

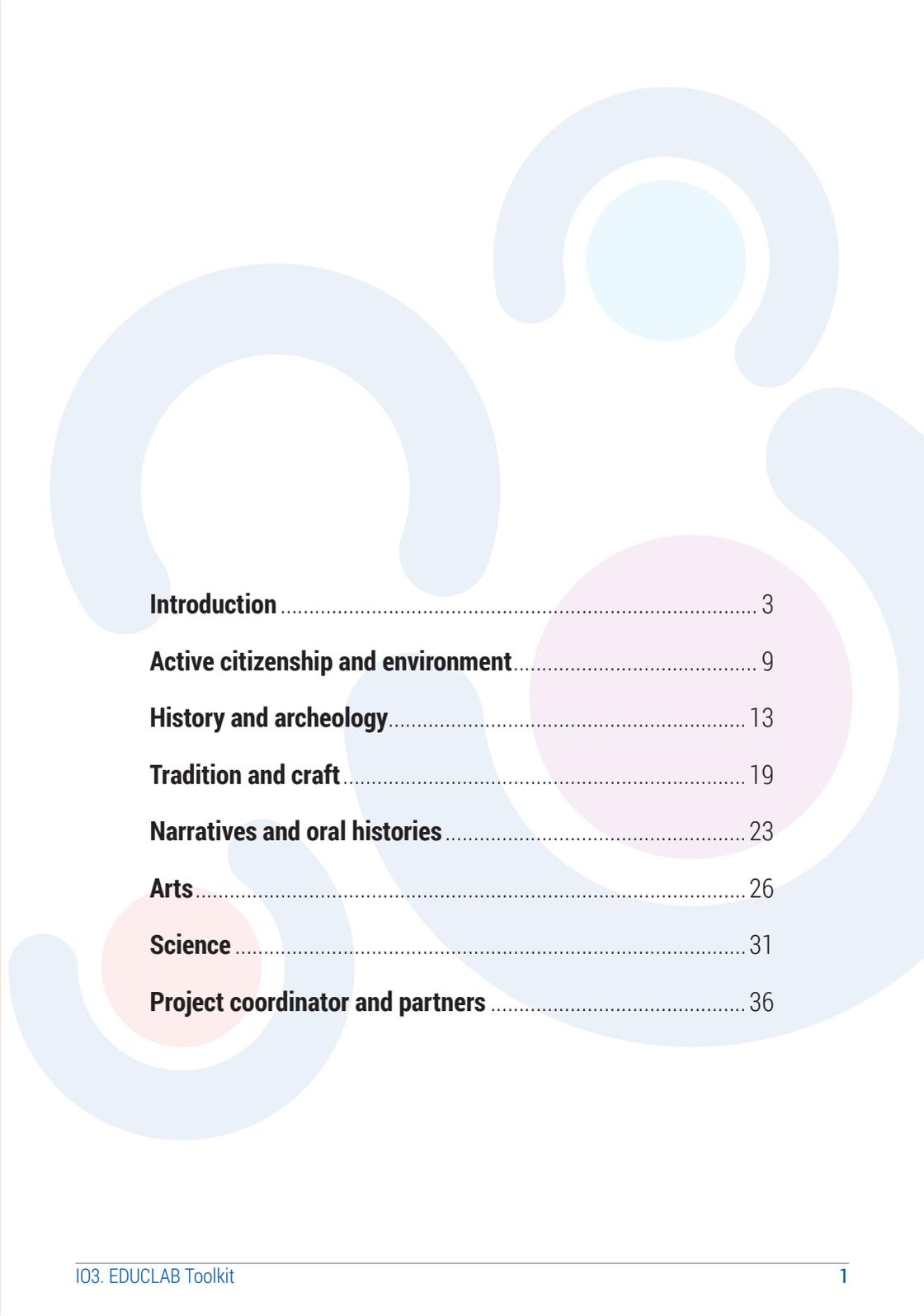


Education and Digital Cultural LABoratory



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Toolkit



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103 EDUCLAB TOOLKIT

Introduction

This Toolkit is the third Intellectual Output (IO3) of the Erasmus+ funded project EDUCLAB (Education and Digital Cultural Laboratory). It is aimed at providing a very practical and innovative tool for pre-school teachers to implement cultural workshops in the classroom with children aged 3-5 with different cultural backgrounds, in the frame of the European Year of Cultural Heritage.

