



Lia Galani • Athina Karatza • Nefeli Siozi

**Communicating
Critical Heritage
and Geography
with pupils**

Activity book
Brochures for Educators

Edited by Lia Galani

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CoHERE e-book – Communicating Critical Heritage and Geography with pupils - Activity book - Brochures for Educators

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Edited by Lia Galani

Authors: Lia Galani, Athina Karatza, Nefeli Siozi

Reviewers: Kostas Hatzilabros, Elli Gratsia

Front cover picture: Konstandinos Andreou



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CoHERE CONSORTIUM

Newcastle University, UK- Aarhus University, Denmark- Amsterdam University, Netherlands – National and Kapodistrian University of Athens, Greece - Istanbul Bilgi University, Turkey - University of Bologna, Italy - Copenhagen Institute of Interaction Design, Denmark - Latvian Academy of Culture, Latvia - Heriot-Watt University Edinburgh, UK - European Network of Cultural Centres, Brussels - POLIN Museum of the History of Polish Jews, Poland - National Museum of World Cultures, Netherlands

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Acknowledgements

This book is part of a larger research project entitled “Critical Heritages: performing and representing identities in Europe” (under the acronym CoHERE*) and it grew out of the research Work Package 5 (WP5) entitled “Education, heritage, and identities” which focuses on the role of both formal and informal education in identities.

The CoHERE project, led by Professor Chris Whitehead (Newcastle University), explores the ways in which identities in Europe are constructed through heritage representations and performances that connect to ideas of place, history, tradition and belonging. The research identifies existing heritage practices and discourses in Europe. It also identifies means to sustain and transmit European heritages that are likely to contribute to the evolution of inclusive, communitarian identities and counteract disaffection with, and division within, the EU. A number of modes of representation and performance are explored in the project, from cultural policy, museum display, heritage interpretation, school curricula and political discourse to music and dance performances, food and cuisine, rituals and protest.

CoHERE involves 12 European partners – universities, museums, research institutes – who lead 6 Work Packages (WPs). Each of them defines a field of research with a collaborative approach.

WP5 is led by Professor Troels Myrup Christensen and researchers from Aarhus University, with Assistant Professor Lia Galani and researchers from National and Kapodistrian University of Athens, Professor Ayhan Kaya and researchers from Istanbul Bilgi University, and researchers from the Latvian Academy of Culture.

Within the framework described, the purpose of this book is to present an educational approach and material for Educators in the section of Geography education (Geo-literacy) and Critical Heritage.

**This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 693289.*





Part A: *Framework*

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Introduction

This book under the title *Communicating Critical Heritage and Geography* with pupils (Activity Book –Brochures for Educators), encompasses structured lesson plans and worksheets and encourages pupils to create brochures in order to communicate their findings and their ideas concerning Critical Heritage and geography with other people (friends, classmates, family, community).

This activity book contains representative topics of the key concepts of the CoHERE project, such as “European Identity and Heritage”, “European Other” and “Sense of Place”, structured upon indicative lesson plans and worksheets.

In the 1st part of the book the educator can find a small description to understand the idea behind the book, its structure and its goals. Moreover, he/she can recognise his/her role in creating brochures for heritage with the pupils.

The 2nd part of the book consists of 25 Brochures for Educators - Lesson plans. Their goal is to help learners organise their research in order to collect data and create the brochures. The format of the lesson plans contains useful information about the basic key words examined, the age of pupils to which the content is applicable, the estimated time that the whole activity will last, the location – or the locations - where it is suggested to take place and the materials recommended to be used. Each brochure - lesson plan contains an *Introduction* to the concepts that will be approached. The section *Explore* poses various questions that pupils will investigate through their research. The *Indicative activities* proposed, serve as suggestions of approach to guide pupils to research and collect information to eventually formulate their own brochures, where they will communicate their messages to the community. In the end of each lesson plan, links for *Additional information* are proposed.

The 3rd part of the book provides 6 Brochures for Educators, as well as the corresponding Worksheets that contain an explicit approach to the indicative activities. This section, works more as a manual, not only for studying a topic, but to select data (information, pictures, graphs) and create the brochures.

Educators may make any changes of the indicative material they deem essential to adapt it to the level, abilities and potential of their learners.

Framework

Connecting Geography Education and Critical Heritage

Geography, as a discipline focuses on the study of not merely the natural but also the human environment. Concerning Europe as an entity and European

countries, it plays a significant role in the construction of identities, both national and European, the acquaintance with “European Cultural Heritage”, the formulation of perceptions and attitudes towards the “European Other” and the construction of the “Sense of Place”.

As regards the European identity, there are two components that are essential for its formation: the cultural, that refers to Europe as a cultural community of shared values and the political that concerns Europe as a political community of shared democratic practices, through political structures (Prutsch, 2017, pp.15-18). The identity formation includes, among others, the processes of comparison and categorisation of those who differ from “Us” as “Others” (Papaeconomou, 2014, p.2). The “European Other”, often presents noteworthy differences on various sectors (i.e. racial, cultural, religious, historical – geographical/geopolitical and socioeconomic) when compared to “Us”.

Moreover, identities are often founded upon, developed and enhanced through cultural heritage, which encompasses several main categories according to UNESCO (www.unesco.org) and Harrison (2013, pp.5-6):

- Cultural heritage, both tangible (movable – i.e. paintings, etc., immovable – i.e. historic buildings, monuments, etc.- and underwater cultural heritage – i.e. shipwrecks) and intangible (oral traditions – i.e. stories, languages, culinary traditions, etc.).
- Natural heritage (natural sites with cultural aspects – i.e. landscapes).
- Heritage in the event of armed conflict.

The “sense of place” is a social structure (or phenomenon) strongly connected to the cultural heritage. Usually it comes into existence when people give meaning to a part of the place separating it from the surroundings. Places characterised to have a strong “sense of place” have a strong identity and character that is deeply understood by locals and tourists. By observing how the sense of place changes through time, we can understand the interaction between people and their environment.

Geographic Education is the transformation of scientific content (content knowledge) into school content, perspectives, concepts, skills and subsequently into forms that are pedagogically powerful and cater to the variation of abilities and background of the students. The aforementioned concepts of Critical Heritage can be approached in geography education through the key themes of geography - location, place, human–environment interaction, region, movement (Joint Committee on Geographic Education, 1984) - for an overall understanding of the world’s interactions and interconnections, with a view to form geo-literate citizens. Location (absolute, relative) refers to the unique position on the Earth's surface. Place refers to the physical and human aspects of a location. The human–environmental interaction refers to the relationships within places, between humans and their physical environments. A region is a mental construct

composed of areas which are homogeneous in specified criteria (e.g. same religion). Movement (of goods, services, people, ideas, etc.) concerns humans' interaction on Earth. For more information you can also refer to the papers: Geographic literacy, European Identity and Education (Galani, 2018) & National and European identities, European cultural heritage and the "European Other" in Greek, British and Spanish curricula: A geographical perspective (Karatza, A. Galani, L. Chalkia, K., 2018)

The following tables present the points of intersection of the topics of Critical Heritage approached in the lesson plans and worksheets in this activity book to the school geography themes.

They cover a broad range of contemporary issues – from food or football or sustainable city to the cultural tourism – forming interdisciplinary dialogues in Critical Heritage.

Through them, learners will investigate how places, traditions or elements of the past are valued and used in contemporary society.

Connecting Geography Education and Critical Heritage

Table 1: The themes of geography used to found the topics of the European identity and heritage approached

European identity and heritage: Topics	Location	Place	Human-environment interaction	Region	Movement
Traditional costumes		●	●		
The mystery of the Venetian mask	●	●			●
Sounds like my country	●	●			●
Languages and dialects	●	●			
A journey through myths	●	●			●
Traditional food festival!	●	●	●		
Dancing with the European stars	●	●	●	●	●
The “ark” of seeds	●	●	●	●	●
Searching witnesses of the past: Paintings	●	●			●
Money, money, money...	○	○		●	○

● theme strongly used ○ theme lightly used

Connecting Geography Education and Critical Heritage

Table 2: The themes of geography used to found the topics of the “European Other” approached

“European Other”: Topics	Location	Place	Human- environment interaction	Region	Movement
Home sweet home!	●	●			
Cartoon characters’ board game	●	●	○		
My family, your family	●	●	○		
Unboxing the heritage of the “European Other”	●	●			●
Different people, different countries	●	●	○		●
Mapping the European languages	●	●		●	○
Religions in Europe	●	●	●	●	○
United in diversity	●	●			○

● theme strongly used ○ theme lightly used

Table 3: The themes of geography used to found the topics of the “sense of place” approached

Sense of place: Topics	Location	Place	Human- environment interaction	Region	Movement
Utopia	○	●	●		
Transmitting the sense of my place	○	●	●		
Then, now and afterwards	○	●	●		
Borders everywhere	●	○	○		
A challenging decision: City or village?	○	●	●		○
My homeland in a tourist advertisement	○	●	●		
Ask the chef!	○	●	●		●

● theme strongly used ○ theme lightly used

Connecting Geography Education and Critical Heritage

Table 4: The themes of geography used to found the worksheets’ topics of the concepts approached

Worksheets: Topics	Location	Place	Human- environment interaction	Region	Movement
European identity and heritage					
Coffee Time Vs Tea Time	●	●	●		●
Tell a story about a city square	○	●	●		
“European Other”					
Football Teams	●	●			○
The regionalisation of Europe	●	●		●	○
Sense of place					
Time travel	●	●	●	○	○
Wine routes	●	●	●		●

●●● theme strongly used ○●○ theme lightly used

About brochures and Critical Heritage

A brochure is an informative document that contains carefully selected and organised information and knowledge with the view to communicate a message in an attractive, meaningful and broadly understandable way. Thus, brochures serve as means of mediation for the communication between the brochure's creator (the sender of the message) and the brochure's readers (the receivers of the message). In general, brochures broadly serve as means for advertising. In the case of education they can be used with view to communicate messages (information, knowledge, etc.) addressed by the learners to the community.

The activity sheets provided in this book follow a project procedure that will result in the creation of brochures concerning Critical Heritage and geography. The activities included indicate the key steps to approach the content of the study topics.

What do learners achieve through brochures?

Creating a brochure is a great learning project for various reasons:

- ❑ Pupils learn to work as investigators in search of the answers by asking questions, examining facts and data and synthesising the information collected.
- ❑ In order to sufficiently transmit messages in an explicit and understandable way to various target groups, learners are motivated to both comprehend in depth and organise efficiently the information acquired through a project.
- ❑ Pupils sum up their learnings and findings and distinguish the keypoints of the research conducted.
- ❑ It is a challenging procedure through which pupils are urged to choose the most suitable words, images or even graphic designs that will simultaneously provoke public interest and convey the messages they want.
- ❑ At the same time, by making their ideas public, learners, not only enhance their communication skills, but also promote the extroversion of knowledge.
- ❑ Creating brochures promotes participation, fosters responsibility and improves social skills, since pupils work in groups, communicate and interact with each other, exchange and debate various opinions and viewpoints, explain their views, enhance their empathy towards others, discuss and finally reach common decisions.
- ❑ The creation of a brochure requires research on various interesting facets of a topic. Therefore, pupils have to follow an interdisciplinary approach and combine knowledge and skills from multiple subject areas.

- ☐ A team's members possess different range of knowledge, abilities, skills and interests. The activities carried out target various styles of learning assisting all pupils to learn.
- ☐ Pupils are warmly engaged with the learning procedure because the topics they work on lie within their sphere of interest and are, therefore, personally meaningful.
- ☐ "Brochure project" - based learning also supports technology integration and enhances learners' tech skills. They use the Internet to search for information as well as digital tools to create their brochures.
- ☐ The educator undertakes the role of knowledge facilitator that coordinates and guides the acquaintance with information, the organisation of research and knowledge acquired.
- ☐ Brochure creating can also be used as an evaluation tool for pupils' knowledge.

Steps to create brochures

A) Before starting:

- ☐ Choose the project (i.e. one of the indicative projects of this activity book)
- ☐ Research through various ways (visits to places of interest, interviews, Internet, libraries, newspapers, etc.) according to the guidelines provided in the activity sheets to collect the necessary data and information.
- ☐ Choose the topic of the brochure, which may either be exactly the same as the topic of the project or form an interesting and complete part of the whole research.

B) Procedure:







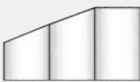



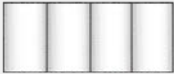

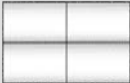

- ☐ Divide pupils into groups of 4 or 5. Each group will form a design team that will create a brochure.
- ☐ Each team will be asked to create its own brochure, dividing work and separating jurisdictions so that each learner undertakes a different role and focuses on a specific aspect.
- ☐ All team members will discuss and decide the key topics of the brochure. They will eventually compose and integrate their work's key points into a final brochure.
- ☐ Pupils create the brochure, which will include interesting texts, attractive drawings, clippings and photographs (in the case of photographs not owned by pupils, they should mention the rights of photos). They should also use data and phrases in quotes to ascribe added value to the content.
- ☐ The brochure may be handmade or computer generated. To get some ideas on how to organise the information on the brochure see the references listed on the following page.
- ☐ Learners display their brochures on bulletin board or share to communicate ideas.

C) General tips for design and layout:

- ☐ Find a beautiful title for your project.
- ☐ Use a clear font, so everybody can read the brochure.
- ☐ Leave lot of white space.
- ☐ Use quotes and graphs.
- ☐ Write short sentences.
- ☐ You have to create feelings through the pictures you use. Do not take pictures from the
- ☐ Internet. Photos have copyrights. Write captions for the photos you use.
- ☐ Be sure to include contact information.

Brochure fold types

Students can select different brochure fold types according to the results they want to present. The next table presents some of them:

Fold Type		
Half fold		
Tri fold		
Z fold		
D-cut Z fold		
Four panel fold		
Four panel accordion fold		
Half fold + half fold		

Brochures for Educators: Instructions on how to formulate the Indicative Lesson Plans into tri-fold brochures

Each brochure contains two sheets. The front side provides with the sections *Title*, *Intro* and *Additional Information*.



The back side includes the sections *Explore* and *Indicative Activities*.



Cut along the dotted line.



Fold the brochure outwards twice (following similar points as the ones indicated here by the orange dash lines) so that the section *Title* faces up.



Your brochure is ready!

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Webpages for brochures

- <https://www.wikihow.com/Make-Brochures-on-Microsoft-Word>
- <https://www.printplace.com/articles/how-to-create-a-brochure-in-photoshop>
- <http://www.artisticquiltdesign.com/publisher-brochures/>



Part B:
Brochures for Educators
Lesson Plans

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Intro

Traditional costumes form dynamic elements of cultural heritage and are considered as a semiotic system demonstrating various types of differences (e.g. social, gender, age, religious, etc.).

Clothing reflects cultural identity and affects many aspects of life. It forms a symbol of social prestige, lifestyle in addition to representing a type of communication. Different clothing styles both occur and cause different associations to different social groups.

Nowadays, traditional clothing, which forms part of a community's history and identity, is mostly displayed during feasts. Some ethnic groups still dress with national costumes in order to maintain their cultural heritage and separate themselves from the others.



Additional Information

<https://www.thecultureist.com/2014/11/28/31-traditional-forms-dress-around-world/>

<https://study.com/academy/lesson/traditional-clothing-around-the-world.html>

Traditional costumes

#	clothes, clothing styles, tradition
	3 hours
	7-11
	Traditional Costumes Museum

Materials

- ✓ Internet access
- ✓ Sheets of paper, coloured markers or temperas
- ✓ Materials (e.g. fabrics) to fabricate the costume

Explore

- ✓ Which are some traditional clothes from around Europe?
- ✓ Which are some of their main characteristic elements?
- ✓ Which are some of the factors that may influence clothing styles?



Indicative Activities

Learners visit a Traditional Costumes Museum. In groups of 3 or 4, they detect traditional clothing either from their country (if it is a local museum) or around Europe (if it is a multiethnic museum) and select one of them. Subsequently, each group detects and writes down some of the clothes' main characteristics and discerns some of the factors that have influenced the particular clothing style.

Groups search the Internet in order to find additional factors that have influenced the particular costume under study and they paint their traditional costume attributing as much detail as possible to their sketches.



Each group demonstrates and describes the costume painted to the others, without revealing the place or the country from which it originates. The rest of the groups guess the place or the country that each painting corresponds to and argue over the elements that contributed to the identification of the origin of the costume.

After all presentations are over, learners design together their own traditional multicultural costume for future generations to see. They agree on the materials and any other elements they want it to contain based on the cultures they want it to represent and fabricate their multicultural costume.

In the end, pupils create their own brochures to communicate the knowledge acquired.

The mystery of the Venetian mask



Intro

Customs are habits or traditional ways of behaving or doing something that are specific to a particular society, class, place, or time and they endure through time due to the frequent repetition of the same behaviour. Customs, qualities, morals and cultural traditions that have been passed down from previous generations, compose the cultural heritage. Carnival is a popular custom and an annual festival which takes place not only in Europe but all over the world. Although carnival originates from the ancient years as a pagan festivity, the feast remains to this day as a Western Christian and Greek Orthodox festive season (called *apokries*) that involves a public celebration or parade, combining some elements of a circus, masks, costumes and a public street party. This custom is beloved by children because they feel free and naughty while they dress up as their favourite hero or character. Due to the similarities and the differences of the custom between the countries it also constructs the European identity.

#	Customs Carnival Heritage European ID
	3-4 hours
	8-12
	Indoors

Materials

- ✓ Map of Europe
- ✓ Internet access
- ✓ Scissors
- ✓ Glue
- ✓ Cardboard
- ✓ Markers
- ✓ Rubber band

Additional Information

Photos and videos from the carnivals around Europe and their costumes will be interesting for children to understand better the similarities and the differences of the countries about this custom.

Some of the greatest carnivals in Europe:

<https://getbybus.com/en/blog/best-carnivals-in-europe/>

<https://www.cologne.de/events/colorgne-carnival>

https://en.wikipedia.org/wiki/Carnival_of_Venice

Explore

- ✓ When and how is carnival celebrated in different European countries?
- ✓ What does it mean for European people?
- ✓ Are there any famous European carnival celebrations known worldwide?
- ✓ Are there any similarities or differences in the celebration of carnival among European countries? Can you explain why?
- ✓ What do the similarities or differences mentioned, represent in each country's culture?



Indicative Activities

The mystery of the Venetian mask is an opportunity for learners to meet the greatest carnivals around Europe. To solve the mystery, pupils get information online for the carnivals in Europe. Then, they mark on the map the cities with the most popular carnivals and answer questions such as: "How and when do these countries celebrate the carnival? Observe similarities and differences in the celebration of this custom among them". Learners justify similar and different elements and explain what these similarities or differences represent.

Afterwards, learners working individually design, and subsequently create a carnival mask from a country of their choice, by using simple materials (glue, markers, rubber band,



pair of scissors, cardboard, etc.). The rest of the pupils try to guess the European country from which the inspiration occurred. These masks can be used for the next activity, where the pupils in groups are working to organise a parade to celebrate the carnival. They also pick a country, design a programme and create flags. Every pupil should have a role in this parade.

In the end, learners create their own brochures to transmit the knowledge about the mystery of the Venetian mask.

Intro

Musical traditions are crucial components of the intangible heritage, while musical instruments convey cultural values. Museums of popular musical instruments are strongly connected to heritage since they aim at its safeguarding and distribution through the collection, maintenance and demonstration of popular musical instruments and other materials related to music.

These Museums enhance the dissemination of a country's folklore both to locals and tourists. The majority of the instruments hosted in such Museums have a long history, transmitting musical heritage from generation to generation, forming the memory and cultural identity.



Additional Information

https://en.wikipedia.org/wiki/Folk_instrument

https://en.wikipedia.org/wiki/List_of_European_folk_music_traditions

<http://unesdoc.unesco.org/images/0012/001201/120111Eb.pdf>

<http://www.athensmuseums.net/museum.php?id=6&lang=en>

Sounds like my country

#	music, museum, musical instruments
	2-4 hours
	7-12
	Museum of popular musical instruments

Materials

- ✓ Camera
- ✓ Internet access
- ✓ Speakers
- ✓ White map of Europe (or Google Earth)
- ✓ White sheets of paper, coloured markers or temperas

Explore

- ✓ Which are some of the most popular musical instruments of the country you live in?
- ✓ Is there any additional information you know about them?
- ✓ What is their origin? Do they constitute a tradition in other places (European and non-European) as well?
- ✓ Do any of these instruments' sounds bring you memories or pictures of the place of their origin? Do their sounds present similarities with instruments of other European countries?
- ✓ Have the popular musical instruments of your country affected the tradition of other European countries?



