing this news. The house itself became a museum in 1906, making it the oldest museum of slavery in the world. It contains many items relating to slavery including models of slave ships and journals and portraits from the time. A side gallery is devoted to modern day slavery and human rights issues.

The house has been visited by school groups for many years and has recently equipped an Education Room in an adjoining building. This case study focuses on the experiences of an upper primary school group, approximately 30 in number, during a typical 2 hour session. Since 2007 these visits have widened the historical learning about the life and times of William Wilberforce into work on human rights and how campaigning can make a difference to the ways in which some of the people we rely on are treated.

The distinctive feature of the work that the pupils do in this heritage location is that it is very contemporary; it is in the here and now, even though the setting is a historical one. Pupils come to understand that human rights campaigning has a history of its own and go away from the session with some understanding that even today people do not have the human rights that most of them take for granted. Pupils feel empowered by Wilberforce House and by the learning experience provided by the facilitator to believe that they can make a difference.

II. Description of the project

Schools come to this venue from a radius of approximately 100kms, but before visiting most classes take part in some preparatory activities. In addition their teacher will usually visit Wilberforce House to go through the activities first (although again this is not obligatory). Classes typically consist of around 30 pupils of completely mixed ability. Pupils with special needs may be present including those with English as an additional language or those with moderate learning difficulties or autism. A classroom assistant will usually attend in addition to the class teacher to support these pupils. The didactic approaches used in all these sessions include guided discovery, formulating questions, group work and discussion sessions. The Education Room is well equipped and includes an interactive whiteboard which is used in all classroom sessions.

At the start of the session the pupils are introduced to Wilberforce House. They are then introduced to the concept of interdependency through a discussion session with the facilitator. Pupils are asked about whom they might have consciously relied on today e.g. their parents or caretakers for example, their teachers or bus drivers and then who they might have unconsciously relied on. Pupils discuss the Dr Martin Luther King quote 'before you finish eating your breakfast, you have depended on more than half the world'. Pupils also discuss if they might have relied on other people around the world today already.

A teaching session at Wilberforce House (photo: Heritage Learning Service Hull City Council)



They go on to collaborate in groups to locate where commodities such as bananas and coffee come from. They use role play to represent those individuals who are involved in the supply chain and through this piece of work come to understand more about the globalisation of trade. The pupils look at how much money each person in a trade chain of chocolate receives. Pupils have the opportunity to change 'who gets what' in the chain and to explain why. The facilitator describes how, even today people can be treated so badly that they can be referred to as 'slaves'. The class then goes on to discuss slavery and at this stage enter the galleries of Wilberforce House to undertake investigative work on freedom, slavery and human rights. This is group work and each group is given a Gallery Investigation Pack to support their learning. There are key questions in the pack such as:

- What do you think is happening in this picture?
- Do you think this person is free?
- Why do you think these factories are called 'sweat shops'?
- How do you feel when someone lies to you?

The pupils then prepare to debate the global issue of trade and fair trade. Each pupil is given a different role. They collect evidence from the gallery, record their findings and structure their arguments. This work is supported by 'fact packs' including sources such as images, quotations, replicas, testimonies, posters and leaflets. Groups have to enter into the debate from the point of view of their given role while their teachers judge which side should win the debate based on the strength of their arguments having used the sources provided. At the end of the activity the pupils are asked to reflect on their work. They discuss what they have learned and if they consider it to be their responsibility to think about how their actions can impact upon the lives of others around the world. This is linked again to the life of the nineteenth century campaigner - William Wilberforce.

Classes take the results of their arguments with them so that they can be used again in a school assembly and so that the pupils themselves can create a display in school. All the pupils take away a copy of the UNICEF Children's Rights booklet. Some schools use the session as a stimulus to get involved in the UNICEF school accreditation scheme, a Fair-trade theme or in preparation to become a Fair-trade school.