The Toolkit will effectively support pre-school teachers in the organisation and implementation of cultural workshops by providing them with step-by-step instructions on how to carry out the activities in the classroom, as well as resources, techniques and materials they can use directly during the workshops. Furthermore, the workshops described take into consideration the possible participation of children with disabilities and with migrant background.



General objectives

The **relationship** between the teacher and the child is the most important aspect for achieving the objectives set. The nature of this relationship has to be **creative**, in some cases it can also be artistic, however one must **know** the way how creative processes work and which are their results, and these can be learned only through **direct experience**. For this reason, when trying to bring children closer to art and to the complexity of expressive languages, the teacher must **be aware** of the art works, practices and poetics of an artist or an artistic movement, and of course of the artistic techniques proposed in the classroom. At the same time, the teacher must have the **ability** to plan, apply and adapt artistic methods and techniques according to the characteristics of the children and their ability to learn, and must be able to make emerge the expressive potential of the group/class at both individual and collective level.

One of the most important goals of artistic activities is to **stimulate** the child to express him/herself spontaneously. Therefore, the teacher must **create** a context where children can free their creativity, which is an inherent element of their nature.

In this frame, the teacher must be an initial point of reference who guides the child in his/her own expressive space and then leaves him/her free to create his/her artistic world through direct practice. In this way the process and the final result acquire the same importance at the planning and methodological level. Concerning the aspects of evaluation, self-evaluation and implementation of the results, these have to be analysed both during and at the end of the workshop implementation, taking into consideration the creative relationship as a whole.

The artistic techniques and art works of an artist, the characters and topics of the workshops must be shown in the classroom through photo and video projections, the use of interactive apps, showing illustrated books and children's books. All media has to be chosen **depending on what suits best** for the educational visit at an art museum or temporary exhibition, places of historical or archaeological, social-anthropological, environmental and scientific interest.

The cultural workshops will achieve the following objectives:

- Create moments of well-being and fun, through games, as an irreplaceable means to discover and experiment different techniques and expressive materials.
- Develop critical thinking.
- Stimulate interaction and communication, not only at verbal level but even in its emotional and bodily aspects. Each activity will follow the principle of gradualness in approaching artistic techniques and the proposed artists.
- Provide the possibility to learn about multiple expressive channels, stimulating in particular the visual, tactile, auditory and kinaesthetic perception.
- Valorise the plastic and figurative expression of each child in a context where they can freely experiment and communicate.
- For younger children enhance scribble and stain as an important exercise that enhance eye-hand coordination, precision and sensorimotor adaptation.
- Promote integration, empathy and socialization through group work.

- Promote the respect of each child's own rhythm, based on their personal communication needs. Avoid in any case haste that creates anxiety and promote experiences that require waiting and patience instead.
- Experiment with technological devices and new means of contemporary communication, videos, music, performances and interactive apps, to make the project as close as possible to children's world and their everyday life.

Interdisciplinarity and application of the STEAM approach

The methodology applied in the Toolkit is based on a modern, interdisciplinary approach to research and innovation that is now being taken up in school education: the STEAM approach. STEAM (Science, Technology, Engineering, Art, and Math) education has received growing attention over the past decade as it helps teachers incorporate multiple disciplines at the same time and promotes learning experiences that allow children to explore, question, research, discover, and exercise innovative building skills (Colker and Simon, 2014). STEAM concepts are second nature for children, as they like to explore and experiment within their natural environment. Robelen (2011) states that STEAM integration allows for intersection of the arts with the STEM fields which not only can enhance student engagement and learning, but also help unlock creative thinking and innovation.

That's why workshops described in each chapter of this Toolkit are based on an interdisciplinary approach and promote active learning through hands-on, multisensory activities, use of technologies, experimentation, visits to different sites, the creation of a safe and fun environment, project-based processes, and includes the arts.