Indicative Activities

Pupils taking a photographic camera with them, visit a museum of popular musical instruments close to the place where they live. They take photographs of musical instruments they like, along with their name and the information provided about them. If there are any audio-visual documents they can record these too, if permitted.

After completing the visit, learners choose the three musical instruments they like the most. They search the Internet in order to find additional information about them and their location of origin as well as whether these instruments constitute a tradition in other European places and if they have affected the tradition of other European countries.

Moreover, pupils listen to the sound

of each traditional instrument selected (e.g. through videos on the Internet) and compare each sound to others made by instruments of diverse European countries in order to identify similarities between them.

Learners in groups create and present their own map of musical instruments to the rest of the pupils, providing some basic characteristics for each instrument, while playing a music with its sound in the background. The rest of the learners draw spaces inspired by the music they are listening to.

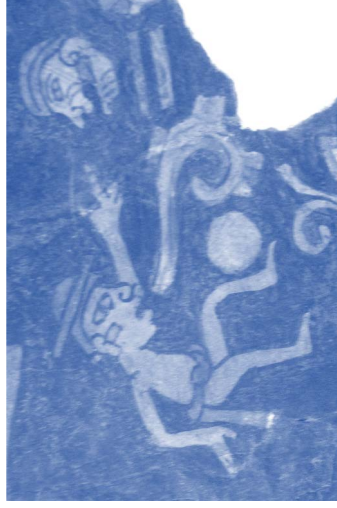
They also construct musical instruments together using everyday materials.

In the end, pupils design their own brochures to spread the information about their favourite traditional instruments.

Intro

If two people can understand each other, they are speaking the same language, but not necessarily the same dialect (The economist, 2014). According to the Cambridge Dictionary, language is a system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particular country or type of work, while dialect is a form of a language that is spoken in a particular part of a country or by a particular group of people and that contains some words, grammar, or pronunciations that are different from the forms used in other parts or by other groups.

Linguists underline that the two main criteria that distinguish language from dialects are political and social. According to this point of view languages are official and written while dialects are unofficial and mostly oral (spoken).



Additional Information

The teacher can present videos with dying languages. For example:
<https://www.youtube.com/watch?v=KB7kLNwKEVU>

<https://video.nationalgeographic.com/video/exploreorg/inuit-wisdom-eorg?source=relatedvideo>

A list of the endangered languages you can find online:

https://en.wikipedia.org/wiki/List_of_endangered_languages_in_Europe.

Languages & Dialects

#	language dialects heritage European ID
	2-4 hours
	9-14
	Classroom Homeland

Materials

- ✓ Internet access
- ✓ Camera
- ✓ Map of Europe

Explore

- ✓ Are there different dialects in your home country? Why?
- ✓ Is the existence of dialects a unique phenomenon in your country?
- ✓ What does it mean to say a language is endangered? How do languages become extinct? Is the extinction of languages a problem? What are its dimensions?



Indicative Activities

Pupils find dialects that are spoken in their homeland, or near their birthplace and record their names. If it is possible, pupils use a video camera to record people that speak these different dialects, as well as habits or traditions that are connected to the history of this specific dialect. Watching the video they record, they choose three words, and they write their pronunciation and their meanings by asking their parents, grandparents or neighbours that participate in the video. Finally, learners will announce their findings to the rest of the pupils.

Working in groups they search on the Internet for the list of the endangered languages and dialects in Europe (for example, Wikipedia provides a link as regards these dialects).

Educator assigns each group with the study of a specific European country and its languages/dialects and have pupils present their findings.

As a result of the work described each group creates a thematic map of the regions of the dialects of the country they were assigned with.

In the end, pupils formulate their own brochures in order to disseminate their learnings about languages and dialects.

Intro

Mythology refers to the collected myths of a group of people. Myth is a feature of every culture and it constitutes part of the heritage of a place. There are many sources for myths, ranging from the personification of nature or of natural phenomena, to accounts of historical events and to explanations of existing rituals.

From the past to the present, mythology has a key role in European civilisation and culture as it reflects the faiths of European societies, behavioural models, ethical rules, religious experiences, etc. From this point of view, it provides us with different perspectives of a deeper understanding of European cultural heritage.

Children demonstrate special interest towards mythology since it reminds them of fairy-tales and most of them have been learning about myths since their infancy.



Additional Information

The site of National Geographic will help the students with the right locations on the map:

<https://www.nationalgeographic.org/maps/travels-odysseus/>

Suggest the students to read the stories of Ulysses before their quest.

Recommend a specific myth to the students if you like or split them into groups.

The website of comparative

mythology will help the pupils to understand how similar are some myths around the world:

https://en.wikipedia.org/wiki/Comparative_mythology

A journey through myths

#	mythology Ulysses heritage European ID
	2-5 hours
	12-15
	Indoors

Materials

- ✓ Internet access
- ✓ Printed maps of Ulysses' journey
- ✓ Map

Explore

- ✓ What are myths? Are you familiar with any of them? Who wrote them?
- ✓ Why do people around the world use myths? Is there a purpose, meaning or symbolism behind myths or are they just stories?
- ✓ Are there similar myths in the same country?
- ✓ Are there any relevant myths in Europe? Why are myths so similar across different cultures?
- ✓ Are there reminders of myths in the place you live (i.e. streets, names)? Try to explain why.



Indicative Activities

Pupils can begin their tour of myths through a famous journey. The activity proposed refers to Ulysses' journey. Educator can use another journey as a starting point. Hand over to the pupils a printed map of Ulysses' journey. Pupils, working in groups, follow the journey of the adventurer. They use the Internet to find the possible locations, where Ulysses went through until he finally found Ithaca. They mark those places on the map and they write place's names both as they were formerly known and as they are known now.

When the map is completed, pupils work individually and try to pick a story from the mythology of their country about gods, heroes or strange creatures. Pupils interpret the myth (ie. its meaning, its symbolisms), they



search for stories both in their country and throughout Europe that present similarities in the meaning, the symbolism, the moral or any other element and they justify these similarities between different myths. As they did with the myth of Ulysses, learners have to place this myth on the map and then connect the myth with elements of space nowadays: names of towns, seas, sights or anything else that might have been influenced by mythology, searching online for further information.

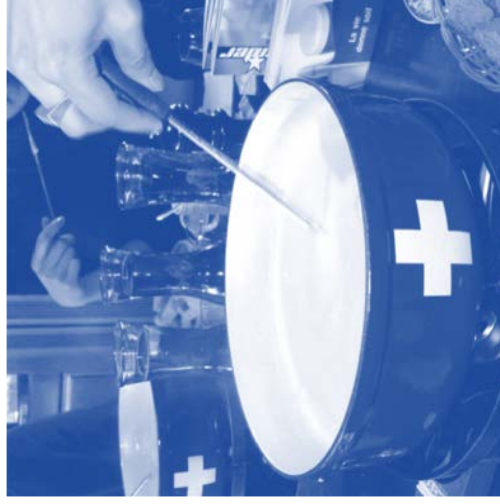
In the end, learners design their own brochures to communicate a journey through myths.

Intro

Food and gastronomic traditions are important elements of culture, of regional and ethnic cultural identity. They reflect the history, lifestyle, and characteristics of places, values and beliefs.

Cuisines include both tangible (e.g. ingredients, eating utensils) and intangible (e.g. recipes, eating traditions, tastes, smells) elements.

Traditional cuisine is transmitted from generation to generation. Preparing traditional dishes is a way of preserving a culture, while culinary traditions are saturated with symbolisms, practices (e.g. social, spiritual), connections to nature, and communities' influences among others.



Traditional food festival

#	Culinary traditions
🕒	4+ hours
👥	12-16
📍	Indoors

Materials

- ✓ Photos of food
- ✓ Map
- ✓ Glue
- ✓ Food, spoons, forks, plates, napkins
- ✓ Pieces of paper and markers (for the flag)
- ✓ Clothes-paintings etc.
- ✓ Internet access
- ✓ “Dining tables”

Additional Information

https://en.wikipedia.org/wiki/European_cuisine

https://en.wikipedia.org/wiki/List_of_European_cuisines

https://en.wikipedia.org/wiki/Traditional_food

<https://www.hostelworld.com/blog/what-one-thing-should-you-eat-in-these-14-european-countries/>

Explore

- ✓ What is the traditional food of different European countries? Which are the main characteristics of their cuisines?
- ✓ Which are the factors that may influence the traditional food of a community?
- ✓ How can you discern to which European country a dish belongs?
- ✓ Can you distinguish any similarities or differences among different traditional European dishes?
- ✓ In which way does food form an expression of identity and culture?



Indicative Activities

Pupils in groups of 4-5, print photos with traditional dishes (along with their names) from around Europe and place them on the left side of a board. Subsequently, educator places a map on its right side. Pupils guess the country that matches each photo, they discuss the correct answers and they glue the photos of foods on the corresponding country on the map. Moreover, they discuss some of the characteristics of each country's cuisine distinguishing some factors that may influence it.

Each group will represent a country in the Food Festival. In order to create a sense of the place they study and share the country's atmosphere, they pick a traditional dish to represent the country, they cook the dish chosen (at home, under supervision), they make or paint the

flag of the country they represent and they find additional traditional elements (e.g. clothes, paintings created by famous artists of the country chosen, etc.) to demonstrate during the Festival.

Pupils prepare the place where the Festival will be held, by organising the "dining tables" (they could be formed by placing tables one after another in rows).

While pupils taste all groups' food, they distinguish similarities and differences as regards both the dishes prepared as well as the atmosphere created. They can also discuss in which way the food forms an expression of identity and culture.

In the end, pupils create their own brochures to convey the knowledge acquired about the traditional food festival.

Intro

The performing arts include music, dance and theatre among others and contain cultural expressions of human creativity, that constitute a wealth and a contribution to contemporary European identity and discourse.

Dance in general and, more specifically, folk dance historically represents part of musical, cultural heritage embodying cultural identities (local, regional, national, etc.). It also reflects daily life and ethnic history of people who live in a certain region or country and is used in order to express sentiments as well as illustrate a specific event or practice (e.g. religion) related to culture. It may be perceived as a tool both for transmitting knowledge across generations and for maintaining cultural identity.

(Note: This activity encourages networking between European schools or folk dance associations.)



Additional Information

<https://ich.unesco.org/en/performing-arts-00054>

Dancing with the European stars!

#	performing arts, dance
	4+ hours
	12-16
	Traditional Dance Association

Materials

- ✓ Webcam
- ✓ White map of Europe

Explore

- ✓ What tradition do European countries have in dancing?
- ✓ How is a traditional dance performed? Is there a history behind it? Are there any variations of the same dance according to places? Why?
- ✓ What are the factors that influence the choice of specific clothes for a traditional dance? What do these clothes represent?
- ✓ Are there any common elements between different traditional dances among distinct European countries? Are they neighbour countries or not? Why?



Indicative Activities

Pupils are introduced to folk dances and their performance by visiting a Traditional Dance Society (or National Dance Association). They interview the dancers on the type of dance they perform, its history, the steps it is composed by, the way this dance is performed, the songs it corresponds to, its variations in different places of the same country, the factors (natural, climate conditions, etc.) that have influenced the traditional dance and its performance, etc. They can also learn how to perform folk dances.

Back in the classroom pupils can be connected (webcam is necessary) with schools from abroad to share their findings. Subsequently, they can discuss to identify any common elements (regarding the performance,

the traditional clothes, etc.) among the traditional dances performed and, in case of a positive answer, to investigate the reason.

In the end, country's pupils will teach each other how to perform their traditional dance.

The brochure of this project may present the "Dancing with the European Stars" action.

Intro

Agriculture usually refers to human activities and can be defined as the cultivation of land in order to provide food, plants and products to enhance life. Key factors are location, climate, soil type, daylight, etc.

The history of agriculture starts 105,000 years ago and it is strongly connected to human civilisation and communities. It concerns people's lives and affects their professions, diet and economy among others, forming part of their cultural heritage.

The activity has been modified through time. Population growth and lifestyle changes make people move from traditional agriculture to a modern one. People nowadays develop crops with more beneficial characteristics for humans (i.e. larger fruits or seeds, resistance to pests, etc.).

As a result, the traditional cultivation and traditional seeds disappear. In order to preserve genetic diversity or protect seeds from disasters, seed banks were created.



The "ark" of seeds

#	heritage vegetation seed bank garden
	3+ hours
	12-16
	Indoors Outdoors

Materials

- ✓ Seeds
- ✓ Internet access
- ✓ Map
- ✓ Markers

Additional Information

Norwegian seed bank:

<https://www.independent.co.uk/life-style/gadgets-and-tech/news/norway-seed-bank-svalbard-frost-upgrade-government-norwegian-latest-a8231361.html>

Explore

- ✓ Which fruits and vegetables come from your country, which ones from other European countries and which ones from the rest of the world?
- ✓ Why does agriculture differ from country to country?
- ✓ How does agriculture influence people's life?
- ✓ What are the key factors that influence the growing of the seeds?
- ✓ What is a seed bank? Why are seed banks useful? Are there any other ways to preserve seeds?



Indicative Activities

Pupils visit a local supermarket, a greengrocer's or a greenhouse and find out which fruits and vegetables come from their country, from other European countries or from other countries around the world. After doing so, they calculate the proportion of European products and present the results of their research through graphs.

The pupils can find online the fruits and vegetables that thrive in their country and explain why. They can seek information about the origin of those products and also look for other such products in their country that come from the rest of Europe. They discuss why the agricultural products differ from country to country in order to define the key factors responsible (i.e. climate, weather, soil, etc.) as well as how agriculture influences people's lives. Afterwards, they make a map of European regions



according to the agricultural products cultivated there to present their findings. Pupils watch the video concerning the Svalbard Global Seed Vault in Norway (or any other seed bank), and find further information about the reason of vault's construction, how it is organised, how it works and argue (debate) on its usefulness to humanity.

Afterwards, educator encourages and helps pupils to create a multicultural garden. Learners find seeds of fruits and vegetables that do not flourish in their country and plant them at their school garden (or community garden, or home garden), to investigate more about the growth of the plants (i.e. the process, the time of growing, the stages in the growth, the conditions, etc.).

In the end, pupils can create their own brochures to present the results of their research concerning the "seed arc".

Intro

Art (paintings, sculptures, graffiti, etc.) conveys, not only the identity of artists, but also the identity of social groups, cities, regions or nations, contributing to the construction of local, regional, national, individual and collective identity. It is therefore charged with cultural significance.

Paintings form part of a community's tangible heritage. From rock art of the past to digital art nowadays, paintings contain symbols and transmit meanings and knowledge, while they form a reflection of life and thought. Paintings may be viewed as representations of cultural heritage and, thus, as a source for cultural interpretation.



Additional Information

<https://www.europeana.eu/portal/en/collections/art>

<https://www.metmuseum.org/about-the-met/curatorial-departments/european-paintings>

Searching witnesses of the past: Paintings

#	art, painting
	4 hours
	13-18
	Gallery or Museum of European Art/Indoors

Materials

- ✓ Internet access
- ✓ Camera

Explore

- ✓ Which are some of the famous paintings created in Europe?
- ✓ Additional information about them. What do they depict? When and where were such paintings created and where are they located now?
- ✓ What information is extracted as regards the culture depicted in paintings created in the past?
- ✓ What can we infer by comparing them to today's culture?
- ✓ Do paintings of the same time period created in different European countries illustrate similar cultural elements or not?
- ✓ Do neoliberal policies nowadays result (effect) homogenisation in arts? Why yes/or no?



Indicative Activities

Educator and learners visit a Gallery or Museum of European Art. In groups of 4-5 pupils pick one of the following depictions in paintings to examine: landscapes, clothing, portraits, historical facts and they take photos of the selected painting, if permitted. In any case it is helpful for learners to keep notes of what each painting portrayed, the name of the artist, the time period, etc.

Pupils are encouraged to find extra information about the paintings, such as their style and the art movement they belong to, the colour usage, the messages they convey, their basic characteristics, its interpretations, the context in the history (place, time) they were created, their actual location, etc. and to distinguish elements representative of culture in



each painting.

They can also find today's paintings or photos that illustrate the same cultural depiction as the one examined, or they can recreate painting portraits of the past by wearing modern clothes and compare them. Moreover, they can justify similarities and differentiations between the country's past and present culture, by indicating influences and changes that European countries have undergone.

(Note: high school students can investigate if arts in general and, more specifically, paintings have nowadays more similarities than in the past, as a result of cultural evolution under neoliberalism.)

Groups will present their findings on the cultural element of their study through a brochure.

Intro

Coins as a form of currency have been used since approximately the 6th century BC. Many European countries that belong to the European Union use the euro for their financial transactions.

Coins form part of a country's tangible heritage, while children come in contact with coins from the very first years of their lives in order to learn about their use and value. It would be interesting to also learn about their history.



Additional Information

How coins are made:

<https://www.youtube.com/watch?v=pTm18offyuw>

<https://www.youtube.com/watch?v=rFDsSMDeV3w>

Learn about coinage:

<https://www.ancient.eu/coinage/>

Common side of euro coins for the countries in Eurozone:

https://ec.europa.eu/info/about-euro-pean-commission/euro/euro-coins-and-notes/euro-coins/common-sides-euro-coins_en

National side of euro coins:

https://ec.europa.eu/info/about-euro-pean-commission/euro/euro-coins-and-notes/euro-coins/national-sides-euro-coins_en

Money, money, money...

#	heritage coins museum
	3 - 6 hours
	14-18
	Indoors Museum

Materials

- ✓ Coins
- ✓ Internet access
- ✓ Map markers
- ✓ Power point/moviemaker/keynote or anything else

Explore

- ✓ Which is the common currency used by the majority of the European Union member-states? How are coins made?
- ✓ From which materials are the coins that you use in your everyday life made of?
- ✓ Which was your country's former currency?
- ✓ Which are the E.U. countries that have adopted a common currency? What is said currency's name? Which are the E.U. countries that do not use the same currency? What is their currency's name in each case?
- ✓ What does each coin depict?
- ✓ What is the story of each figure on a country's coins? Is it somehow connected with the country's culture?
- ✓ Which are the advantages and disadvantages of having a common currency? What does an exit from a union with common currency (e.g. Eurozone) mean?

Indicative Activities

Pupils visit a currency museum or a national bank museum to learn about the history of coins and more specifically about the coins of their country. For further useful information they can use the link with the coinage given below. Afterwards, they will try to find online videos and documentaries about the way that coins were made in the past and now as well as the materials that people used to make coins then and now. Pupils talk about the former currency used in their country. They name the countries that constitute the Eurozone and the ones that do not and they mark them on the "white map of Europe" using different colours to depict the two regions. They can also write down the currency name of the countries outside the Eurozone (for example pound sterling for U.K., Polish Złoty for Poland, Swedish krona for Sweden, Bulgarian lev for Bulgaria, etc.). At the end, pupils will be encouraged to create a video about Eurozone countries and the symbolic representations on the two sides of euro.



Pupils should be assigned with a specific country that forms part of the Eurozone and present its coins one by one, referring to the coins depictions and their history.

Learners become coin designers and choose the elements they will depict on the coins justifying their choices. After presenting their thoughts on the matter, they discuss the cultural dimensions of euro. They also argue on the benefits (for example easy transactions) and the disadvantages of being part of a union with a common currency and they consider the aftereffects that an exit from the Eurozone might bring about to both the country that leaves the union and the union itself. Pupils can take interviews from bankers or employers of the museum they visited. This activity can also be applied for paper money.

In the end, learners create their own brochures about money and Eurozone.

Intro

Hometown is the town, city or village that a person comes from, especially the one in which they were born and lived while they were young (Cambridge English Dictionary). It is strongly connected not only to the first pictures and mental maps that people create, but also to their memories (emotions, sounds, smells, etc.).