Finding out about Human Rights and the work of UNICEF
(photo: Heritage Learning Service Hull City Council)

III. Contact information and follow-up

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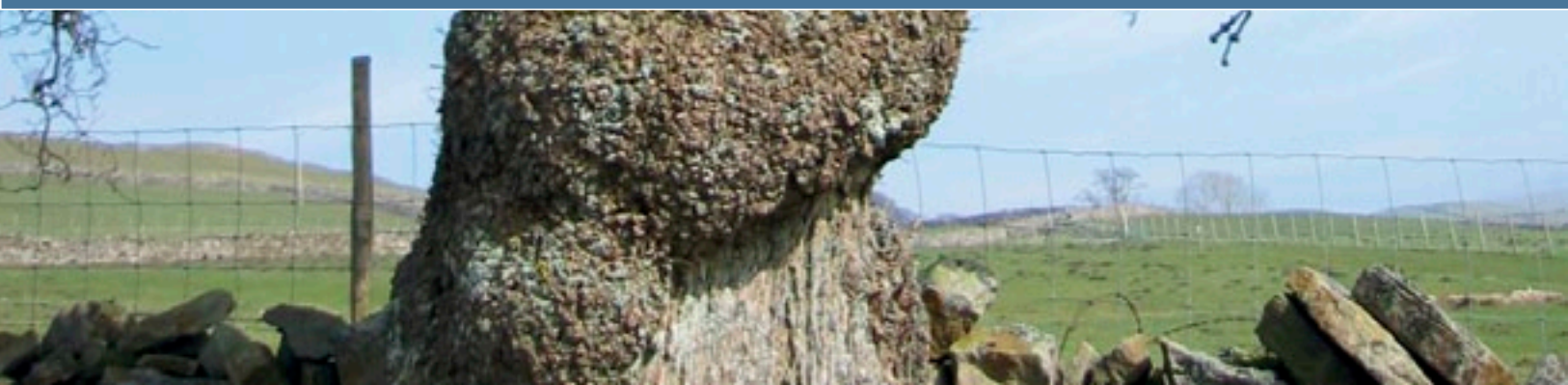
IV. Aqueduct: the tools



Tool 1

Aqueduct Assessment tool

OF COMPETENCE BASED LEARNING IN A HERITAGE CONTEXT

The structure of the tool

The assessment tool consist of a table of characteristics of first of all, in the first column, the learning process of competence oriented learners; secondly in the second column the corresponding characteristics of an adequate learning environment, the context and finally, in the third column, the heritage elements in the learning environment. The scheme shows how competence based learning and heritage education meet in a learning environment and represent the ideal approach according to Aqueduct. Authentic, meaningful and rich contexts are the essence of competence oriented learning and education in a heritage setting.

Assessment versus typology

Apart from the division into three columns, in the table we listed the ideal typical features of heritage education in the Aqueduct approach. However, in reality we won't find many examples which meet all criteria. And what's more we will also find examples we like, but which do not meet all criteria. That is why we have to be careful in applying the criteria. It is important to realize that the instrument consists of standards that may not apply to all competences to the same extent. That is why in the first column the numbers of the four core competences are mentioned to indicate to which competences this layer of the scheme applies. And even then, it may be possible to find good examples that do not yet meet all standards. This is why the tool must be seen as an instrument to characterize an initiative rather that a tool to definitively judge a project. So applying the instrument allows the user to make an inventory of distinctive features of an assessed practice; it allows the user to make recommendations as to how to improve a practice or how to embed it is a wider educational context, rather than to disqualify a project. When, however a majority of the applicable criteria are not met, it must be questioned whether the practice studied may be considered an example of good practice.

This table shows how competence based learning and heritage education meet in a learning environment and represent the ideal approach according to Aqueduct. Authentic, meaningful and rich contexts are the essence of competence based learning and heritage education.

Learning process		Learning context		Heritage	
Self initiated/regulated	O	Rich learning environment	O	A rich heritage context	O
Imaginative	O	Meaningful context	O	Evocative heritage context	O
Holistic	O	Multidisciplinary approach	O	Variety of domains	O
Constructive	O	Constructivist approach	O	Constructive assignments	O
Social	O	Co-operative approach	O	Various contributors	O
Inventive	O	Allowing for discovery	O	Heritage related problem	O
Interactive	O	Dialogues	O	Encounters	O
Personal	O	Personalized approach	O	Personal stories	O
Reflective	O	Opportunities for reflection	O	Multiple points of view	O
Moral	O	Evaluative	O	Value perspectives	O
Investigative	O	Feedback	O	Rich content feedback	O
Task oriented	O	Requiring a product	O	In response to a request	O
Productive	O	Demonstration/presentation	O	Providing a platform	O

Tool 2

The Aqueduct competence navigator is a tool which may be used by either learners or teachers to identify the progress a learner shows in his/her performance related to the transversal key competence of lifelong learning. In the left-hand columns the activities related to the competences are summed up; in the tick boxes in the next three columns it is possible to indicate the level of social complexity of the context in which the learner performs.