Big cities, despite their homogeneity, attract people from different hometowns, who possess distinct habits and customs and thus enrich the cultural environment of the city. Approximately the same happens in Europe as well. Cultural differences, when compared to ourselves, often generate an "us"/"them" divide, separating ourselves from the "European Others".



Additional Information

<https://dictionary.cambridge.org/dictionary/english/hometown>

<http://peopleplacespace.org/toc/section-5/>

<https://www.theatlantic.com/health/archive/2011/12/the-psychology-of-home-why-where-you-live-means-so-much/249800/>

<https://www.goodreads.com/quotes/tag/home>

Home sweet home!

#	"European Other" homeland habits
	2-4 hours
	6-12
	Indoors Outdoors

Materials

- ✓ Camera
- ✓ Map or Google Earth
- ✓ Markers

Explore

- ✓ Which is your hometown, or the hometown of your parents or grandparents? Is this hometown a village or a town? Where is it located?
- ✓ Can you describe some of its natural characteristics (ie. weather, climate, landscape, etc.)?
- ✓ Can you describe some of people's customs, traditions and habits?
- ✓ Are there different activities and habits between the inhabitants of the same country?
- ✓ Do you believe that such differences also exist between the distinct European countries? Why? How should we treat these differences and why?



Indicative Activities

Learners work individually and select the hometown where they, their parents or grandparents come from. They bring interesting photos of buildings, views, streets, foods, traditions to create a video of this place, which may also include interviews from local people (indicative interview questions may address information about: what people do for a living; weather and climate conditions, celebration and mourning, traditions, local dishes, etc.). Pupils present, through videos, their home countries to the rest and describe them using the information acquired or anything that they consider interesting or important.



After the presentations, pupils working in groups create a list of the differences they distinguish between the hometowns presented.

They discuss their findings and draw inferences on the existence of cultural differences even among people originating from the same country. That list will be used to create a map to depict regions of shared and different habits.

Afterwards, they debate whether there are cultural differences among different European countries, building their arguments on the presented responses. They discuss the attitude they should adopt towards differences, justifying their answers.

In the end, learners design their own brochures to communicate information about their hometown.

Intro

According to UNESCO, diversity “is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence”. Pupils should be educated to accept and respect the various facets of people’s differences (i.e. cultural, traditional, linguistic, religious, etc.), regardless their sex, colour, religion, language, etc.

In education, in order to approach the notion of the “European Other” we may use representative figures, such as popular animated heroes with which children are familiar. Through this attractive and interesting approach, pupils can be taught to distinguish various types of cultural similarities and differences and accept diversity.



Additional Information

<http://characters.disney.com/>

<https://www.quora.com/Where-do-Disney-princesses-come-from-What-are-their-nationalities>

<http://www.listal.com/list/different-princesses-different-nationalities>

<https://funsubstance.com/fun/71844/disney-characters-nationality/>

https://www.buzzfeed.com/justinezwiebel/we-did-a-census-of-all-the-disney-female-animated-characters?utm_term=.dvGBeGQ77#.qboLEBGXX

Cartoon characters’ board game

#	“European Other” diversity games cartoons
	2-4 hours
	6-12
	Indoors Outdoors

Materials

- ✓ Internet access
- ✓ Map or Google Earth
- ✓ Pictures of animation on cardboard
- ✓ Dice

Explore

- ✓ Supposing you have to choose a character from an animation, which one would it be? Where does this character come from?
- ✓ What are the hero's external characteristics and his/her cultural background?
- ✓ Do you identify yourself with the aforementioned character? In which aspects (e.g. common country of origin, religion, behaviour, sex, etc.)?
- ✓ Does any character remind you of people you know (i.e. family members, friends, etc.)?



Indicative Activities

Assign pupils specific animation characters and ask them to find information about their cultural background, their place of origin, based on their external characteristics or the story they are involved in. Characters should represent different cultures and civilisations (e.g. Pocahontas, Mulan, Hercules, Aladdin, Quasimodo and Esmeralda, Elsa and Anna, Belle, Peter Pan, Tarzan, Mowgli, Tiana from the Princess and the frog, Merida, etc.). Pupils find pictures of the heroes that they were assigned with and write down two cultural and two external features on the back of the picture to create each character's card.

Educator puts a world map in the middle of a table and pupils place the cards with the heroes around the map in a row, constructing their own board game, with the side of the characteristics of the heroes facing up. Every player rolls the dice and moves his/her pawn. According to the position of the pawn the pupil tries to guess the identity of the character just by the four characteristics written.



After finding the right answer, the player places the card on the location of the map that corresponds to the character's place of origin. The pupil that has created the card of this character will inform the others about the character's story and characteristics.

When the game is over pupils can discuss about the characters' differences and similarities comparing to themselves. Pupils discuss any common experiences or habits they might have with their favourite heroes, they put themselves into their hero's shoes and think how they would behave in various situations. They can also identify people they know (i.e. family members, friends, etc.) with specific cartoon characters and imagine how they would behave. In the end, pupils create their own brochures to communicate the information learned.

Intro

Collective identity is the shared sense of belonging to a specific group (e.g. nation, religion, language, family, etc.), the feeling of identification with others.

Family, with its system of beliefs and values, is one of the most powerful and influential social systems affecting the process of identity formation. Exploring the lives of family ancestors enhances the knowledge about family history contributing to identity development.

In order to respect others' identities and accept differences, individuals have to enhance their empathy towards them by being open to viewpoints, thoughts and experiences of others and by trying to understand their own context of living.



My family, your family

#	otherness, empathy
🔄	4 hours
👤	7-10
📍	Indoors

Materials

- ✓ Family photographs
- ✓ Cardboard
- ✓ Glue
- ✓ Coloured markers
- ✓ Map

Additional Information

https://en.wikipedia.org/wiki/Collective_identity

<https://www.nationalgeographic.com/photography/proof/2013/09/17/visualizing-change/>

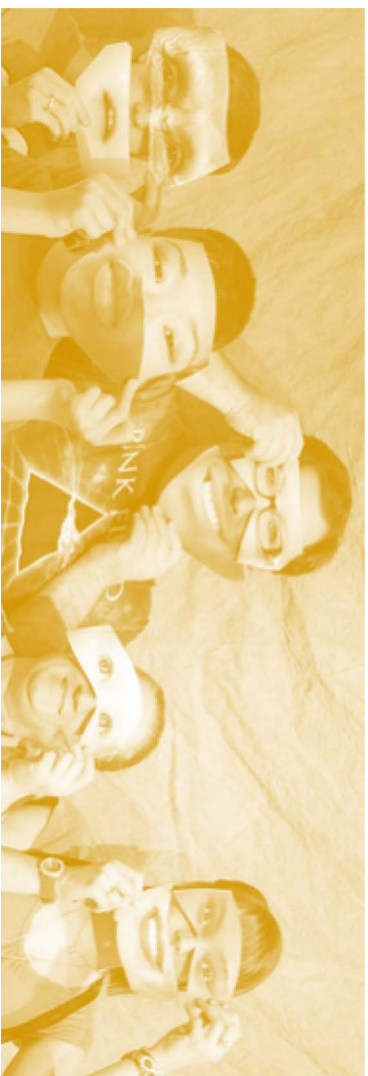
Explore

- ✓ What is the history of your family? Where do the members of your family (e.g. parents, grandparents, etc.) come from?
- ✓ Do you identify yourself or your family with other families? Can you imagine being a member of another family? How would your life be?



Indicative Activities

Pupils find representative photos of their family. They interview members of their family (e.g. parents, grandparents, etc.) about their origins, their family tree, the place they come from, the places in which their family has chronologically lived, etc. Pupils may also ask about important facts in their family history that determined the identity of the family and its actual formation. Pupils bring with them both their family photos and the description of their family history. They glue the photo (or its copy) on a cardboard and write some words around it that are descriptive of their family or its history.



Each pupil takes the role of the presenter to introduce his/her family history.

Based on the narratives, pupils discuss about and distinguish elements that determine and illustrate each family's identity.

Pupils create a common "Family route map". Each pupil picks a colour in order to paint his/her family's route on the map (where the family began from as far as they know, where they have lived, where they live now).

In the end, learners create their own brochures to communicate the knowledge acquired.

Intro

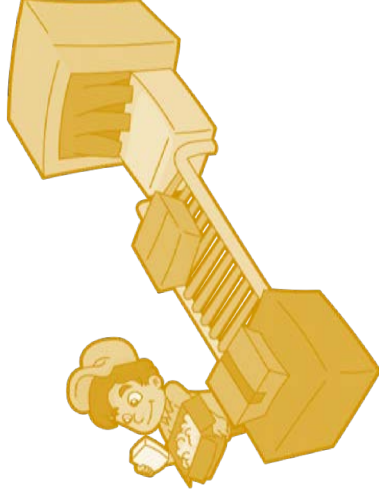
In every place where people live, they interact with different cultures through their life, exchanging cultural elements, adopting different sets of beliefs and values, being influenced by and influencing the others, since the development of the cultural identity is an ongoing process.

Every community has the right to maintain and develop their distinct cultures, beliefs and values and should be accepted and respected as they are, with all their differences preserved.

Individuals' interacting with others is a powerful way to increase their knowledge about them as well as to adopt an attitude of acceptance.

(Note: This activity encourages networking between European schools.)

Unboxing the heritage of the "European Other"



#	otherness, acceptance, culture
🕒	4 hours
👥	9-12
📍	Indoors

Materials

- ✓ Internet access
- ✓ Webcam
- ✓ Cardboard box
- ✓ Items representative of culture
- ✓ Coloured markers

Additional Information

<https://owlcation.com/social-sciences/How-to-Accept-and-Respect-other-Cultures>

Explore

- ✓ Which are some important elements indicative of your culture?
- ✓ Why are these elements important? What do they represent?
- ✓ Are there any similarities, differences or variations between different cultures?
- ✓ How are other cultures important? What attitude should you adopt towards them?



Indicative Activities

Pupils in groups indicate items (one item each group) that describe their culture and its aspects, their everyday life or their customs, such as the clothes they wear, or the music and food they like the most and they place them into a cardboard box, in order to present them to other European pupils.

Educators from other European countries, do the same with their groups of pupils (providing that there is a common language of communication). European schools participating in this project can communicate via web conferencing systems (webcam is necessary) to share their findings. Each group presents the content of the box to pupils from abroad, describing the items' importance and meaning for their culture.



During the presentation, the groups of pupils from abroad can address questions for further information about the items demonstrated and the heritage they represent.

They can also talk about any similarities, differences or variations among the culture presented and their own and discuss about the importance of the other groups' culture as well as the attitude that people should adopt towards said culture.

Note: If they wish so, they can exchange boxes or items with one another, either before or after the presentation of the content.

In the end, pupils of both groups create their own brochures to transmit the knowledge acquired.

Intro

The rate of immigration has increased due to wars, political, economic and personal reasons, with these people representing a great part of the European culture nowadays.

The differences between people (racial, cultural, religious, historical-geographical/geopolitical, socioeconomic) often operate as separations between "us" and "them" constructing "European Others". Immigrants both influence and are influenced by a community's culture since they interact and exchange cultural elements with local people. Thus, pupils should learn about the immigrants' culture and accept their differences.



Different people, different countries

#	"European Other", immigration acceptance
⌚	2- 4 hours
👥	10-16
📍	Indoors Neighbourhood

Materials

- ✓ Map or Google Earth app
- ✓ Tape recorder

Additional Information

<https://www.nytimes.com/2017/03/15/learning/lesson-plans/25-mini-films-for-exploring-race-bias-and-identity-with-students.html>

Explore

- ✓ Do you know people originating from other countries?
- ✓ Are you familiar with their habits, traditions, cuisine, leisure time and customs?
- ✓ Why did they leave their home countries? What route did they follow before arriving at your country?
- ✓ How do their traditions inspire or affect the traditions of your country and vice versa? What might this mingling of civilisations mean?
- ✓ What feelings are created in you when hearing words such as “xenophobia”, “racism”, etc.?



Indicative Activities

Pupils interview their friends, classmates or neighbours that have left the countries of their origin. They investigate and write down interviewees' habits, customs and traditions in order to find common ground or to underline elements about their interviewees that sound interesting to them. Interviewees can also narrate how they – or their ancestors – ended up in the country they live now and which countries they came across.

Pupils listen to the interviews and draw on a “white map of the world” the journeys of immigrants. Subsequently, they discuss about how the immigrants' traditions inspire or

affect the traditions of their country and vice versa and what this mingling of civilisations might mean (pros and cons).

Moreover, pupils can express their feelings, opinions and thoughts when given words such as “xenophobia”, “racism”, “acceptance”, “difference”, “tolerance”, etc.

In the end, learners will create their own brochures to transmit the information acquired through this activity.



Intro

Language (both code and content) forms part of the intangible heritage and is a fundamental aspect of cultural identity. Culture and values are expressed through language and transmitted from generation to generation, while the loss of language leads to loss of cultural identity.

Throughout history, language became linked to nation, as well as to religious and ethnic identity. Language is a social practice, which constructs and is constructed by a variety of relationships, shaping identities.

In addition, individuals are engaged in identity construction, not only through their own language, but also through the interaction with other languages (in an oral or written way).

Hello!
Bonjour!
¡Hola!
Ciao!
您好

Mapping the European languages

Additional Information

https://en.wikipedia.org/wiki/Languages_of_Europe





https://en.wikipedia.org/wiki/Languages_of_the_European_Union

<http://www.unesco.org/education/information/50y/nfsunesco/doc/humanrights.htm>

https://ec.europa.eu/education/policy/multilingualism/linguistic-diversity_en

https://ec.europa.eu/commission/communicationers/2014-2019/navracsics/announcements/talk-and-listen-importance-linguistic-diversity-european-identities-today_en

https://europa.eu/european-union/topics/multilingualism_en

	language, diversity
	4 hours
	12-16
	Indoors

Materials

- ✓ 2 white maps of Europe
- ✓ Internet access
- ✓ Speakers

Explore

- ✓ How many official languages are there in the E.U.?
- ✓ What are the main scripts and alphabets used in the E.U.? Where in the E.U. is each script or alphabet used?
- ✓ What is the meaning of the term "minority language"?
- ✓ Are there any minority languages spoken in the E.U.? Which ones? Are any of these languages included in European policy papers?
- ✓ Is linguistic diversity important? Why? Is it promoted by the E.U.? In what way?



Indicative Activities

Learners use the Internet in order to investigate the number of official languages spoken in the European Union. Through videos they can listen to their pronunciation. They can also search the main scripts and alphabets used in European Union. As a result, they can create a "Map of official EU languages" by depicting on a "white map of Europe" each script and alphabet with different colour (a legend is necessary to explain the symbols used).

As a second part of the same activity they can investigate the "minority languages" spoken in the E.U., as well as if they are included in European policy papers. Furthermore, they can find videos in order to discover how some of them sound, or phrases with their meaning and their pronunciation.

They can draw a second map named "Map of minority EU languages" by depicting on a "white map of Europe" the places where each minority language can be found (a legend is necessary to explain the symbols used).

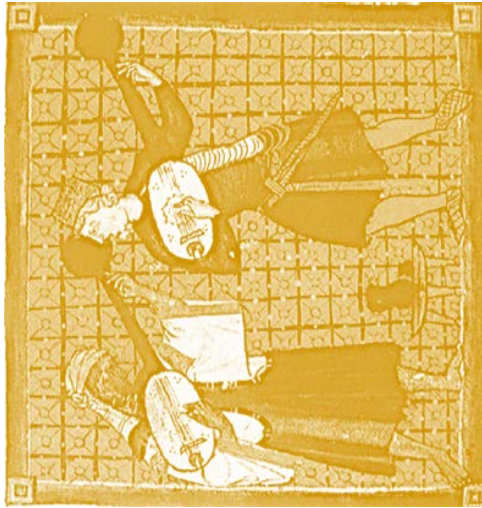
(Note: If there are more than one language spoken in a country, pupils can depict the extent of each language according to the percentage of population it represents.)

The two maps help learners to argue about the linguistic diversity and if/how it is promoted through EU policy papers.

In the end, pupils can design their own brochures about linguistic diversity in the EU.

Intro

Religion forms part of the intangible heritage and founds identities inspired by values, while displaying religious symbols. It has played a crucial role in European history, either provoking conflicts and tensions, or shaping nation-states and European traditions. Adaptation to a continuously increased religious diversity is a long and complex process. The mutual independence of religions is safeguarded through normative settlements and constitutional rules that deal with the relations of the states with religious organisations or communities.



Additional Information

- https://en.wikipedia.org/wiki/Religion_in_Europe
- https://en.wikipedia.org/wiki/Religion_in_the_European_Union
- https://ec.europa.eu/europeaid/sectors/human-rights-and-governance/democracy-and-human-rights/freedom-religion-or-belief_en
- <http://www.unesco.org/education/information/50y/nfsunesco/doc/human-rights.htm>

Religions in Europe

	religion, diversity
	4 hours
	15-17
	Indoors

Materials

- ✓ 2 white maps of Europe
- ✓ Internet access

Explore

- ✓ Which religions or religious doctrines describe the majority of the population of the E.U.? Where can each one be found?
- ✓ Are there any other religions that are less popular? Where can each one be found?
- ✓ What is the content of religious doctrines in the E.U.? Do they take official position in certain issues?
- ✓ Do religions affect culture (customs, values, etc.)? In what way?
- ✓ Are there any manifestations of other religions in the place you live?
- ✓ Is the freedom of religion guaranteed as a fundamental right through laws and regulations of the European Union?



Indicative Activities

Pupils use the Internet in order to distinguish the religions or religious doctrines that describe the majority of the population of the E.U. member-states and where they can be mostly found. They depict each religion with different colour on a “white map of Europe”, by stating in the legend of the map to which religion each colour corresponds and entitle their thematic map “Popular religions in the E.U.”.

Learners will continue their search on the Internet in order to find the less popular religions or religious doctrines that exist in the E.U. member-states and discuss some of the factors (e.g. immigration) that have contributed to that. For each religion, pupils can search where it can be mostly found. They can depict each religion with different colour on a second “white map of Europe”, by stating in the legend to which religion each colour corresponds and entitle their thematic map “Less popular religions in the E.U.”.

Note: In both maps, if there are more religions in one country, pupils can depict the extent of each religion according to the percentage of population it represents.

Pupils investigate the content of some of the religions found and their position on certain issues (e.g. rights, equality, beliefs, marriage, etc.) and they discuss whether and how religions affect culture (e.g. customs, everyday life, clothes, cuisine, values, etc.).

Additionally, they recognise any manifestations of other religions in the place they live (e.g. symbols, religious sites, etc.) and note them down. They discuss their opinions on these manifestations and whether the freedom of religion is guaranteed as a fundamental right through laws and regulations in the European Union.

In the end, learners form their own brochures based on phrases in the EU regulations they found, to share their ideas concerning the freedom of religion.



Intro

Nonverbal communication is the way people exchange information beyond words. "Although nonverbal communication is a universal phenomenon, [...] its meanings vary across cultures and are often ambiguous. [...] Because of this, it is crucial for those who work in international business settings, or for tourism in general, to have at least a rudimentary understanding of the ways nonverbal cues are communicated across and within foreign cultures" (Point Park University).

Pupils have to accept and embrace the differences and the many different cultures, traditions and ways of communication.



Additional Information

Greeting around the world:

<https://www.youtube.com/watch?v=3t1NJ1bk234>

Gestures:

<https://www.youtube.com/watch?v=qCo3wSGYRbQ>

<https://www.youtube.com/watch?v=QjEDx1zZn1o>

<https://online.pointpark.edu/business/cultural-differences-in-nonverbal-communication/>

<https://online.pointpark.edu/business/cultural-differences-in-nonverbal-communication/>

United in Diversity

#	"European Other" equality diversity
🕒	2-4 hours
👥	10-17
📍	Indoors Outdoors

Materials

- ✓ Internet access
- ✓ Camera
- ✓ Map or Google Earth app

Explore

- ✓ Which are some of the gestures people use across European countries?
- ✓ What do these gestures mean?
- ✓ Which are some gestures and expressions that different countries have in common?
- ✓ Are there gestures used by different countries that appear the same but are attributed with different meaning?
- ✓ Can you find diverse gestures used in distinct countries for the same purpose?
- ✓ Which are the difficulties of trying to communicate exclusively through a nonverbal way?



Indicative Activities

Pupils investigate a specific country (or their country of origin if it is different to the country of residence) and learn about people's gestures, the way they greet each other, the gestures that may be interpreted as insults and their body language. They also compare the code of communication to the one used in their country of residence.

Note: Educator can suggest pupils investigate countries included in the videos below, or any other country with whose code of communication he/she is familiar.

Pupils will have to investigate the different meanings of nonverbal communication such as gestures, greetings, nodding the head, laughing or not in different situations and try to reach a communicating path.



By using a map, they can write down the countries and the codes of nonverbal communication of each one. After their search, they can try to create a video without talking, in order to present a nonverbal dialogue between people from different European countries. Pupils can wear a T-shirt or a hat with the flag of the country they represent. Afterwards, they can discuss any difficulties they encountered in their communication during the creation of this video and to conclude that distinct European countries communicate nonverbally in a different way, using different gestures and ascribing different meanings to them.

In the end, pupils design brochures with famous gestures of European countries.

Intro

“Sense of place refers to the degree of meaning people ascribe to a particular location or area. Those places deemed more meaningful are generally considered to have a stronger sense of place” (GeographyBase.com).

The places, where people live and grow, influence the process of identity formation. Neighbourhood is important for people, since it is the place where they spend part of their time and interact with other people, creating memories. For many people, characteristics of the ideal neighbourhood would include availability of parks, safety, quiet, and ease of access. However, opinions on the distinct characteristics that would form the ideal neighbourhood may vary according to preferences, beliefs and elements to which they ascribe special meaning.



Additional Information

Ideas of the ideal neighbourhood:
<http://sf-planning.org/eight-elements-great-neighborhood>

Utopia

#	sense of place neighbourhood
	2-4 hours
	6-12
	Indoors Neighbourhood

Materials

- ✓ Camera if needed
- ✓ Internet access

Explore

- ✓ What is it that you like about your neighbourhood?
- ✓ What would you like to change in your neighbourhood?
- ✓ What would you do to improve the state of your neighbourhood and accomplish the aforementioned changes?



Indicative Activities

Pupils imagine themselves in their balcony, or watching the view through their window, or walking in their neighbourhood and mention all those things that they love about their neighbourhood. Each one should write down a list and present it to the rest of the pupils.

Afterwards, they report everything they do not like about the neighbourhood and prepare a second list. Educator guides learners by addressing questions to them regarding their neighbourhood (e.g. Do you like the neighbours?, Are you satisfied with the amount of parks, the quality of streets and the quantity of trees?, Do you think that people in your neighbourhood recycle?, etc.).



Pupils decide whether they want to change the things they do not like about their neighbourhood, justifying why they want these changes.

Based on their lists, every pupil has to write a letter to the mayor of their town, or village referring to their neighbourhood. In this letter learners should mention the likeable and pretty spots or things that please them and subsequently mention the parts and the things that should be different and make proposals. Pupils have to discuss and come up with solutions in order to face the problems working together as a team. In the end, learners create their own brochures to communicate the knowledge acquired.

Intro

The sense of place (natural or human) is a feeling or a perception held by people in relation to those characteristics that help individuals recognise the unique identity of a place. A perception of a place might be either positive (e.g. a place might be friendly) or negative (e.g. a person might feel fear).

Childhood place-based experiences are crucial in the creation of primal perceptions of a place to which the individual compares the rest.

Heritage, along with other factors, influences the aspect of a surrounding, creating a sense of place, which makes an environment special for individuals and communities.



Additional Information

https://en.wikipedia.org/wiki/Sense_of_place

Transmitting the sense of my place

#	sense of place items smells
🕒	2 hours
👥	7-11
📍	Indoors

Materials

- ✓ Cardboard boxes
- ✓ Items to be included
- ✓ Photographic camera
- ✓ Album
- ✓ Printer, pieces of paper, pen or pencil

Explore

- ✓ How would you describe the place you come from?
- ✓ What items, sounds, smells, etc. remind you of your homeland? Why?
- ✓ What is the sense you get when somebody describes a place to you? How do you imagine this place being?
- ✓ Is the sense that a place creates common for all people? By what factors is it influenced?



Indicative Activities

Pupils put in a small cardboard box items and smells (i.e. aromatic plants) that originate from their homelands and are strongly connected to them. Educator advises them to put a label with their name and their homeland's name outside the box.

Afterwards, pupils will present the items of the box and allow the rest to come in contact with them (touch them, smell them, etc.). They will also try to explain the way through which they perceive their homeland, talking about the elements (or combined features) that are representative for the place and justify their answers by explaining their feelings about these specific elements and their connection to the particular place.

At the end of each presentation, educator recommends that the rest of the pupils explain the sense that they get for the presenter's homeland

and the way they imagine it being, justifying their answers. The presenter will state if the opinions of the others' about his/her place coincide with his/her own. Pupils are encouraged to discuss possible factors that may influence the creation of different senses of the same place among them.

When all presentations are over, participants photograph their boxes (the side where the name of pupil and their homelands are written) with their contents. After printing the photographs they can place them in the album. Pupils are asked to decide if the items demonstrated made them form a sense about the presenter's place and they write a few words in the album about the feelings that were created in them.

In the end, pupils design their own brochures to transmit the information learned.

Intro

Places have unique attributes and characteristics that make them recognisable and identifiable. Moreover, places are subject to change (good or bad) over time, causing individual and collective changes in the sense of place.

This means that attachment to a place may be modified. Due to the fact that there may be various meanings attributed to the same place, people react to change in a different way, depending on whether the elements that ascribe meaning to the place are affected by said change.



Then, now and afterwards...

#	sense of place change
🕒	2-3 hours
👥	7-11
📍	Indoors Outdoors

Materials

- ✓ Recorder
- ✓ Speakers
- ✓ White sheets, markers or temperas
- ✓ Glue

Additional Information

<https://naaee.org/eeepro/blog/sense-place>

Explore

- ✓ How was your neighbourhood further back in time (natural and human environment) according to older citizens' narratives?
- ✓ Did the neighbourhood of the past create the same sense of place to older citizens compared to today's neighbourhood? Why?
- ✓ Is the sense of place of the present neighbourhood created to older citizens similar to yours? Why is it the same? Why is it different?
- ✓ How do you imagine the sense of place created by your neighbourhood in the future?



Indicative Activities

Pupils orally interview older citizens (e.g. parents, grandparents, neighbours, etc.) concerning the neighbourhood they live in.

More specifically, they address questions to older citizens and record their answers as regards the neighbourhood's natural and human environment in the past and the changes that they have witnessed (e.g. green zones, parks, playgrounds, places of particular significance, possible landscape degradation, buildings, cars, people, customs, criminality, events, etc.).

Learners investigate if the sense of the past neighbourhood created to older citizens is similar to the one they conceive of today's neighbourhood, justifying their opinions.

After the completion of the interviews, pupils decide whether the sense of the present neighbourhood created to older citizens is similar to theirs and discern and justify possible differentiations.

Pupils are encouraged to imagine the sense of place that will be created by their neighbourhood in the future.

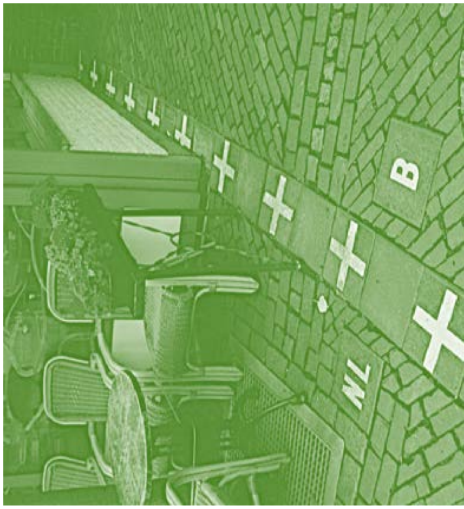


They paint their future neighbourhood, intending to convey both its tangible elements, as well as the feelings and emotions provoked, attributing its complete sense of place from their viewpoint. They can use the Internet in order to find a melody that expresses these emotions and the sense of place created to them.

Afterwards, they prepare their written article including all the points discussed above in order to preserve the knowledge they acquired for future generations. They glue their painting (either the original, or its copy), they describe its content and write the title of the melody they found so that future citizens compare this information to their neighbourhood.

In the end, learners create their own brochures to communicate the sense of place of their neighbourhood.

Borders everywhere



Intro

“Borders are boundaries of political entities or legal jurisdictions, such as governments, sovereign states, federated states, and other subnational entities. Borders are established through agreements between political or social entities that control those areas; the creation of these agreements is called boundary delimitation.

Some borders - such as a state's internal administrative border, or inter-state borders within the Schengen Area - are often open and completely ungarded. Other borders are partially or fully controlled, and may be crossed legally only at designated border checkpoints and border zones may be controlled” (Wikipedia). A country’s place in the world and the countries that neighbour it create a sense of place.

#	sense of place Borders puzzle
🕒	2-3 hours
👥	8-12
📍	Indoors

Materials

- ✓ Map
- ✓ Cardboard
- ✓ Scissors
- ✓ Internet access

Additional Information

About the borders of Europe:
https://en.wikipedia.org/wiki/Geography_of_Europe
<https://en.wikipedia.org/wiki/Border>
<https://www.nationalgeographic.org/encyclopedia/border/>

Explore

- ✓ Could you name the countries that each European country borders with?
- ✓ Could you recognise the shape of the European countries?
- ✓ Could you name countries that belong to continental Europe?
- ✓ Which are the countries that abut the sea?



Indicative Activities

Learners create a game; more specifically, a jigsaw puzzle. They have to draw, as detailed as possible, the outline of European countries by viewing them on a map. They can use cardboard to make the paper countries tougher, they cut the outline and laminate the cards. The countries' names should be written on the back of the paper (on the side that will be facing down).

Pupils can now start playing the game by putting the countries in the right spot, based on their outlines. They will be asked to name and find the countries their country abuts. They can use an atlas or an online map to find the right answers.

Complementary, pupils can play the boundaries game with the countries of continental Europe or European countries that abut a sea or an ocean. In the end, pupils design their own brochures to share their game.

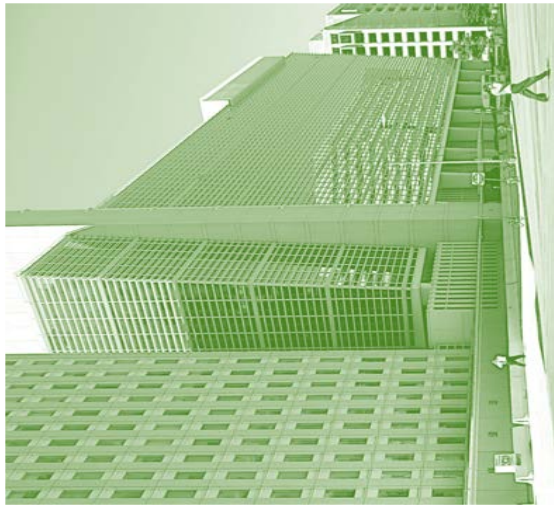


Intro

Cities are populous places, where people live and work, offering extensive systems of housing, shopping, entertaining, transporting and communicating.

On the other hand, a village is characterised by low population density, containing many fewer houses and limited community buildings. It is usually located in the countryside.

The residence of an individual creates a sense about it to them and, thus, shapes and influences their preferences on specific conditions of accommodation.



Additional Information

<https://dedunu.wordpress.com/2007/11/10/advantages-and-disadvantages-of-the-village-life-and-city-life/>

<http://blog.rachelchaikof.com/city-vs-village/>

A challenging decision:
City or Village?

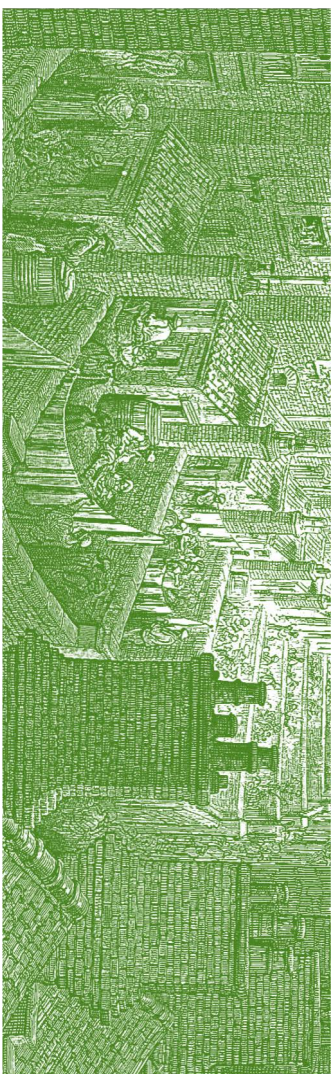
#	sense of place populous underpopulated
🕒	3+ hours
👥	8-14
📍	Indoors Outdoors

Materials

- ✓ Camera
- ✓ Food
- ✓ Plants
- ✓ Objects
- ✓ Internet access

Explore

- ✓ Why do more people choose to live in cities and not in villages?
- ✓ Which are the pros and cons of living in a city?
- ✓ Which are the pros and cons of living in a village?
- ✓ Which one do you consider to be ideal for living according to your needs and preferences? City or village?



Indicative Activities

Pupils, in order to justify the reasons why so many people live in cities and fewer in villages, are asked to write down their needs and the needs of their family. They also write down the needs that a city and a village can cover. After discussion, they explain where they will choose to live (in a city or in a village) and why.

Learners split into two groups and participate in a debate. The first group will have to find arguments in favour of living in populous regions and against residing in underpopulated ones and the second group vice versa. Their arguments have to be alluring for someone who just arrived in their country and is unable to decide where to live.

Both groups will also have to find objects that represent the populous or underpopulated regions and indicate the corresponding culture of each: photos, vegetation, local cuisine, smells, spices, objects or anything that can make their point valid.

In the end, pupils create their own brochures to present the pros and cons of their choice.

Intro

Different people may perceive the same place in different ways, attributing various meanings to it, according to their personal experiences, social interactions and identities. Their perceptions may vary depending on the elements valued by each, since, for example, one may appreciate the natural environment of a place, while another may assess more its political aspects.

Another element that influences people's perceptions is the social condition of each. For instance, while one may be socially illustrious, another may experience social exclusion, injustice and marginalisation.



Additional Information

https://en.wikipedia.org/wiki/Sense_of_place

<https://www.thenatureofcities.com/2016/05/26/sense-of-place/>

My homeland in a tourist advertisement

#	sense of place differentiations
	2-3 hours
	9-16
	Indoors

Materials

- ✓ Internet access
- ✓ Speakers
- ✓ Video editing software

Explore

- ✓ What do you love about your homeland? What are the elements that make it special and unique for you?
- ✓ What is the sense of place that these elements cause to you?
- ✓ Which elements would you choose to show to other people in order to make them love your homeland?
- ✓ What sense of place is created to others when coming in contact with elements of your homeland? Does it coincide with yours?
- ✓ Why are there similar or distinct senses of the same place created?



Indicative Activities

Pupils will create a mini tourist advertisement (brochure) of their homelands in order to attract tourists to their places of origin.

At first, pupils think about their homeland and the things they love about it. They choose those representative elements that attribute special meaning to their homeland, making it unique for them. These elements may correspond to different aspects, such as culture, everyday life, customs, habits, beliefs, or pertain to the natural environment (e.g. smells, landscapes, etc.) or the human environment (association with the inhabitants, characteristics of their communication, their behaviour, etc.).

The second step is to find pictures either from the Internet (with creative commons) or from their personal albums and archives to illustrate their brochures. They also write texts and find quotes to explain the pictures and to give information and grab the tourists' attention.

A brochure of a place might provide a map to facilitate tourists.

In the end, pupils use a computer to choose the best format to present the information and compose their brochure.

When finished, each pupil will present their advertisement. During the presentation, learners will explain why the chosen elements are important to them and what sense of place is created to them.

The rest of the pupils will try to express the sense of place that is created to them about the presenter's homeland, distinguishing the elements they like about it, stating if they would like to visit the place presented and why. The presenter will decide if the sense of place created to the rest of the pupils coincides with his/hers.

Pupils vote for the best brochure (except their own) in order to send it to other educators and pupils or even tourist agencies.

Intro

Foods represent complex systems with various codes (eating techniques, rules, values) expressing culture and identity, while serving social purposes.

Globalisation has increased human interaction and the overlapping of cuisines. Foreign restaurants, snack bars and food shops influence the cities where they are located, as well as the inhabitants' tastes. The sense of taste and smell is as important as the sense of sight and sound in the creation of a sense of place. Thus, tasting the foods of other cultural communities creates a sense of place for said communities and is a powerful way to exchange ideas or traditions.



Additional Information

https://en.wikipedia.org/wiki/Chinese_cuisine

https://en.wikipedia.org/wiki/Thai_cuisine

https://en.wikipedia.org/wiki/Cuisine_of_the_United_States

https://en.wikipedia.org/wiki/Mexican_cuisine

<https://www.nationalgeographic.com/people-and-culture/food/the-plate/2015/03/23/why-indian-cuisine-breaks-all-the-flavor-science-rules/>

Ask the Chef!

#	cuisine food, taste smells
⌚	4+ hours
👥	12-17
📍	Indoors Restaurant

Materials

- ✓ Recorder
- ✓ Internet access
- ✓ Photographic camera
- ✓ Printer
- ✓ White pages of paper, printer for the photos, computer

Explore

- ✓ What do you know about foreign cuisines of other continents? Which are the most popular and representative dishes? Which are the main ingredients used? What factors influence cuisines?
- ✓ How are cuisines manifested outside of their sphere of origin? Have they been influenced by the country where they are located? In what way? Why?
- ✓ Do foreign cuisines influence the culture of the community where they are located? In what way?



Indicative Activities

Learners search on the Internet in order to find any restaurants, snack bars or food shops with foreign cuisine of another continent (e.g. Chinese, Indian, Thai, Japanese, American, Mexican food, etc.) close to the area they live in and they choose one of the restaurants found.

Pupils carry out research in order to learn about the history of the cuisine along with the factors that have influenced it (environment, geography, history, culture, etc.) and prepare questions that they would like to address to the chef (i.e. about the menu, the most popular and representative dishes, the basic characteristics of the cuisine's flavours and fragrances, as well as the main ingredients used, etc.)

Pupils arrange a meeting with the chef in order to interview him/her on the dishes made. They dress up like reporters and take notes in order to record the essence of information and write their own article about the cuisine chosen. Tasting some of the dishes, is more than welcome if permitted.

They investigate the way that this cuisine is manifested outside of its sphere of origin and they try to find out if the cuisine has been influenced by the country where it is located (e.g. if the recipes have undergone changes comparing to the original ones and why, if the dishes have been deliberately adapted to the preferences of the market intended to be sold, if the raw materials used are the same as the ones used in the country of origin, how the food is traditionally eaten and how it is eaten in pupils' country, etc.)

As an evidence of their visit they take pictures of the dishes and the place.

When meeting again, learners investigate and discuss if and how the local community has been influenced by the foreign cuisine under study and draw inferences about the culture that the cuisine transmits.

In the end, pupils compose a brochure which will contain all the information acquired as well as the photos taken to inform the rest of the community about this foreign cuisine.



Part C:
Brochures for Educators
and Worksheets

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Coffee Time Vs Tea Time

Intro

Coffee and Tea are two products that, although not cultivated in Europe, influence the culture of European countries. Both coffee and tea, according to a legend, were discovered by chance.

The story of coffee began in Ethiopia when a shepherd noticed that his goats were much livelier when they ate the fruits of a bush that looked like cherries while the story of tea began in China, in 2737 BC, when as the servant of the Chinese emperor, Shen Nung, boiled drinking water, some leaves from the tea tree blew into the water.

Coffee and tea arrived in Europe from different commercial and historical roads. Although they came from a different culture, they entrenched in the Greek and British way of life and they became part of it, influencing people's attitudes, habits and perceptions. Coffee and tea are embedded with symbolism. Coffee is strongly connected to people's social life as a way of communication. Tea brings the family together and provides a platform for sharing and caring.