The instrument serves just as a monitoring tool to monitor the progress and serve as a basis for discussing progress. It makes no claims to be a valid assessment tool for judging learners' performances.

The Aqueduct Competence Navigator

A. Social competences to/with	another person	a group	a wider circle
1. Communicates/shares, listens			
2. Shares information			
3. Explores ideas			
4. Evaluates with			
5. Exchanges emotions			

B. Entrepreneurship to/with	another person	a group	a wider circle
1. Takes part in an initiative			
2. Contributes ideas			
3. Initiates something independently			
4. Manages an initiative			
5. Expands			

C. Cultural awareness and expression to/with	another person	a group	a wider circle
1. Discusses own culture with			
2. Expresses cultural features			
3. Appreciates cultural differences			
4. Enriches own cultural expression			
5. Extends cultural expression potential			

D. Civic competences to/with	another person	a group	a wider circle
1. Talks about societal issues			
2. Is aware of rights and responsibilities			
3. Take part in democratic processes			
4. Respects others society			
5. Actively seeks to improve civic society			

E. Learning to learn to/with	another person	a group	a wider circle
1. Discusses own learning needs			
2. Actively seeks learning opportunities			
3. Can plan a learning process			
4. Can reflect upon own learning			
5. Improves own learning strategies			

Tool 3

Checklists to evaluate competence oriented learning environments for learners and teachers and the organisational requirements this takes.

The lists included in this section of the manual are from an ideal world. This implies that in reality one will seldom come across a situation in which all the conditions are found. Nevertheless we include the lists in this manual in order to allow the users to reflect upon their own situations and maybe to derive ideas for further enhancement of their activities from them.

Learning conditions and teaching competences in Competence Oriented Education (COE)

Competence based teaching is a process in which teachers/educators and learners interact in order to facilitate learning on either side. The learning process of students is the primary focus of the process, but in order to allow for learning and especially for learning how to learn, it is vital that the teacher also considers himself or herself a learner. By being learners teacher/educators model their behaviour to their students. To elaborate this thought in this document we list the needs of the learners within competence oriented learning; the conditions required for learners to acquire these competences; the teachers' needs that will have to be fulfilled in order to learn how to be competence oriented teachers/educators and the conditions required to fulfil these learning needs in order to teach competence orientation. It is the same line of thought at two levels. First the pupils'/learners' needs and the conditions to help them learn; then the teachers'/educators' needs for learning and the conditions required to help them learn within COE.

Conditions for competence oriented learning

What learners need in order to acquire competences
- Motivation
- Experience
- Reflection

Teacher/educator actions to support competence oriented learning
- Motivating
- Providing opportunities for learning
- Organizing feedback

What teachers/educators need in order to learn to be(come) competence oriented educators
- Motivation
- A work situation that allows for COE
- A reflective work situation

Conditions that help teachers/educators to be(come) competence oriented educators
- Motivating conditions
- Supportive system conditions
- Professional feedback



Training the teacher/educator for competence oriented education
- Professional profile of competence oriented teachers
- Learning environments for competence oriented educators

1. WHAT DO LEARNERS NEED IN ORDER TO ACQUIRE COMPETENCES?

1. Motivation

Learners need to…

- have a basic devotion/dedication/commitment;
- feel acknowledged and recognised;
- have a sense of purpose and/or relevance;
- be aware of basic personal needs;
- feel safe and secure;
- regard their teacher highly;
- consider the learning process feasible;
- be aware of the rewarding side of the learning;
- know the goals of the learning;
- have had positive former learning experiences.

2. Experience

Learners need to…

- have a view of their own state of knowledge as a frame of reference;
- get expert input e.g. stories, information, facts and figures;
- have access to knowledge, attitudes and skills;
- have opportunities to show and share emotions;
- have access to realistic settings;
- have opportunities to see experts at work;
- have a sense of their personal self;
- be confronted with various approaches;
- have room for dialogue;
- have opportunities for experimentation;
- feel allowed to make mistakes.