Explore

- ✓ The source and origin of tea and coffee
- ✓ Is there cultural significance of tea/coffee to Asian/Ethiopian and European cultures?
- ✓ Do you know about the issues of world trade, the expansion of food crops and the significance of European colonialism?
- ✓ What is the socio-cultural role that tea and coffee have played (in the past) and still play in people's lives?



Customs
Tradition
Afternoon
tea
Greek
coffee



12 – 14
hours



12-17



indoors

Materials

- ✓ Library access
- ✓ Internet access
- ✓ White map of Europe (and Google Earth)
- ✓ Whiteboard paper, markers or temperas
- ✓ Scissors
- ✓ Camera

Additional Information

[https://en.wikipedia.org/wiki/Tea_\(meal\)](https://en.wikipedia.org/wiki/Tea_(meal))

https://en.wikipedia.org/wiki/Tea_in_the_United_Kingdom

<https://en.wiktionary.org/wiki/tea>

https://en.wikipedia.org/?title=Greek_coffee&redirect=no

https://en.wikipedia.org/wiki/History_of_coffee

<https://en.wikipedia.org/wiki/Coffee>

<https://en.wikipedia.org/wiki/Tasseography>

Indicative Activities

In activity 1, learners will explore the history of coffee and tea through videos or books, as well as the long road from the countries of origin to Europe. The indicative questions will help them organise the research. They will also investigate the habits Greek coffee/afternoon tea brought to people's everyday life (dress code, location to sell or drink the beverages, assortments, communication, etc.)

The learners will use the five Themes of Geography (location, place, human-environment interaction, movement, and region) and Google Earth application to determine the unique geographic characteristics of the main producing areas of the world: Africa (for the coffee) and Asia (for the tea). They will also describe the main characteristics of cultivating zones of coffee and tea and they will explain why it is difficult to bring these cultivations in Europe. Google Earth will help them also explore the trade roads from Africa and Asia to Europe. By completing this activity, learners will understand that geography is much more than memorising place names as they use this powerful geographic tool to help them answer these essential questions.

In activity 2, after forming groups, learners will discover the vocabulary that the culture of coffee/tea brought in people's life. Using the following websites: dictionary.com, thesaurus.com, encyclopedia.com, Wikipedia.com, they will explain some of the words given and they will find and comment upon quotes and phrases about English afternoon tea and Greek coffee.

In the activities 3a and 3b the learners will take a nostalgic trip back in time. They will further investigate the art of making afternoon tea/ Greek coffee. After watching the video they will follow the instructions and draw pictures according to the text. Through the videos they will understand that traditional recipes not only help people to be more familiar with authentic flavours, but also enrich contemporary times with an exciting blend of tradition.

In activity 4 contributors learn about tasseography, a tradition strongly connected to the culture of tea and coffee. This tradition came from ancient societies where people in the past used the remains of wine or food to talk about the future. The expectation is that learners discuss the framework of tasseography by asking questions such as: Why do people read the tea leaves or the ground coffee? Is tasseography correlated to the sex, the socioeconomic status, the education of a person or is it just another way of communication?

In activity 5 learners will understand the connection between Tourism and heritage. Having afternoon tea in UK or visiting a Kafeneio and enjoying traditional Greek coffee, is a must-do attraction for tourists in recent years. Through this activity pupils will learn to combine commercial philosophy with heritage. Before starting the activity it will be helpful to find out information (through TripAdvisor, local tourist offices, indicative web pages of this project, etc.) about places where a tourist can get the aromas and the taste of the tea and coffee heritage.

The educator will hand over copies of activity 5. Participants should work in groups to organise a marketing plan for tourism around the culture of Greek coffee and English afternoon tea. After each group completes their worksheet they will prepare a brief presentation of their marketing plan to the others, and they will create a heritage brochure for tourists.

In summary, these activities should serve to motivate learners to design their own brochures to communicate the information learned.

Activity 1: Exploring the road to Europe

Answer the questions and find information about coffee and tea, their arrival in Europe and how they influence European life.

Afternoon tea	Greek coffee
Where does the UK's tea come from?	Where does the Greek coffee come from?
How did tea get to England? Use Google Earth to show the road. Explain why.	How did coffee get to Greece? Use Google Earth to show the road. Explain why.
When did tea first arrive in the UK?	When did coffee first arrive in Greece?
How does tea influence British life?	How does coffee influence Greek life?
What is afternoon tea time in the UK?	What is a kafeneio in Greece?
How did a product from abroad become part of English culture?	How did a product from abroad become part of Greek culture?
Tea and coffee have different imprints. Which are the similarities between afternoon tea and Greek coffee in terms of their preparation method and usage?	
Can you find a hidden symbolism behind tea?	Can you find a hidden symbolism behind coffee?

Additional Information

<http://www.bbc.com/news/av/uk-25658267/where-does-britain-s-tea-come-from>



The history of tea



The history of Coffee

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Activity 2: Make a dictionary

Make a dictionary with words related to the culture of English afternoon tea and the culture of Greek coffee. To create the dictionary, find the meaning of the words given and post a picture. Use the following page as a prototype.

You can enrich the content of your dictionary by adding quotes and phrases about the culture of English afternoon tea and Greek coffee.

Indicative English Afternoon Tea vocabulary

Coffee Houses
Tea taxation
Tea Shops
Teacake
Tea Clippers
Tea sandwich
3 tier silver stand

Indicative Greek coffee vocabulary

Briki
Kaimaki
Kafeneio
Flintzani
Loukoumi
Koulourakia

*Find yourself a cup;
the teapot is behind
you. Now tell me
about hundreds of
things.*

Saki

*Good
communication is as
stimulating as black
coffee, and just as
hard.*

Anne Spencer

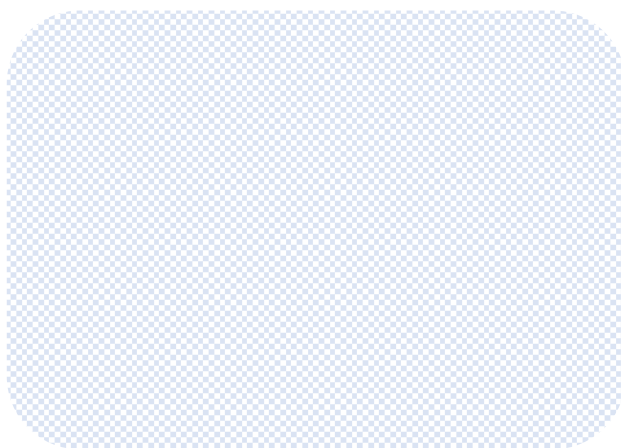
Additional Information

- <http://www.wiseoldsayings.com/tea-quotes/>
- <https://www.brainyquote.com/topics/coffee>

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.....

Write the word

Find a picture or draw something

Explain the word. Give an example if necessary

Additional Information

Use scissors to cut around the shape (follow the dash line).

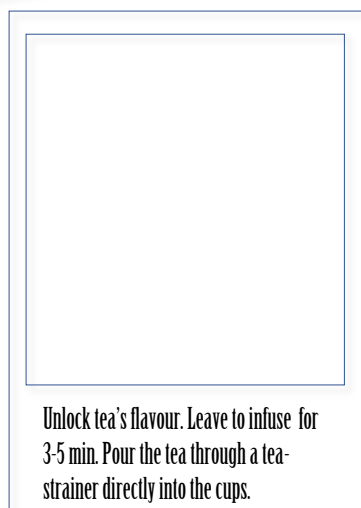
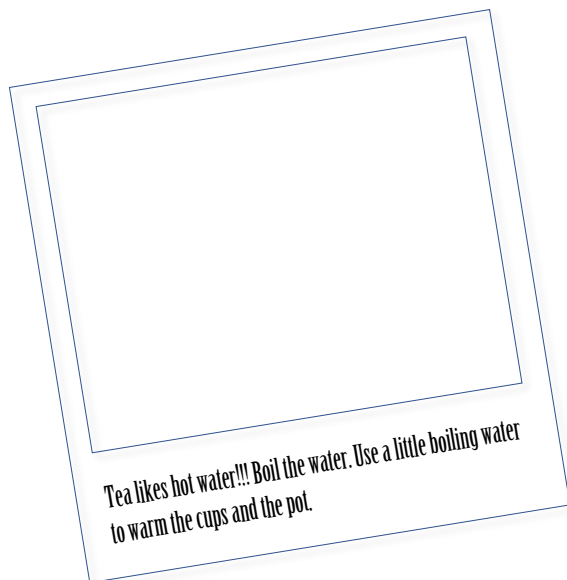
Pinch the paper. Put all pages together.

Do not forget to create a hardcover.

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Activity 3a: Time to make afternoon tea

Everyone in UK makes tea differently. Read the instructions and draw pictures to present how to make a tasteful cup of tea...



Additional Information

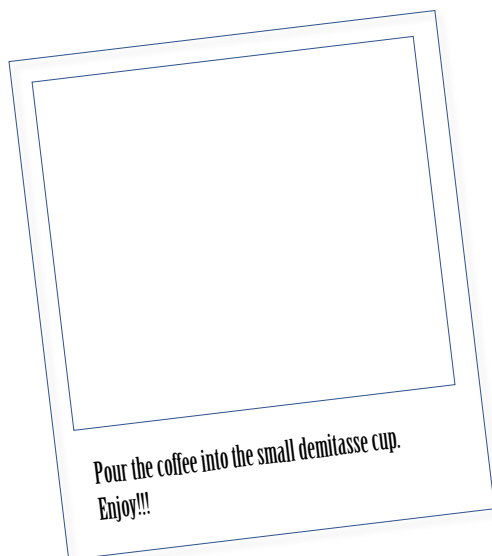
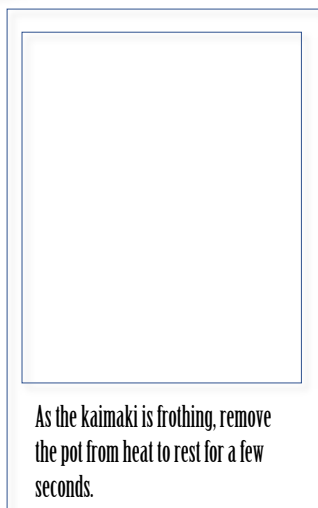
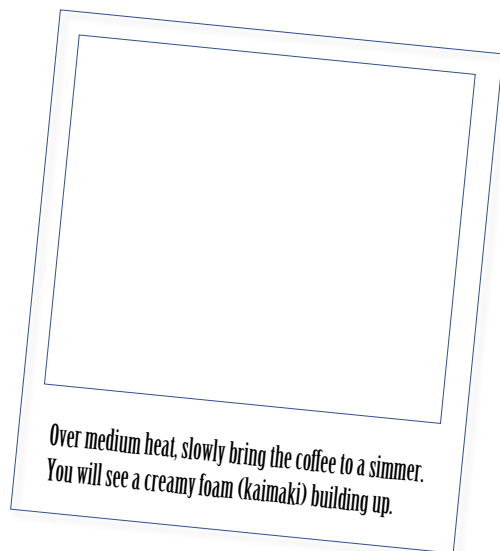
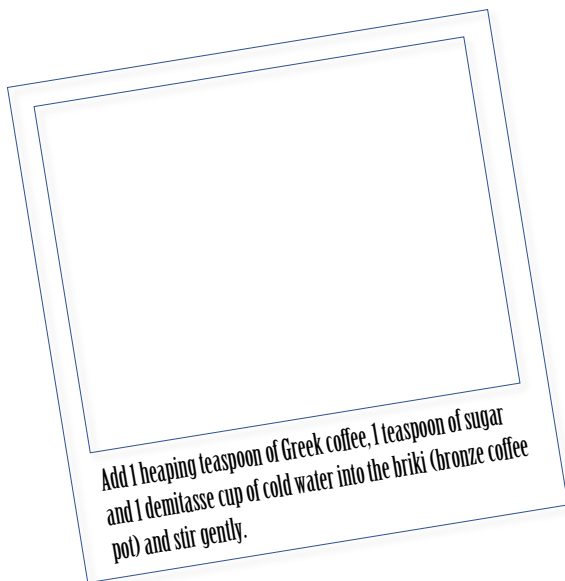
How to make English
afternoon tea



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Activity 36: Time to make Greek coffee

Draw pictures to present how to make delicious traditional Greek coffee.



*Additional
Information*

How to make Greek coffee



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Activity 4: Fortune in a cup

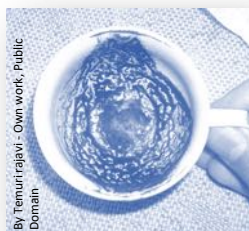
Tasseography is the ancient practice of reading patterns in tea leaves or left-over coffee grounds in order to tell a person's future. Read the text of George Orwell and get ready to find more about the topic.

Time for research

With your group try to answer the following questions. Write your answers and discuss the idea of Tasseography.

“...and much might be written about the subsidiary uses of tealeaves, such as telling fortunes, predicting the arrival of visitors, feeding rabbits, healing burns and sweeping the carpet...”

(taken from The Collected Essays, Journalism and Letters of George Orwell, Volume 3, 1943–45, Penguin ISBN, 0-14-00-3153-7)



Can you find the etymology of the word Tasseography?

Is it a tradition of recent days or did it come from the past?

From where did the tradition of reading tea leaves and coffee grounds come?

Do both traditions have the same origin? Create a map to present their road to Europe.

Can you name other nations or countries who share the same or similar traditions a) in the past and b) in recent time?

Is there a correlation between Tasseography and a) the sex (men/women) b) a person's socioeconomic status (rich/poor people), c) the education? Give examples.

What do you think scientists believe about Tasseography?

Do you think that we can divine the future? Write a small paragraph to explain why people of different cultures in Europe share the tradition of Tasseography.

Time for Debate

Ready to argue? Organise a debate in the classroom or in public concerning Tasseography. Define the rules of the competition: a) Number of teams and debaters (share roles) b) Speaking order and speaking time limits c) Debate materials d) Points of Information e) Judge training and decision making

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Activity 5: Tourism marketing plan to promote tradition

You are working for a big tourism company. Your goal is to create a marketing plan, to promote the tea/coffee tradition to tourists.

Working with your group....

📌 Start with brainstorming. Write down your answers on a paperboard. The following questions will help you...

- **Who?** *Choose the population or target group*
- **What?** *What are the goals or the content of the plan?*
- **Where?** *Specify where the action will take place.*
- **How?** *Highlight the quality of service as most beneficial for the tourist.*
- **When?** *Define the period of activity, and its duration.*
- **How much?** *What will be the costs of the activity?*
- **Evaluation.** *How will you evaluate in quantitative terms (sales) and quality terms your product?*

📌 Conduct research for the tourism market! Use the Internet to seek tourism related information about afternoon tea and Greek coffee. Is there tourism activity around these two traditions? Who is involved? The links proposed in Additional Information of this activity may be helpful.

📌 Download a map of your area and locate places where people can drink traditional Greek coffee or have English afternoon tea.

📌 Visit some of the places (kafeneia, hotels, etc.) and discuss /interview people who are in charge.

📌 Take pictures of these places using your camera or your cellphone.

📌 Now you are ready. "Explore the 5 P's" to prepare and present a tourism marketing plan for your company. The following table (see next page) will help you to organise your job.

Now create your own brochures to communicate the information learned through this activity.

Tourism marketing plan: Exploring the 5 P's

Place	Key concepts and definitions Description
People	Definition – different groups of tourists Group / groups you focus on
Product (that will be offered and the factors that compose it)	Concept Product factors Product category Product life cycle
Price	Key concepts and definitions Sale price of the product or of the service
Promotion (to inform the potential consumers about the product and its qualities)	Definition and Key elements Main distribution and promotion channels Communication and advertising

Additional Information

- <http://www.secret-greece.com/lovely-traditional-greek-cafes-kafeneia/>
- <https://gr.pinterest.com/eiriniliak/%CE%BA%CF%81%CE%AE%CE%BD%CE%B5%CF%82-%CE%BA%CE%B1%CE%B9-%CF%80%CE%B1%CF%81%CE%B1%CE%B4%CE%BF%CF%83%CE%B9%CE%B1%CE%BA%CE%AC-%CE%BA%CE%B1%CF%86%CE%B5%CE%BD%CE%B5%CE%AF%CE%B1/?lp=true>
- <https://theculturetrip.com/europe/greece/articles/kaphenia-culture-in-athens-historical-greek-cafes-you-must-visit/>
- <http://www.greekgastronomyguide.gr/en/where-to-eat/traditional-cafes/>
- <https://www.viator.com/London-tourism/Afternoon-Tea-in-London/d737-t7132>
- <https://www.montcalm.co.uk/blog/why-afternoon-tea-in-london-is-a-must-do-for-every-tourist/>
- <https://bibimbites.com/tea/from-tradition-to-tourism-afternoon-teas-in-hotels-in-london/>
- <https://www.bighospitality.co.uk/Article/2016/08/09/London-hotels-up-their-game-in-afternoon-tea-as-competition-increases>

Tell a story about a city square

Intro

"In the history of urbanism, the urban structure of cities, towns and villages has been shaped by two basic typologies - the street and the square." (Department of Arts, Heritage and the Gaeltacht). Both play a key role in the transmission of ideas, civilisation, culture and history, forming the personality of a city.

City square (so-called piazza in Italy, platz in Germany, plateia in Greece), is an open public space, located in the centre of a town. It is often surrounded by houses, shops, restaurants, cafes, etc. The purpose of the squares is usually social and commercial: a place in which one "can see and be seen" (Gehl, 1987), can buy and sell. "Squares are the primary site of public culture. They are a window into the city's soul (Zukin, 1995). Sometimes in their centre can be found a fountain, a monument or a statue which is usually a reference to the intangible heritage and the values of a region or a society (history, memory, democracy, liberty, etc.).

Explore

- ✓ Which are the different functions of a city square in the past and nowadays?
- ✓ Is city square a witness of the different aspects of cultural elements (tangible and intangible), identity and sense of place?
- ✓ Is it easy to take into account various parameters while redesigning a sustainable city square and support arguments for each decision made?



city square
heritage
identity



12 – 14
hours



12-17



outdoors &
indoors

Materials

- ✓ Photocopies of maps of the town or city square
- ✓ Tablets or smartphones
- ✓ Coloured pencils or crayons
- ✓ Markers
- ✓ Smartboard or digital projector
- ✓ Internet connection

Additional Information

https://en.wikipedia.org/wiki/Town_square

https://en.wikipedia.org/wiki/Public_space

https://en.wikipedia.org/wiki/Market_square

<https://en.wikipedia.org/wiki/Marketplace>

Indicative Activities

In this project the city square will serve as an outdoor classroom to study the heritage dialogues in the city. During the activities, learners take a hands-on approach to the human environment by exploring squares in their community.

In activity 1, the educator asks learners to reflect on the different squares presented in videos (see QR codes on the second page of the activity worksheet). Learners should keep notes and use their observations to answer the questions: Which square most resembles the one of their city? Which is the most different? Why? Learners in groups discuss and share their findings.

Learners should work together to analyse the selected square and make an annotated map that describes their analysis. Using photocopies of their square's map and the activity 2 worksheet, pupils conduct research. They visit the square to select data and to take pictures using their camera or a smartphone. When they finish they write a report and they discuss their findings in the classroom with the other groups.

Activity 3 encourages participants to work in groups and create a story about the square they study. The main goal of the story is to illuminate different cultural/heritage elements of the square. To create the story they have to write an interesting scenario using part of the data and the pictures they have already collected and upload it in their favourite platform (i.e. Google Earth, Moviemaker, ArcGIS, PowerPoint). When they finish they can present their stories to the others and discuss the way heritage is performed in the selected square.

Activity 4 encourages participants to communicate and collaborate with their teammates while problem solving to redesign a sustainable, pleasant, functional city square for both residents and visitors taking in account the cultural character, identity, history, values of the existing square.

In the end, pupils create their own brochures to promote the changes in the city square they studied and explain the benefits of the recreation.

Activity 1: Squares around Europe

As you watch the “euromaxx | Series: Famous European Squares” or the “Serie: Europe's Squares” from Youtube or the Selections of videos below (QR codes), think about a square of your own town, city, or community. Do any of the squares profiled in the videos remind you in any way of your square? In what ways are they different and similar? Write your thoughts as you're watching. (Compare 5 of them).

1, Name:
Country / Region:
Notes:

2, Name:
Country / Region:
Notes:

3, Name:
Country / Region:
Notes:

4, Name:
Country / Region:
Notes:

5, Name:
Country / Region:
Notes:

Additional Information

Videos – QR codes for the activity 1

Famous squares of the world



Beautiful market squares



Grand Place, Brussels



Plaza mayor, Madrid, Spain



Postdamerplatz, Berlin, Germany



Place Charles de Gaulle, Paris, France



Trafalgar square, London, UK













St. Mark's piazza, Venice, Italy



Activity 2: Time for research

To create a story map about the selected square, you have to collect data and pictures. The questions below will help you to organise your research.

-  What is the name of the square you study?
-  Where is it located?
-  Describe its location (e.g., it is in the northwest part of the city/town, near a natural feature, etc.).
-  Is there a central business, government building or market area close of the square you study?
-  Are the buildings around the square old or new? Estimate the date range of the buildings.
-  Is it easy or difficult to get to the square on foot?
-  Is the square you study named after a particular person or a historical event? If so, what do you know about this man/woman/event?
-  Are there other features in the square such as statues, fountains, etc.? Describe and get pictures of them.
-  Do you think the square you study was planned for a particular reason? If so, what was the reason?
-  Find information and pictures about the past of the square you study.

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Activity 3: Tell a story about the square

You can create different stories about squares using a variety of applications such as Google Earth, ArcGIS, PowerPoint, Moviemaker.

Things to consider when creating a story:

- Think about the purpose of your story (i.e. describe the square, talk about the past and the history of the square, talk about people you can see there and their activities, reveal patterns and explore the correlation between the location and race, poverty, crime).
- Select from the data and the pictures you have already collected those that correspond to the main topic of the story.
- Spark your imagination and creativity to design a really interesting narrative.
- Choose the application you are familiar with and create your story. Use a map to geolocate the pictures.
- Make your story go live by sharing it publicly or restrict it so it can be only accessed by people you know or your organisation.
- Provide a forum for the exchange of ideas between groups involved in the research, to engage them critically with the histories and features of cultural heritage.

Additional Information

https://www.google.com/intl/en_in/earth/

<http://www.arcgis.com/home/index.html>

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Activity 4: Creating a sustainable city square

Do you think the square you studied is well designed or are there features and functionalities to be improved? How can heritage contribute to sustainable development of a city square? Read the texts.

Sustainable square is a place that people like to spend time in. Is a place with real character and sense of place. Sustainable squares should have well-designed green spaces that people will want to use and respect.

CabeSpace

The development plan identifies six themes which provide the framework for future development: economic, social, cultural, form, movement and sustainability.

Heritage was long absent from the mainstream sustainable development debate despite its crucial importance to societies and the wide acknowledgment of its great potential to contribute to social, economic and environmental goals.

UNESCO

Use articles and other research materials to find out more about how you can create a sustainable city square. In the chart below list the advantages and disadvantages of your square concerning the economic, social, and cultural development as well as the movement and the sustainability.

	Advantages	Disadvantages	Redesign
economic			
social			
cultural			
movement			
sustainability			

Activity 4: Creating a sustainable city square

Discuss with your group:

What will you leave as it is? Why?

What will you change? Why?

Redesign the square. Write a small text to state your preferences and support them with reasons.

Create a brochure to promote the changes in the city square you studied and explain the benefits of the recreation. Use a brochure template.

Additional Information

- <https://www.pps.org/article/squaresprinciples>
- <https://whc.unesco.org/en/sustainabledevelopment/>
- http://www.avenuecalgary.com/City-Life/Central-Memorial-Park-Then-and-Now/index.php?fb_comment_id=938605902874221_938753432859468#fc87c5e2568c8a
- <https://templates.office.com/en-us/Brochures>

Football Teams

Intro

Football is a sport with cross-national borders. Its contemporary history goes back in 1863 in England. Until the 19th century, football had been played in various forms using a multiplicity of rules under the general heading of "folk football". In England and Germany had been started as a working class sport. Through time its character has changed and nowadays has been transformed into a major business, gathering admirers from different socioeconomic classes. Actually, as Furtjes states, football became a "classless mass phenomenon".

The ethos of football is associated with cultural and social identities and refers to social perceptions. Among its main components we can name the fans, stadium, slogans, flags, outfits, symbols, etc.

Football sometimes unites people and some others separates them, enhancing a division between "us" and "others". Through this game people can distinguish their similarities and their differences and learn not only about each other but also about themselves.

Explore

- ✓ What is the history of football in Europe?
- ✓ Do all the football teams that participate in European or international cups follow the same rules?
- ✓ Which are the greatest federations in football?
- ✓ What do symbols and flags of teams mean?
- ✓ How do people treat foreign players of their local team?
- ✓ What does hooliganism mean, which are the causes and the consequences of this phenomenon?

	"European Other", European football
	5+ hours
	12-17
	indoors, field

Materials

- ✓ Camera
- ✓ Map or Google Earth app
- ✓ Markers
- ✓ Internet access

Additional Information

https://en.wikipedia.org/wiki/Association_football

<https://www.footballhistory.org/>

[https://en.wikipedia.org/wiki/Kit_\(association_football\)](https://en.wikipedia.org/wiki/Kit_(association_football))

https://en.wikivoyage.org/wiki/Association_Football_in_Europe

<https://www.britannica.com/sports/football-soccer>

<https://www.national-football-teams.com/continent/1/Europe.html>

Indicative Activities

The pupils learn about the history of football in Europe through photographs in the first activity. In the second one pupils search for the rules on football games and the different federations that exist. After reading the rules learners organise a football match and play by the rules in different roles.

The third activity refers to hooliganism and its harmful effects, of which pupils become aware and share the consequences with their favourite team through a letter.

In the next activity the interest of pupils is focused on the symbols, flags and uniforms of the different teams and their meaning. The learners locate the teams examined on the map.

During the next activity, a visit to a football field is necessary for pupils to get to know the place and the players. An interview with players from foreign countries will be useful to find out about their lives and experience in a foreign country and the way that people treat them.

The last activity is about the creation of a new European football team, including its flag, logo, uniform and everything else that a team needs.

In the end, learners design their own brochures to transmit the information learned through this activity.

Activity 1: History of Football

Create a photo gallery of football history. Use this worksheet, to glue the pictures you found, as many times as you need. Write below every picture the date and/or something memorable that happened this year.





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Activity 2 : Rules and Federations

Find out information about the football organisations below and write a few words about their responsibilities.



International
Football
Association Board
(IFAB)



Fédération
Internationale de
Football
Association (FIFA)



Union of European
Football
Associations
(UEFA)

Then write down 5 rules of football that you consider to be important and explain the reason why. The links below are going to help you.

Organise a football game. Every pupil will have a different role: the referees, the players, the goalkeeper, the coach, etc. Try to keep up with the rules. One of you can also be an athletic reporter to describe the game.

Additional Information

https://en.wikipedia.org/wiki/Association_football_culture

<http://www.rulesofsport.com/sports/football.html>

[https://en.wikipedia.org/wiki/Laws_of_the_Game_\(association_football\)](https://en.wikipedia.org/wiki/Laws_of_the_Game_(association_football))

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Activity 3 : Hooliganism

Investigate hooliganism around Europe online.

You can also watch one of the movies about hooliganism from the link below.

Discuss with the rest of the learners the causes of hooliganism and its consequences in football and in everyday life.

Write a letter to a team of your preference about hooliganism and its consequences. Ask them to appeal to their sportsmen to campaign against these phenomena and explain the reasons why.



Additional Information

https://en.wikipedia.org/wiki/Football_hooliganism

<http://www.ultras-tifo.net/news/2148-top-10-football-hooligan-movies.html>

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Activity 4 : Flags and Symbols

Try to take some photos of the uniforms, or flags of your favourite team and present them to the rest of the learners. Below there are some symbols from different European teams. Choose 3 teams of your preference from 3 different European countries and find their symbols and flags online.



Write about the history of the teams, their creation and the meaning of their symbol. Find out about their trophies during the last 10 years and mark on the map of the next page the cities where your chosen teams come from.

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Activity 4 : Flags and Symbols



Additional Information

<https://www.shutterstock.com/search/football+club+symbol>

<http://www.flagsonline.it/football-flags-soccer-flags.asp>

https://en.wikipedia.org/wiki/List_of_top-division_football_clubs_in_UEFA_countries

https://en.wikivoyage.org/wiki/Association_Football_in_Europe

[https://en.wikibooks.org/wiki/Football_\(Soccer\)/The_Leagues_and_Teams](https://en.wikibooks.org/wiki/Football_(Soccer)/The_Leagues_and_Teams)

[https://en.wikibooks.org/wiki/Football_\(Soccer\)/The_Leagues_and_Teams](https://en.wikibooks.org/wiki/Football_(Soccer)/The_Leagues_and_Teams)

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Activity 5 : Visit a football field

Find out about the players and the composition of the 3 teams you chose in the previous activity. Search for the average age of players in football and then find out the nationality of the players.

Organise a visit to a local football stadium with a tour guide.

Learn information about the local team and its history and meet the players.

Interview the players coming from different countries to learn about their experience. Questions that you could ask:

- ✓ Where are you from?
- ✓ How did you end up in this country?
- ✓ Do you face any difficulties in your job because of the linguistic difference?
- ✓ Are the customs of the country here different from yours and how does that affect you? (you can also ask about religion)
- ✓ Do your teammates or the fans of the team treat you in a different way due to your origin?
- ✓ How is your stay in this country in general?
- ✓ Discuss your interviews and your findings with the rest of the learners.

Additional Information

https://en.wikipedia.org/wiki/Foreign_players_in_the_National_Football_League

<https://www.sportskeeda.com/slideshow/10-active-footballers-who-changed-nationality-played-international-football>

<https://www.thesun.co.uk/sport/football/1259132/euro-2016-83-players-born-abroad-raheem-sterling-roman-neustadter-neil-ashton-column/>

<http://www.goal.com/en/news/fifa-national-team-eligibility-rules-players-who-have/1hndiedxd2d4h1jfved27pg4go>

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Activity 6: Put your own European team together

Work in groups and create your own multicultural team, which is going to represent the European Union. Answer the following questions to help you with the preparation and discuss them with your group.

- ④ Choose a name for your European team.
- ④ How will the uniforms appear? (design, colours, etc.)
- ④ How will the flag of your team look like? Why?
- ④ Choose the symbols that are going to represent your team. Why did you choose these symbols?
- ④ In which European team's field would you prefer your team to play and why?
- ④ Who would be the players that comprise your team? Why?
- ④ Discuss other issues that might come up and present your new team to the rest of the pupils by creating a brochure to promote it so the EU will choose your team to represent Europe.

Additional Information

<https://www.bulldesign.com/flags/browse-sports-flags>

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The regionalisation of Europe

Intro

Models have been used to describe the economies of states, and have often divided Europe into development regions. Such models have undergone criticism due to the disadvantage of leaving out many potential development areas, not offering a holistic view of the phenomenon. Thus, new models that replace the older ones are created in order to describe economies better. However, this regionalism based on models often extends beyond the economic sector and cultural characteristics are attributed to people of each region.

Explore

- ✓ What is an economic model? Why are such models created?
- ✓ Which are the economic models that have existed through time and divide Europe into regions?
- ✓ When was each model formulated? What was the historical context in Europe back then? Based on which criteria is Europe regionalised according to each model? In which regions is Europe divided each time? Which countries are included in each region? Which regions are considered developed?
- ✓ How does each model describe the economies of each region?
- ✓ How do these models affect societies? What are the consequences of the existence of a model on the economic, cultural and political sector, among others?
- ✓ Do people from distinct regions hold the same perceptions about a region, based on descriptions of a specific model? Why?
- ✓ Do divisions based on economic models promote the ideas of Europe? How should differences be treated? Why?



regionalisation
differences
division
empathy



4-5 hours



15-18



indoors

Materials

- ✓ Internet access
- ✓ Map of Europe
- ✓ Printer
- ✓ Coloured markers

Additional Information

<http://www.usc.es/economet/journals2/eers/eers1312.pdf>

https://en.wikipedia.org/wiki/Blue_Banana

[https://en.wikipedia.org/wiki/PIGS_\(economics\)](https://en.wikipedia.org/wiki/PIGS_(economics))

<https://emurbanism.weblog.tudelft.nl/2014/10/06/grapes-bananas-and/>

https://en.wikipedia.org/wiki/Golden_Banana

Indicative Activities

Pupils search for economic models that have existed through time and have divided Europe in regions (e.g. Blue Banana, Red Octopus, Golden Banana, etc.), pick one model and note down information about it (e.g. name of model, date of creation, historical context of that period in Europe, criteria based upon which Europe is regionalised). The same activity can be repeated for many models. For each model examined, pupils glue the map of Europe on the sheet and colour the regions included in the model. In the legend below the map, pupils point out the colour that corresponds to the region included in the model, the countries that constitute it, as well as if they are described as developed or not. Pupils decide if their country (of residence and of origin) is included in the model examined and why. Print the sheet “Model analysis” from the worksheet for each model examined.

Subsequently, learners read the indicative abstracts given concerning some of the models. They identify and underline elements that indicate sectors (economy, tourism, culture, politics, labour, society, development, etc.) that are affected by the models and discuss them with the rest of the pupils. Pupils may scan the QR codes of the two sheets entitled “Investigating the sources” to view the complete sources.

Based on the sources examined and the previous activities, pupils write down possible consequences both for the regions included in the model and the rest. For each region studied, they distinguish who is the “Other”. Print the two sheets under the title “Descriptions and consequences” from the worksheet for each model analysed.

Pupils discern some specific cultural characteristics attributed to regions because of the model examined. They identify in which category their country belongs to according to the model and discuss the dangers that exist when cultural characteristics are attributed to people due to divisions based on economy (see sheet “Who are we? Who are they?”).

Pupils are organised into two groups: one group represents the region included in the model examined, while the other the regions not included. Both groups contemplate how they believe that the “Other” sees their region and the “Other’s” perceptions regarding their cultural characteristics according to the model studied. Afterwards, they express their own perceptions as regards their cultural characteristics.

Pupils compare their own perceptions to the “Other’s” stating if they are mostly similar or different, justifying their responses. They find and support arguments that oppose the negative characteristics that are attributed to their region (see sheet “Being in the shoes of the “Other””).

Afterwards, pupils leave behind their perceptions and discuss if all models agree on their descriptions of a region and why and whether the divisions based on economic models promote the ideas of Europe (unity, inclusion, tolerance, equality, European common culture, etc.). Learners contemplate the factors that may influence public opinion and enhance beliefs about negative cultural characteristics possessed by regions, supporting their arguments with examples. They can make proposals on what should be done to eliminate prejudices and stereotypical beliefs and behaviours and debate the attitude that ought to be adapted towards differences. In the end pupils make their own brochures to sensitise the community on the subjects they have examined (see sheet “All at the same table”).

Activity 1: Model analysis

Economists and sociologists among others, have come up with models in order to study places' economies. These models are often given funny names, such as "Blue Banana", "Golden Banana", "Green Grapes", "Red Octopus" and much more. Search on the Internet for an economic model that seems interesting to you and complete some of its basic elements below.

Economic model:
Date of model creation:
Historical context:
Criteria:

Map of Europe

*Colour the
region
included in the
model*



Legend			
Colour	Region name	Countries included	Developed (Yes/No)

Is your country included in this model? Why?

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Activity 2: Investigating the sources

Abstracts on some of the models are given below. Identify and underline elements that indicate sectors (e.g. economic, cultural, social, etc.) that are affected by the models and discuss them with the rest of the pupils.

“An influx of immigrants, who move by preference to the more prosperous, densely inhabited regions, has resulted in a disequilibrium in growth that is so severe that it may lead to polarisation within Europe, and a fragmentation into economic "winners" (inhabitants of the Blue Banana) and "losers" (rural areas, remote towns, and Eastern Europe in general). The most serious problems lie with the people in outlying regions, who face a vicious circle of administrative neglect and gradual depopulation, thus becoming increasingly dependent. In addition, the fact that high-speed train services are only viable in wealthy and heavily populated areas means that peripheral towns face yet more competitive disadvantages in comparison to urban centres.”

Wikipedia



“Blue Banana”



From “Blue Banana” to “Red Octopus”

“[...] the main development axe of Europe, called Blue Banana, was different from the rest of the European locations based on demographic, economic level as well in a cultural and in infrastructure level.

Metaxas Theodore, Tsavdaridou Maria

Additional Information



Grapes, Bananas and...

Activity 2: Investigating the sources p.2



From “Blue
Banana” to
“Red Octopus”

“Cities are oriented towards a competitive and attractive image in order to increase their market share in the global environment. Cities and countries globally, are interested in their investment image in parallel with the formulation of competitive tourist and cultural image which is set as a priority in many cases. [...] This effort by the cities in international level had as a target the maintenance of a high place in the urban ranking system. The development of network connections and synergies between them in order to gain both the benefits and enhance their competitiveness constitute aspects of this effort.”

Metaxas Theodore, Tsavdaridou Maria

PIGS is an acronym used in economics and finance. The PIGS acronym originally refers, often derogatorily, to the economies of the Southern European countries of Portugal, Italy, Greece, and Spain. [...] The term is widely considered derogatory and its use was curbed during the period of the European crisis by the Financial Times and Barclays Capital in 2010.

Wikipedia



“PIGS”

Additional Information



Golden Banana

Activity 3: Descriptions and consequences

Back to your model...

Based on sources you examined and the previous activities, describe possible consequences for the regions included in the model.

Economic model:

Politics:

Culture:

Society:

Tourism:

Other:

According to this model, who is the “Other” (countries that are not included in the model)?

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Activity 4: Descriptions and consequences

Now, describe possible consequences for the regions that are not included in the model examined.

Economic model:

Culture:

Politics:

Society:

Other:

Tourism:

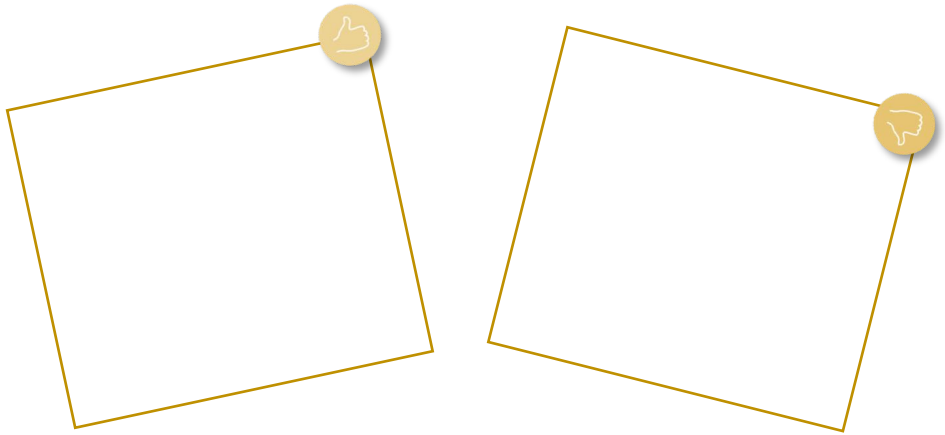
In this case, who is the “Other” (countries included to this model) for this region?

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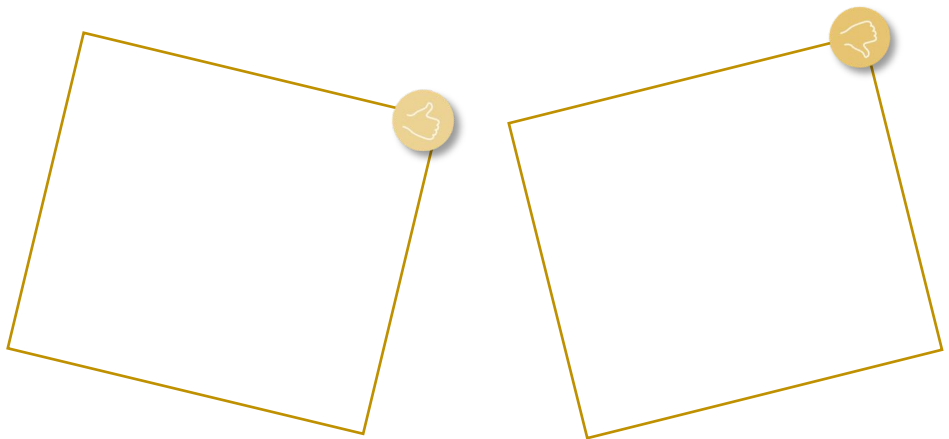
Activity 5: Who are we? Who are they?