3. Reflection

Learners need to…

- get feedback on their performance;
- get feedback from various perspectives;
- have an idea of how others perform;
- get suggestions;
- have opportunities to explore options for further development;
- discuss future actions;
- have room for debate;
- be allowed room for individuality

If the conditions mentioned above are necessary to promote the intended learning processes, what could a teacher/educator do to create these conditions? That is the question that is answered in the next page.

2. EDUCATORS' ACTIVITIES TO SUPPORT COMPETENCE ORIENTED LEARNING

What should teachers/educators do to create conditions necessary to promote competence oriented learning?

1. Motivate

Teachers need to…

- have a careful intake interview;
- identify the needs of the learners;
- clarify goals and help learners to do that;
- make clear what the teacher, as a learner, wants to get out of it for him/herself;
- approach learners respectfully;
- make learners become aware of the relevance of the learning experience;
- explain the range of experiential areas e.g. knowledge, attitudes, skills, traits, emotions;
- provide ways to allow learners to identify with people and contexts;
- always round up the learning sessions with a positive perspective.

2. Provide opportunities for learning

Teachers need to…

- serve as a guide, a knowledge broker;
- serve as a source of expertise/skills;
- serve as a model 'learner';
- create and organise practical experiential situations;
- provide tools for reflection and self-analysis;
- serve as a partner in conceptualising, in designing and in planning activities;
- provide standards, benchmarks criteria, norms;
- provide expert suggestions;
- be both reflective and instructive.

3. Organise feedback

Teachers need to…

- give feedback on performance;
- organise multiple feedback from fellow students, teachers, parents, experts;
- analyse and discuss the quality of the performance;
- serve as a sparring partner in exploring options for further development;
- create opportunities for debate with peers and others;
- allow for differences of view and opinion;
- be supportive;
- listen, listen, listen;
- be action focused.

On the next page we turn to the next step in our line of thought. So far we listed the conditions for competence oriented learning and the implications for what teachers need to be able to provide. The logical next question is 'What do teachers need in order to become, or learn to be, competence oriented educators and what are the organizational conditions needed to enable teachers to perform in a COE like way?'.

3 WHAT DO TEACHERS NEED IN ORDER TO LEARN HOW TO BE A COMPETENCE BASED TEACHER/EDUCATORS?

In the text above we focused on the learners' needs and on what the teacher might do to help the learners learn. Now we turn to the teachers' needs and what the organization might do to meet their needs. Since we assume that the teachers themselves may be considered learners, in the next pages we also present an inventory of the general conditions teachers need in order to operate professionally as learners. At the end we list the specific characteristics of a professional educational environment that will allow teachers/educators to be the learning professionals we think they should be. What do teachers need?

1. Be motivated

Teachers need to…

- feel that competence oriented education (COE) is a valuable task;
- feel acknowledged as a competence oriented teacher;
- have a shared and clear idea of the goals and purposes of COE;
- be rewarded for being a competence oriented teacher e.g. hours, money, opportunities etc;
- feel part of a social group of COE practitioners;
- have a positive/constructive feeling about the learners;
- have opportunities to feed back findings into the school;
- have the freedom to work within situations in which a mutually agreed match was found between educators and learners.

2. Have a work situation that allows for good COE

Teachers need to…

- have opportunities to think through, plan and organise learning;
- have access to information on COE;
- have opportunities to see others at work as COE practitioners;
- have a clear outline of the range of activities included in the profession;
- have a clear picture of the competences needed for learners;
- have a sense of direction in life-long learning of teachers;
- have a work situation that allows for learning, in which the teachers own learning is embedded;
- have opportunities to see COE take place in various situations.

3. Have a reflective work situation

Teachers need to…

- be part of a group to share thoughts with;
- get information about the performance of learners in practice;
- get feedback on one's own COE performance;
- elaborate and make explicit the practice theory on COE they use;
- get information on, or be part of the identification of, issues for debate or further study in order to improve the approaches of COE;
- have a set of quality standards on COE.

If this is what teachers need to experience in order to become and be COE educators, we may then again wonder what would be the best conditions to allow teachers to develop themselves in that direction. What could the organisation (school, museum, castle, centre, association) do to provide such conditions?

4. CONDITIONS THAT HELP TEACHERS TO LEARN HOW TO BE(COME) COMPETENCE BASED TEACHERS?

What could the organisation provide?