Economic model:

According to the model studied, which are some cultural characteristics (positive or negative) attributed to the region included in this model:



Which are some cultural characteristics (positive or negative) attributed to the regions that are not included in this model:



- According to this model, in which of these two categories does your country belong?
- What is the danger when specific cultural characteristics are attributed to people due to divisions based on economy?

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Activity 6: Being in the shoes of the “Other”

Form two groups: One group will represent the region included in the model examined, while the other the regions not included. Both groups have to answer the following questions.

Economic model:

Region represented:

- ! How do you believe that the “Other” sees your region and its people according to the model studied? Which are the “Other’s” perceptions regarding your cultural characteristics?
- ! Which are your perceptions as regards your region’s cultural characteristic?
- ! Compare your perceptions to the “Other’s”. Are they mostly similar or different? Justify your answer.
- ! Find and support arguments that oppose the negative cultural characteristics that are attributed to your region.

Argument A

Argument B

Argument C

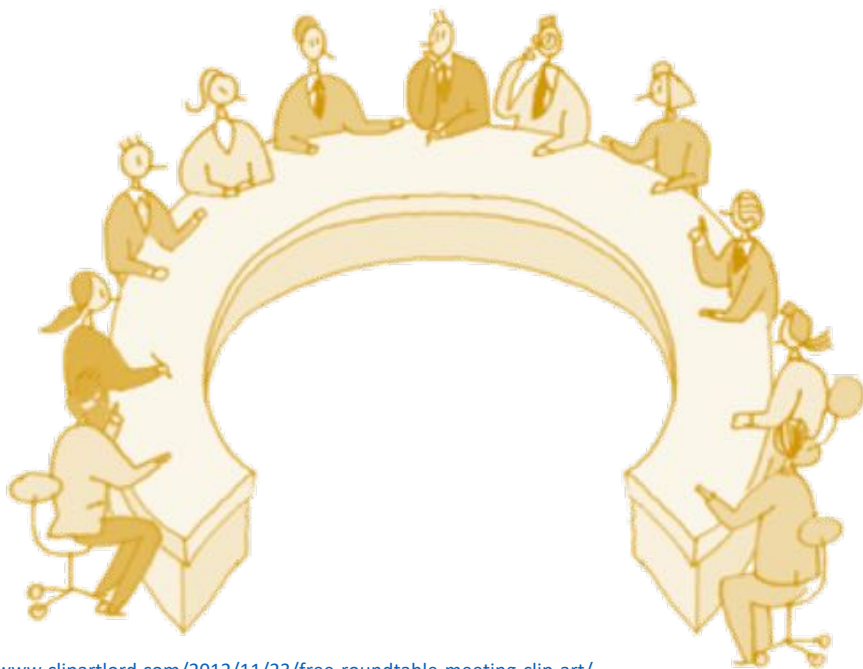
Argument D

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Activity 7: All at the same table

Time to leave behind our perceptions and discuss the models.

- ☐ Do all models agree on their descriptions of a region? Why?
- ☐ Do divisions based on economic models promote the ideas of Europe concerning the unity, inclusion, tolerance, equality and European common culture among others?
- ☐ What may influence the public opinion and, as a result, enhance beliefs about negative cultural characteristics possessed by regions of people? Support your arguments with examples.
- ☐ What can be done to eliminate prejudices and stereotypical beliefs and behaviours?
- ☐ What attitude should be adapted towards differences? Why?



<http://www.clipartlord.com/2012/11/23/free-roundtable-meeting-clip-art/>

Now it is time to create your own brochures to sensitise the community on the subjects you have examined.

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Time travel

Intro

Built environment and its architecture affect both our mood and the way (either positive, or negative) we feel about a place. On the one hand we form architecture but, on the other, architecture forms us, since it transmits messages and meanings that people receive and decode.

Objects are built within a context and are influenced not only by the natural environment, but also by the ideas, the beliefs and the values of a society. Thus, they form fundamental cultural and social products. Since personal and collective identities are subject to change through time, so are the built environments that sustain them.

Explore

- ✓ How was the architecture of a city centre of your country in the past? What were its basic characteristics?
- ✓ How is the architecture of this city now? What are its basic characteristics?
- ✓ What has changed in this city during the past few years? What has remained exactly the same? What has been modified and adapted to present?
- ✓ What sense of place did the old city create? What is the sense of place it creates now? Has it changed? Why?
- ✓ How have other European cities changed over time? Do European cities have any common characteristics?
- ✓ What are the elements of space that can help you identify a place?



change
evolution
city centre



4 hours



10-17



indoors/
outdoors

Materials

- ✓ Internet access
- ✓ Map of Europe
- ✓ Printer
- ✓ Coloured markers

Additional Information

<https://waset.org/publications/14034/the-concept-of-place-and-sense-of-place-in-architectural-studies>

<http://www.bbc.com/future/story/20170605-the-psychology-behind-your-citys-design>

<https://files.eric.ed.gov/fulltext/EJ1020708.pdf>

Indicative Activities

Pupils search on the Internet to find photos of the city centre through time, visit the city centre and take (or find on the Internet) corresponding photographs of the exact same location. Afterwards, they glue a photo of the city centre from the past and the corresponding photo from the present on a sheet of paper. They state the exact location depicted as well as the date that each photo was taken. Print the sheet “My city then and now” for each pair of photos.

For each pair of photos, pupils examine the basic elements depicted (historical context when photo was/is taken, amount of buildings depicted, purposes of buildings, external characteristics, stories behind buildings, culture, ideas and beliefs conveyed, or any other elements you consider relevant) (see sheet “Comparing evidence”).

Subsequently, for each pair of photos, learners examine the buildings depicted (buildings that remained exactly the same, that modified their purpose, that have been modified externally, that only existed in the past or in the present) (see sheet “Buildings over time”).

Pupils describe the sense that the past and the present city centre creates to them, justifying their answers by indicating specific elements of space. They discuss whether the sense of place created has changed over time, explaining why (see sheet “The sense of my place”).

Pupils make a time-map of their city centre (in PowerPoint, ArcGIS, Google Earth, etc.), uploading each photo to the matching location on the map of the city centre with the corresponding date and a small description of it. Pupils upload the time-map (e.g. on a cloud application) and get its shareable link.

Learners invite citizens to take a guided tour around the city centre and make brochures that they will hand over at the beginning of the tour. The brochures will include the “then” and “now” photos and some basic elements that pupils want to discuss for each pair of photos. In the end, learners share the link of their time-map so that citizens have access to it. The locations indicated in the pairs of photos will be the stops made through the tour. During each stop, pupils demonstrate the corresponding photos while explaining basic elements and characteristics (buildings, functions of buildings, etc.) they examined and learned during this activity (see sheet “Time to guide a tour!”).

Learners create a network with other groups of pupils originating from different European countries in order to exchange photos of “past” and “now” city centres with them. Pupils examine and compare the “past” and “now” photos of each European city that other pupils sent. They discuss how other big European cities have changed through time (elements that remained the same, elements that were modified, etc.) and whether there are there any common characteristics between different European city centres and then explain what sense of place each city centre creates to them.

Subsequently, they play the game “Guess the European country”. Pupils form groups of 4–5. Each group chooses three European countries (among the ones studied before), without letting the others know and searches on the Internet for representative photos of the city centres of their selected three countries. Pupils print them and write the names of the countries depicted behind each photo. Each group demonstrates the photos to the rest of the pupils who have to guess the countries depicted, justifying their answers. After guessing, pupils flip the cards to discover the correct answer. When finished, pupils discuss whether they could easily understand which countries were depicted each time and indicate the elements of space that helped them pick a country (e.g. emblematic buildings, architecture). In the end, pupils create their own brochures to communicate the knowledge acquired through this activity (see sheet “Different places, different senses of place”).

Activity 1: My city then and now

Search on the Internet in order to find photographs depicting your city centre in the past. Visit the city centre and take a photo of the exact same location nowadays. Glue each photo to the corresponding space provided. State the exact location depicted as well as the date that each photo was taken in a caption below each photo.

Then

[Glue a photo of the city centre in the past]

Now

[Glue corresponding photo of the city centre at present]

Activity 1: Comparing evidence (p.2)

For each pair of photos complete the table to examine the basic elements depicted.

<i>Elements examined</i>	<i>Then</i>	<i>Now</i>
Historical context when photo was/is taken		
Amount of buildings depicted		
Purposes of buildings in general		
Style and external characteristics of buildings		
Stories behind buildings		
Culture, ideas and beliefs conveyed		
Other elements depicted		

Activity 2: Buildings over time

For each pair of photos complete the table to examine the buildings depicted.

Buildings depicted	Then	Now
Buildings that remained exactly the same		
Buildings that remained the same but their purpose changed		
Buildings that have existed since the past but have been modified		
Buildings that only existed in the past		-
Buildings that only exist at present	-	

Additional Information

Architecture
influences the
mood



Architecture
and sense of
place

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Activity 3: The sense of my place

- ☐ What is the sense that the city centre creates to you when you look at its photos of the past? Justify your answer by indicating specific elements of space that form its character.
- ☐ What is the sense that the city creates to you when you walk in it or when you look at photos of it? Justify your answer by indicating specific elements of space that form its character.
- ☐ Has the sense of place created in these two cases changed over time according to your point of view? Why?

Additional Information



Place and sense of place in architecture

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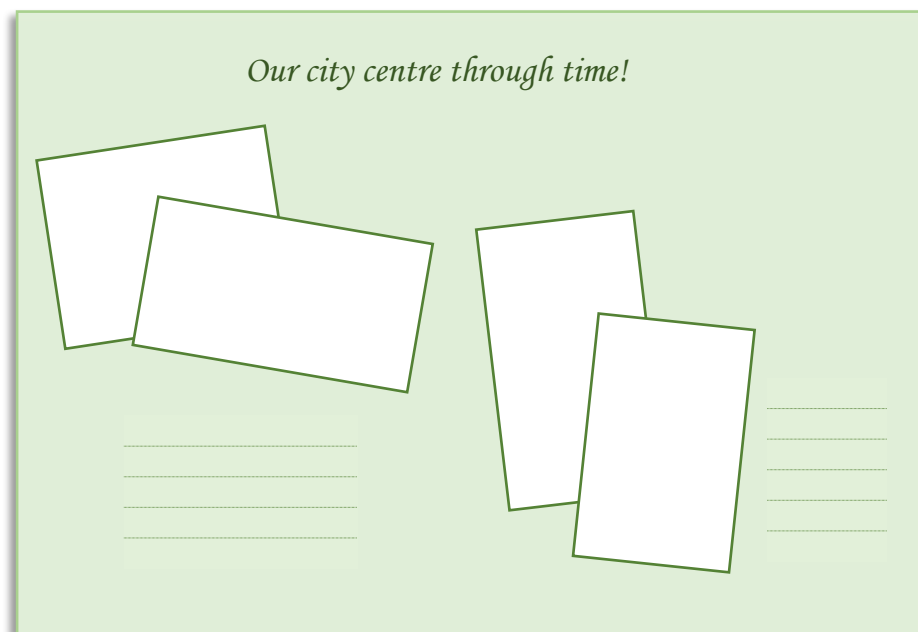
Activity 4: Time to guide a tour

Time-mapping your city centre

Make a time-map of your city centre (in PowerPoint, ArcGIS, Google Earth, etc.), uploading each photo to the matching location on the map of the city centre with the corresponding date and a small description of it. Upload the time-map (e.g. on a cloud application) and get its shareable link.

Guided Tour

Invite citizens to take a guided tour around the city centre. Make brochures that you will hand to them at the beginning of the tour. The brochures will include the “then” and “now” photos and some basic elements you want to discuss for each pair of photos. In the end share the link of your time map so that the citizens have access to it.



The location indicated in each pair of photos will be a stop on the tour. During each stop, demonstrate the corresponding photos while explaining their basic characteristics (buildings, functions of buildings, green spaces, etc.).

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Activity 5: Different places different senses of places

Create a network with other groups of pupils originating from different European countries in order to exchange photos of “past” and “now” city centres with them! Examine and compare the “past” and “now” photos of each European city that other pupils sent you.

- ☐ How did other big European cities change through time? Which elements remained the same and which ones changed?
- ☐ Are there any common characteristics between different European city centres?
- ☐ What is the sense of place that each city centre creates to you?

Play the game “Guess the European country”!

Form groups of 4–5. Each group will choose three European countries (from among the ones where the other pupils originate), and without letting the others know, will search on the Internet for representative photos of the city centres of the three selected countries. Print the photos and write the names of the countries depicted behind each photo.

Each group will demonstrate the photos to the rest of the pupils who will have to guess the countries depicted, justifying their answers. After guessing, pupils flip the cards to see the right answer.

Each group will fill in the following card:

Group name:
Right guesses in total:
Wrong guesses in total:

After finishing, discuss the following points:

- ☐ Could you easily understand which countries were depicted each time?
- ☐ Which elements of space helped you pick a country (e.g. emblematic buildings, architecture)?

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Wine routes

Intro

Wine is an alcoholic beverage made from grapes. Yeast consumes the sugar in grapes and converts it to ethanol and carbon dioxide (Wikipedia). The variants and varieties of grapes differ and wines often distinguish one place from another.

The tradition of wine-making is long and rich in Europe and the beverage is associated not only with the nutritional habits of European people, but also with religious and popular traditions connected with its cultural heritage.

Wine routes or wine roads are a number of tourist routes that include wine regions, visiting wine farms which are open to the public for wine tasting and sale of wine.

Explore

- ✓ What is the history of wine in Europe?
- ✓ What is the word for wine in other European languages?
- ✓ Is there a connection between wine and religions in Europe?
- ✓ The description of the winemaking process.
- ✓ The wine routes in different European countries.



heritage
wine
routes



6+ hours



12 - 17



indoors,
winery

Materials

- ✓ Map of Europe/
Google Earth
- ✓ Internet access
- ✓ Markers

Additional Information

<https://en.wikipedia.org/wiki/Wine>

https://en.wikipedia.org/wiki/Climate_categories_in_viticulture

https://en.wikipedia.org/wiki/Wine_festival

<https://en.wikipedia.org/wiki/Winemaking>

Indicative Activities

The learners explore wine and the sense of place that it gives. In the first activity, the learners will recreate the paths that the wine follows. They are going to choose one wine route from a European country and follow the steps of the wine by using Google Earth.

In the second activity pupils will find out the words for wine in the languages of European countries and write down the words on the map of Europe.

In the third activity the pupils explore the history of wine through a timeline, that they will build and in the fourth activity they are going to focus their attention on the different religions and their connection with wine by researching and through discussion.

Afterwards pupils have to connect the variety of grapes with the climate in the European countries and focus on one country and the varieties of grapes produced there.

In the next activity pupils will find out about the winemaking process through videos, Internet and their visit to a winery. They have to answer questions about the visit there and then present the methods of winemaking in the traditional and in the modern way with a photo gallery.

Pupils should create a label for a bottle of wine from their country to promote to the market. This task must be preceded by a visit to the local market in order to consider the design and information content of wine labels and the characteristics of wines.

In the end, pupils will design their own brochures to communicate their learnings and findings concerning wine.

Activity 1: Wine routes...follow the trails

“Much like silk back in the old times, wine too has travelled through a special network of transport. The Wine Routes are a special form of agritourism aimed at maintaining and promoting this heritage. There are selected routes for travellers to follow, which pass through the most picturesque viticultural areas and wineries. The routes pass through major grapevine regions and nearby well-known wineries, and travellers have the opportunity to sample local organically grown wines produced in limited quantities. Visitors are welcome to taste local wines accompanied by traditional appetizers and titbits, and to explore the traditional villages, archaeological sites, museums, get acquainted with the entire wine-making process, as guest houses are located either in the heart of the vineyards or in close proximity to them, in nearby villages. This form of tourism shows consideration for the natural environment and offers visitors the opportunity to learn about each destination through the local wine-making and viticultural traditions. Wine tourism offers a special experience in nature to those who wish to learn about the local methods of grapevine cultivation and rural life” (Agro Travel-Wine Routes in Greece, <https://www.argotravel.com/index.php/en/news-blog/216-wine-routes-in-greece>).

Choose a European country with wine routes and view one of the following links (or another one of a different country). Use Google Earth to create a wine route of your choice by adding information and urge the rest of the learners to visit the locations you suggest.

Search online for videos or interview people that have followed a wine route and try to find out about their experience and their feelings.

Additional Information

Follow the trails of wine.

<https://www.wineroads.gr/en/wine-routes/map-of-the-wine-routes-of-northern-greece>

http://www.arttravel.gr/arttravel-best_oinotourismos/article/16337/oi-dromoi-tou-krasiou-ths-europis

<https://en.wineroutesofspain.com/>

<https://www.tripsavvy.com/top-french-wine-tours-4095017>

<https://www.vinotrip.com/>

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Activity 2: The word "wine" in European languages



- ✓ Find out what the word for wine is in as many European countries as possible and write them on the map in the right place for every country.
- ✓ Correct your answers based on the following link.
- ✓ Try to pronounce these words and then listen to them via Google Translate

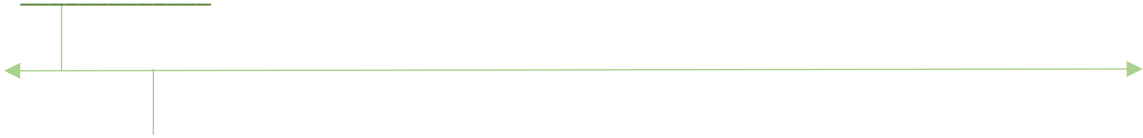
Additional Information

https://commons.wikimedia.org/wiki/File:Word_for_Wine_in_European_languages.svg

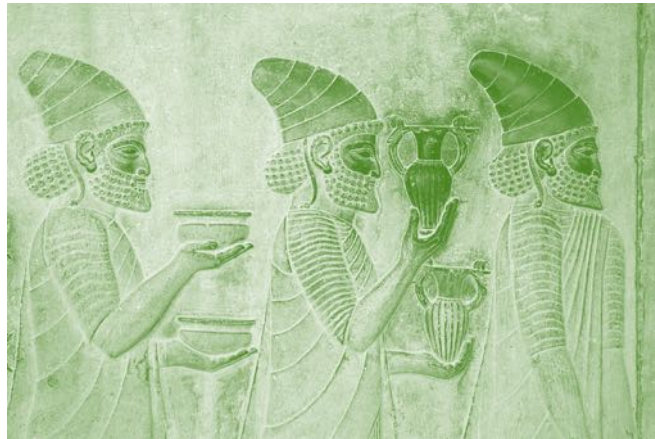
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Activity 3: Long time ago...

7000 BC



Complete the timeline of wine. Write down the stations of wine that you consider the most important in its history justifying your choices.



Additional Info

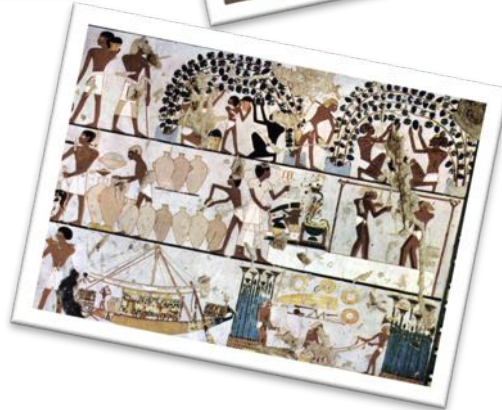
https://en.wikipedia.org/wiki/History_of_wine

Wine timeline:



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Activity 4: Wine & religion



Is religion connected with wine? Trace the religions depicted and the link between them and the wine.

Write the name of every religion and discuss your online findings.

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Activity 5: Climate and grape varieties

Viticulture, as any other vegetation, used to be gathered in certain locations and thrive traditionally in specific climate and weather conditions. Climate characteristics of a wine region have significant effect on the viticulture (Wikipedia).