1. Motivating conditions

- Competence oriented educators are highly regarded teachers.
- Teachers are trained and prepared for COE.
- Teachers should be awarded an official qualification as a COE educator.
- Teachers are part of wider circles of professional COE educators.
- Teachers work within the safe conditions of a kind of professional code.
- COE provides educators with certain rewards such as being more mobile, being in touch with teacher training colleges, being part of COE networks.
- Teachers should be allowed some freedom to find the right match between educators and learners instead of the frameworks being imposed on learners.
- Teachers are appointed and facilitated in terms of time and salary.

2. System conditions

- COE is organised as a structural opportunity for learners.
- COE is an approach that is formalised without being rigid.
- COE practitioners may be considered a distinct professional group that works on its own professional development.
- COE is embedded in the school curriculum, and the teacher-training curriculum.
- COE is organisationally embedded in the school organisation and in a wider context of institutions (teacher -training colleges, partner schools, research institutes etc.).
- COE has continuity through various stages of the curriculum.
- COE reaches from initial training through induction to in-service.

3. Professional feedback

- COE is embedded in professional structures in which various actors participate e.g. heritage educators, school staff, and teacher-trainers, staff developers, school managers/leaders, co-ordinators etc.
- Competence oriented learning is considered a source for school/organisation development and partially organised as such.
- The learners are seen as valuable evaluative and innovative sources.
- Educators have a system of quality control and peer consultation.
- Educators have regular opportunities to share particular problems and dilemmas in their mentoring practice.

5. TRAINING TEACHER/EDUCATORS FOR COMPETENCE ORIENTED EDUCATION

So far we have focused on the learning processes of the learners and of their teachers. Now we wish to go one step further and focus on the training of teachers and the teacher trainers.
From the four sets of conditions we have dealt with so far, we finally arrive at a provisional professional profile for competence based teachers.

Professional profile of competence based educators

Teachers/educators…

- are sensitive to, and able to connect with learners and with their needs during learning sessions;
- are able to motivate learners both in the sense of giving transferring expert information as well as in radiating their own enthusiasm;
- are good story tellers capable in personalising information i.e. turn it into the history of people one may identify with;
- are good inquisitive learners demonstrating their abilities as a model;
- are skilled teachers and able to demonstrate their ability if needed;
- can listen perceptively and empathically to their learners;
- can observe accurately the behaviour of the learners in practice situations and during learning sessions;
- are open minded in their evaluation and judgement of the behaviour and personal characteristics of the learners;
- are able to give adequate feedback according to the needs of the learners during learning sessions;
- find a balance between comforting and confronting i.e. feedback that makes things move, rather than get stuck;
- are clear and concise in their messages;
- are highly committed but don't get involved too much with the learners;
- have a professional interest in COE; they value their role and act accordingly;
- are able to work strategically and systematically both during sessions as well as during preparations, or in policymaking, or in professional development sessions with colleagues;
- are aware of the theories they use. They are aware of the underpinning of their actions and act accordingly;
- are able to reflect upon their work and on its practical and theoretical basis;
- are able to relate the information observed and gathered in teaching sessions to school development, or school policy and to their professional knowledge base;
- are able to deal with diversity of many kinds e.g. gender, cultural, style, age, stage, social background;
- are able to be analytical evaluative and critical towards their own work.

The profile as outlined above may serve as a base for the development of teacher education programmes to prepare teachers for COE. The best way to prepare teachers for competence oriented learning and teaching is through a competence oriented teacher-training programme in which work and study are synthesized in a dual training track. Such programmes have to be based on exactly the same theoretical fundamentals as outlined in section 3. In this way teachers will be learners and what is more they will learn how to become and how to be competence based learners and teachers.

OTHER TOOLS

In the various projects and pilots described in this manual we have identified useful tools that may be applicable in particular situations. The tools we did not include in the manual are available through the Aqueduct website: www.the-aqueduct.eu.

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AQUEDUCT

Heritage education is not only to be seen as a topic in history or art and culture but comprises a complex 'extra muros asset' offering great potential in terms of raising and maintaining motivation, innovative cross curricular approaches, school – community links, the European cultural dimension and reaching the Lifelong Learning transversal key competences as set out by the Reference Framework: learning to learn, social and civic competences, sense of initiative and entrepreneurship, and cultural awareness and expression.

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Vlaamse overheid
KUNSTEN EN ERFGOED