Search online for the ideal climate for viticulture and all the characteristics that influence its growth and write them down.

Colour the regions, on the map, with the ideal climate for vineyards to flourish traditionally.



Activity 5: Climate and grape varieties (p.2)

The varieties of grapes differ from country to country. Pick a European country, find the list with the grape varieties and answer the following questions.

- ✓ How many varieties thrive in the country you chose?
- ✓ Name some wines coming from this country.
- ✓ Are the countries with the most varieties also known for the quantity of wine they sell according to the statistics?



Wine market in Europe

Additional Info

Some of the known types of wine according to the grape varieties

<https://winefolly.com/review/common-types-of-wine/>

https://en.wikipedia.org/wiki/List_of_grape_varieties

Activity 6: Wine making process

After watching the video, work individually and write about the process of wine making (ingredients, tools, procedure, bottling, etc.). Use the Internet for further information.



How wine is made

Afterwards visit a winery, a vineyard, a wine museum or a grape stomp. A guided tour will provide you with additional information about the picking, the storage, the methods of making the wine, etc. Answer the questions by interviewing the staff working there.

- ☐ When does the harvest of grapes begin?
- ☐ What are the occupations and professions that are part of the wine industry?
- ☐ What does a traditional grape stomping look like, what are the methods of grape stomping and its products?
- ☐ Find out about the winemaking process in the past and the use of the latest technology equipment nowadays.
- ☐ Describe the area and the residence around a vineyard.
- ☐ Describe the smells and the feeling that this visit left you.

There are also wine festivals every year during the different phases of the wine making process, or more specifically, harvest festivals, grape stomping festivals, etc. Choose one festival in a specific European country and find out the following information:

- ✓ Where does this festival take place?
- ✓ What is the purpose of this feast?
- ✓ What do people eat?
- ✓ What do they wear?
- ✓ How do they dance?
- ✓ Any other information that you found interesting.

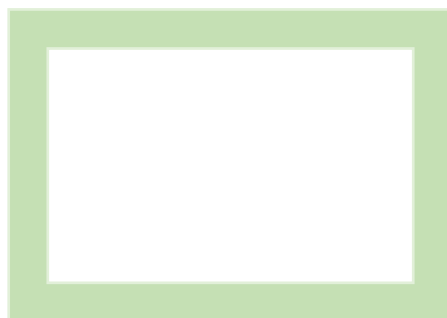
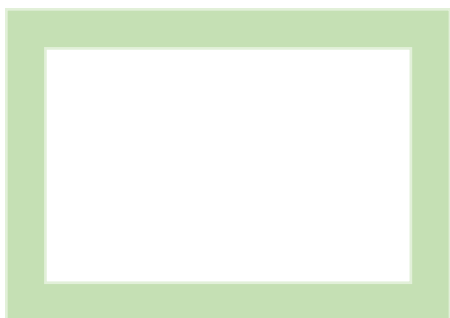
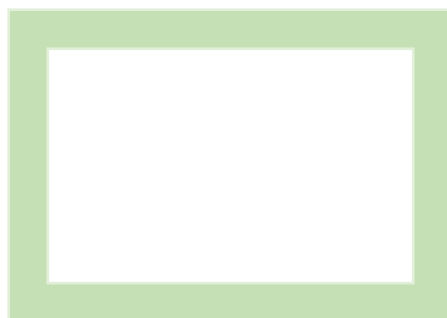
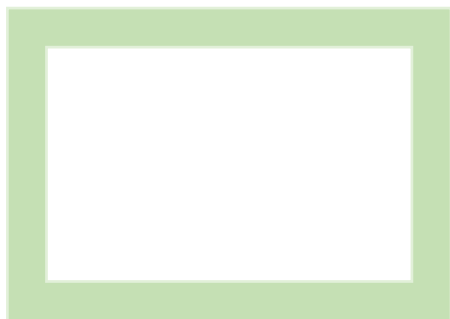
Present your findings to the rest of the learners.

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Activity 6: Wine making process (p.2)

Take photos or find pictures that indicate the production line of wine through the traditional way and compare it to the modern way of production. Use this worksheet twice: one for the traditional and one for the modern way of winemaking.



Additional Information

https://en.wikipedia.org/wiki/Wine_festival

<https://en.wikipedia.org/wiki/Winemaking>

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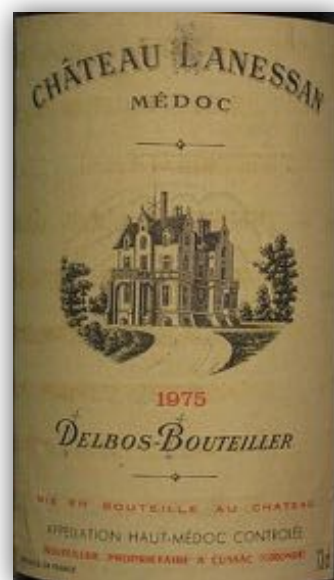
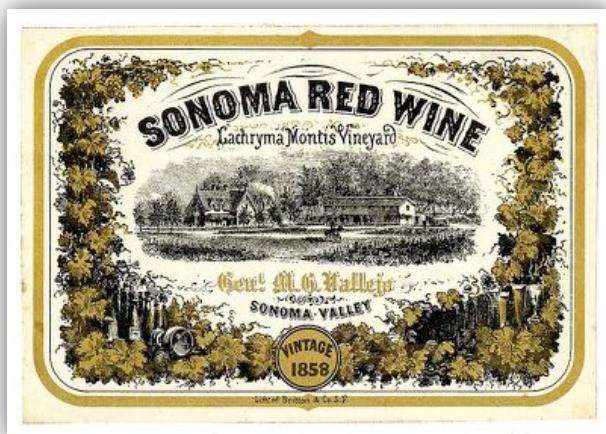
Activity 7: Make brochures to advertise your own wine

Visit a market near your home and look for the bottles of wine. Observe the labels on the bottles and write down the kind of labels that exist, the characteristics that appear on the label, how many there are, etc.

Work in groups and design your own personalised wine bottle label with the goal of promoting your local wine.

Deduce the country of origin, the name, the percentage of alcohol, the variants, the year of production and everything else you consider essential based upon the labels you explored.

In the end, create your own brochure to advertise your winery and the wine produced therein.



Additional Info

Ideas of labels for wine bottles:

<https://www.onlinelabels.com/wine-bottle-labels.htm>

<https://www.onlinelabels.com/Templates/wine-bottle-label-templates.htm>

<https://spark.adobe.com/make/label-maker/wine/>

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Credits – Pictures under CC

n.1 Traditional costumes

- a. Colorful, folk costume, 1940, Donor: Unknown
- b. Traditional kroj from Slovakia, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=281695>
- c. Northern Caucasus folk costumes. The text at the bottom of the picture reads (from left to right): Ossetians, Circassians, Kabardians, and Chechens. Unknown - Russian Empire chromolithographie / Own work photo by Vizu

n.2 The mystery of the venetian mask

- a. Couple in love at the 2010 Carnevale in Venice (IMG_9534a), by Frank Kovalchek from Anchorage, Alaska, USA - CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=13290679>
- b. Medjimurje Carnival 2014 in Čakovec (Croatia) - Korants (kurents) from Ptuj (Slovenia) By Silverije - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=31765444>
- c. By Neva Micheva [GFDL (<http://www.gnu.org/copyleft/fdl.html>), CC-BY-SA-3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>) or CC BY 2.5 (<https://creativecommons.org/licenses/by/2.5/>)], from Wikimedia Commons

n.3 Sounds like my country

- a. [Public domain], via Wikimedia Commons https://commons.wikimedia.org/wiki/File:Attributes_of_Music.jpg
- b. By Original uploader was Dmn at en.wikipedia. - Transferred from en.wikipedia, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=3562948>
- c. By Foto: Michael Lucan, Lizenz: CC-BY 3.0, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=18222958>

n.4 Languages and dialects

- a. A mural in Teotihuacan, Mexico (c. 2nd century) depicting a person emitting a speech scroll from his mouth, symbolizing speech CC BY 2.0
- b. http://1.bp.blogspot.com/-oOxYlvkvz8A/VOyYUVomrCI/AAAAAAAAEmo/4gWebriaMGo/s1600/16370575692_Oba1ef56de_h.jpg CC BY 2.0
- c. By bAGKODJfvfAhYQ at Google Cultural Institute zoom level Scaled down from second-highest, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=22178101>

n.5 A journey through myths

- a. The Chimera on a red-figure Apulian plate, c. 350–340 BC (Musée du Louvre) By Lampas Group - Jastrow (2006), Public Domain, <https://commons.wikimedia.org/w/index.php?curid=20086573>
- b. Odysseus and the Sirens, Ulixes mosaic at the Bardo National Museum in Tunis, Tunisia, 2nd century AD By Giorcesderivative work: Habib M'henni - File:GiorcesBardo54.jpg, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=10353941>
- c. <https://commons.wikimedia.org/wiki/File:Mythology.png> By me [Public domain], from Wikimedia Commons

n.6 Traditional food festival!

- a. By JHG (Julien29) - Own work, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=238269>

- b. Pieter Bruegel the Elder - Peasant Wedding - Google Art Project. This is a faithful photographic reproduction of a two-dimensional, public domain work of art.
- c. CC0 1.0 Universal (CC0 1.0)

n.7 Dancing with the European stars

- a. Choreia (dance) - illustration, from a painting in the Baths of Titus (= Baths of Traianus?) at Rome. This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or less.
- b. http://europa.eu/youth/ie/article/43/3433_Ilt Flickr/Creative Commons – taken by gabi
- c. Battle Of The Dance Anaheim / Riverdance at Battle Of The Dance Dinner & Show ~ Anaheim, California Flickr/Creative Commons - Prayitno <https://www.flickr.com/photos/prayitnophotography/>

n.8 The “ark” of seeds

- a. The Svalbard Global Seed Vault
[https://en.wikipedia.org/wiki/Svalbard_Global_Seed_Vault#/media/File:Global_Seed_Vault_\(cropped\).jpg](https://en.wikipedia.org/wiki/Svalbard_Global_Seed_Vault#/media/File:Global_Seed_Vault_(cropped).jpg)
CC BY-SA 3.0 Miksu
- b. Markus Spiske freeforcommercialuse.net- CC0 License
- c. Source: kaboompics.com - CC0 License

n.9 Searching witnesses of the past: Paintings

- a. Aurignacian painting of cave lions from Chauvet Cave, Ardèche (museum replica) Public Domain Self-photographed
- b. Karyme França - CC0 License - <https://www.pexels.com/@karyme-franca-283045>
- c. European paintings at the museum. CC BY-SA 3.0  File:European paintings at Metropolitan Museum of Art (NYC, USA).JPG André Lage Freitas

n.10 Money, money, money...

- a. Printing paper money at a printing press in Perm - RIA Novosti archive, image #978776,
<http://visualrian.ru/ru/site/gallery/#978776> Digital / Цифра
- b. A picture of some Euro banknotes and various Euro coins. By Avij (talk · contribs) [ECB decisions ECB/2003/4 and ECB/2003/5 or Public domain], from wikipedia
- c. KINGS of Lydia. Uncertain King. Early 6th century BC. EL Third Stater - Trite (4.71 gm).
<http://www.cngcoins.com/Coin.aspx?CoinID=57383>

n.11 Home sweet home!

- a. By Peter Cech - Own work, CC BY-SA 2.5, <https://commons.wikimedia.org/w/index.php?curid=1831080>
- b. Hum railway station By Kiki273 - Own work, CC BY-SA 3.0,
<https://commons.wikimedia.org/w/index.php?curid=4932855>
- c. A traditional English town centre at Rugby By G-Man at English Wikipedia - Transferred from en.wikipedia to Commons., Public Domain, <https://commons.wikimedia.org/w/index.php?curid=2262998>

n.12 Cartoon characters' board game

- a. mad scientist https://commons.wikimedia.org/wiki/File:Mad_scientist_transparent_background.svg
- b. Les heures en 1917! Podferdeck, ça c'est un bazar avec toutes ces heures! (A.V.B., Collection Keym, 44/47) By Anonymous - Keym Collection, Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=35006811>
- c. Graffiti mit den Daltons in der Merzhauser Straße in Freiburg By Andreas Schwarzkopf [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)], from Wikimedia Commons

n.13 My family, your family

- a. pixabay - CC0 License - Source: pixabay.com
- b. 900-158 Ahnentafel Herzog Ludwig By Jakob Lederlein - eingescannt aus: Robert Uhland (Hrsgb.): 900 Jahre Haus Württemberg, 3. Aufl., Stuttgart 1985, ISBN 3-17-008930-7, S. 158, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=1997456>
- c. Credits to George A. Spiva Center for the Arts via Flickr Creative Commons (<https://flic.kr/p/ekjcNf>)

n.14 Unboxing the heritage of the "European Other"

- a. A cartoon shipping employee, By Free Clip Art [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)], from Wikimedia Commons
- b. Box By Creativity103 [CC BY 2.0 (<https://creativecommons.org/licenses/by/2.0/>)], via Wikimedia Commons
- c. The cookie shop - By MIKI Yoshihito from Sapporo City, Hokkaido., JAPAN (The cookie shop.) [CC BY 2.0 (<https://creativecommons.org/licenses/by/2.0/>)], via Wikimedia Commons

n.15 Different people, different countries

- a. multi-culture By Monisha.pushparaj [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)], from Wikimedia Commons
- b. des immigrants de l'Europe habilles comme "des gauchos" au premier jour d'ecole argentine, region de Bahia Blanca, 1940. La photo est mienne By Mbertoni at French Wikipedia - Transferred from fr.wikipedia to Commons by Bloody-libu using CommonsHelper., Public Domain, <https://commons.wikimedia.org/w/index.php?curid=17974280>
- c. rawpixel.com cco licence

n.16 Mapping the European languages

- a. By Davykamanzi [CC0], from Wikimedia Commons
- b. Multilingual talk – (Creative Commons) <http://www.lassiwithlavina.com/news-for-you/lassi-with-lavina-goes-multilingual/html/attachment/multilingual-3#prettyPhoto>
- c. <https://www.pixcove.com/multilingual-polyglot-tongues-speak-say-languages-talk-conversation-education-communicate-word-cloud-text-connect-words/> In "Free Images"

n.17 Religions in Europe

- a. Russian Orthodox Deacon and Priest By Свято-Троицкий собор - Own work, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=12840146>
- b. "Islam in Europe" by Jack Goody, cover page. Original: Cantigas de Santa Maria, by Alfonso X, "The Wise" By Alfonso X, "The Wise" (13th century) [Public domain], via Wikimedia Commons
- c. An Orthodox baptism By Kotovski photograph by Henryk Kotowski - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=14987371>
- d. Wedding of Nicholas II and Alexandra Feodorovna by Laurits Tuxen (1895, Hermitage) crop 01.jpg. By <http://gallerix.ru/album/Hermitage-12/pic/glrX-888323974> http://www.hermitagemuseum.org/html_Ru/03/hm3_6_7.html, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=2303766>

n.18 United in diversity

- a. A Christmas cookie as three-finger salute. By Karl Gruber [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)], from Wikimedia Commons
- b. <https://www.vecteezy.com> Illustrations by Vecteezy.com
- c. Two people shaking hands By Rufino - hermandad - friendship, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=7783936>
- d. pixabay.com – CCO license

n.19 Utopia

- a. The island of Utopia [Public domain], via Wikimedia Commons
- b. Les utopies de la navigation aerienne au siècle dernier - This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or less.
- c. By Makis E. Warlamis (Own work, Daskunstmuseum, 2007-01-05) [CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>)], via Wikimedia Commons

n.20 Transmitting the sense of my place

- a. Autumn Clear Yellow Nature The Background The Sun <https://www.maxpixel.net/Autumn-Clear-Yellow-Nature-The-Background-The-Sun-1783915> CC0 public domain
- b. Credit Dennis Wong / Flickr via Creative Commons
- c. Sunlight Black And White Woman Sun Hat Posed Woman - <https://www.maxpixel.net/Sunlight-Black-And-White-Woman-Sun-Hat-Posed-Woman-1031489> - CC0 public domain
- d. Autumn Leaves Texture Brown <https://www.maxpixel.net/Autumn-Leaves-Texture-Brown-1766204> CC0 public domain

n.21 Then, now and afterwards

- a. Legs <https://www.maxpixel.net/Nature-Legs-Relax-Woman-Car-Dirt-Road-Window-434918> & <https://www.maxpixel.net/Vintage-Car-High-Heels-Turquoise-1950s-Womans-Legs-887286> - CC0 public domain
- b. Science Museum Group. Then and Now, 200 Restaurant Cars on LNER Trains. 1977-5587. Science Museum Group Collection Online. Accessed June 16, 2018. <https://collection.sciencemuseum.org.uk/objects/co230403>. Descriptions and all other text content are licensed under a Creative Commons Attribution 4.0 licence
- c. By The Photographer - Own work, CC0, <https://commons.wikimedia.org/w/index.php?curid=26946353>
- d. View of the Panathenaic Stadium (Kallimarmaro) By Badseed [GFDL (<http://www.gnu.org/copyleft/fdl.html>) or CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)], from Wikimedia Commons

n.22 Borders everywhere

- a. Border between the Netherlands and Belgium next to a street café in Baarle Nassau and Baarle Hertog. By User:Jérôme - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=1564073>
- b. The metal strip within the building of the Eurode Business Centre marks the border between the Netherlands and Germany, in Kerkrade and Herzogenrath. By Kero de - Own work, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=16598552>
- c. Guadiana International Bridge at the Portugal-Spain border, whose limits were established by the Treaty of Alcañices in 1297. It is one of the oldest borders in the world. By Calapito - Own work, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=3015839>

n.23 A challenging decision: City or village?

- a. The main street of the village of Castle Combe, Wiltshire, England
By Adrian Pingstone - Own work, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=172949>
- b. World Bank headquarters in Washington, DC.
By Shiny Things - Flickr, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=2390362>
- c. Map of Haarlem, the Netherlands, created around 1550, shows the city completely surrounded by a city wall and defensive canal, with its square shape inspired by Jerusalem.
Public Domain, <https://commons.wikimedia.org/w/index.php?curid=181761>
- d. Guadiana International Bridge at the Portugal-Spain border, whose limits were established by the Treaty of Alcañices in 1297. It is one of the oldest borders in the world.
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- b. World Bank headquarters in Washington, DC.
By Shiny Things - Flickr, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=2390362>
- c. This map of Haarlem, the Netherlands, created around 1550, shows the city completely surrounded by a city wall and defensive canal, with its square shape inspired by Jerusalem.
Public Domain, <https://commons.wikimedia.org/w/index.php?curid=181761>
- d. 19th-century London as capital of the world, crowded and thick with its own variety of smog.
See page for author [CC BY 4.0 (<https://creativecommons.org/licenses/by/4.0/>)], via Wikimedia Commons

n.24 My homeland in a tourist advertisement

- a. Tourist Transport Girl Travel Woman Airport <https://www.maxpixel.net/Tourist-Transport-Girl-Travel-Woman-Airport-2373727> CC0 public domain
- b. Image obtained from Flickr.com under Creative Commons (c) Kaushal Karkhanis
- c. Hiker Walking Backpacker Backpacking Travelling <https://www.maxpixel.net/Hiker-Walking-Backpacker-Backpacking-Travelling-1149877> CC0 public domain
- d. <https://www.maxpixel.net/Antique-Photo-Old-Map-Retro-Classic-Vintage-1130731> CC0 public domain

n.25 Ask the chef!

- a. Ristorante "Gusto al Borgo" di Casperia (provincia di Rieti, Lazio)
By Karl Cossio from San Diego, United States (Chef in Casperia, Italy) [CC BY 2.0 (<https://creativecommons.org/licenses/by/2.0/>)], via Wikimedia Commons
- b. Indian Spices By Maulpatel [CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/>)], from Wikimedia Commons





This book encompasses representative topics of the key concepts of the CoHERE project, such as “European Identity and Heritage”, “European Other” and “Sense of Place”, structured upon indicative Brochures for Educators (lesson plans and worksheets).

Moreover, it encourages pupils to create their own brochures in order to communicate their findings and their ideas concerning Critical Heritage and Geography with other people (friends, classmates, family, community).



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