Structure of the educational path

The educational path is aimed at children aged between 3 and 5 years and will be divided into 2 phases:

- A.** Workshop planning and setting educational objectives
- B.** Workshop implementation:
 - Preliminary workshop activities before visiting an art museum or temporary exhibition, places of historical or archaeological, social-anthropological, environmental and scientific interest
 - Workshop activity or educational visit at an art museum or temporary exhibition, places of historical or archaeological, social-anthropological, environmental and scientific interest
 - Workshop activities in the classroom, after the educational visit

A) Workshop planning and setting educational objectives

The planning of the workshops will be carried out by the team of ECEC teachers and / or a project coordinator and it has to take into account all the theoretical and methodological aspects related to art teaching, as well as outline carefully the various phases of the activities and the final objectives. Once the general theme of the workshops has been identified, it is essential to take into consideration some aspects concerning human resources and the context in which the workshops will be held:

- Analysis of the museum-context of the town where the kindergarten is located and, respectively, the choice of the place to visit and the workshops to be carried out with the children, in agreement with the didactical unit of the chosen museum or place of interest. The planning of the activities must also take into account the educational activities offered by the selected museums or places of interest, in order to create continuity between the workshops held at the kindergarten and at the museum. Therefore, workshops in the classroom must be organised in a coherent manner, in order to connect the workshop activities carried out independently with the in-depth workshops carried out during the visit. If, for any reason, it's not possible to carry out any educational visit at a museum, the workshops can also be designed as part of other interdisciplinary projects, in line with the pedagogical program of the current school year.
- Verification of the technical skills of the teachers who will lead the workshops, on the basis of the topics and techniques chosen for the project. In this phase it is possible to involve an artist or cultural mediator in the workshop planning, in the teacher training at theoretical and practical level, but also in the workshop implementation in phase B.
- Design of the individual teaching units and delivering the appropriate workshop-sheet of the Toolkit where information on practical activities is inserted step-by-step.
- Analysis of the class characteristics: number of children, possibility to manage the classroom layout according to the activities, presence of children with intellectual and / or physical disabilities. The size of the group can be freely established on the basis of the peculiarities of the kindergarten environment and the characteristics of children, taking into account the possibility to divide the class in groups and paying particular attention to the spaces available for the workshops. Activities can be carried out with a minimum of 8 children up to a maximum of 25 at the same time.
- Analysis of economic resources available for teaching materials considering the type of activity and the number of children.
- The program of preparatory and in-depth workshops to be carried out in the classroom must be detailed in a didactic sheet to be delivered to the pre-school teachers who will carry out the activities, with step-by-step indications on how to implement the different activities / workshops (of max. 1 hour duration), taking into consideration the children's age. The description for workshops to be carried out in the classroom is provided in this Toolkit.

B) Workshop implementation:

See the various chapters of the Toolkit.

Possible risk factors during implementation

In the case of disabilities, especially autism, but also when dealing with foreign children who clearly show difficulties of expression, the **verbal aspects** can be difficult to manage. In these specific cases it is necessary to create an **introductory path**, for the entire class or group, through linguistic mediation, while for manual activities the difficulties of inclusion are certainly less.

In any case, if some of the children have **difficulties with clay**, which can be a difficult material to manage, the introductory path should help to slowly gain confidence with the material: it must not be too fluid, otherwise it can be too involving and destabilizing. The introductory path will have phases of game, as the presentation of the material is really important. For example, clay of different colors can be presented in a cube format. Children will be involved in a game of moving the cubes from one side to the other or piling them one on the other. At a later stage, another type of action can be envisaged, such as pressing the surface of the cube with fingers (one cube each), in order to feel how the material is transformed. Other experiences can be: guiding children with delicate gestures to change the shape of the material: from cube to sphere; smooth the material – in this stage insert some relaxing Micro step music to achieve the final goal of the practical activity with delicacy.

Evaluation and debriefing

At the end of each workshop, teachers will always have to create a circle time of a few minutes together with the children and listen to their feedback through some workshop-related questions, such as: Was the theme of the workshop fun? Why? Practical activities have been difficult? Why? Teachers will have to write down the answers that will be then the subject of debriefing.

In parallel, during the workshop, the coordinator will have to supervise the activities and evaluate the dynamics of the relationship between teacher and children, if it's possible through a specific form.

The collection of these data is useful for two reasons: firstly, for the evaluation of the teacher's performance and secondly, for the evaluation of the activity. The coordinator can also cross-check the data collected with the feed-back of the children and thus, monitoring the progress of the didactical units.

The results collected and aspects to be improved will be shared during staff meetings, in order to encourage the exchange of experiences, to stimulate the ability of self-criticism and to encourage motivational processes to improve teachers' performance. In this way, teachers will be able to share their impressions and difficulties with the team, stimulate each other and improve their work conditions through frequent brainstorming. During the supervision phase, the coordinator could also make video shootings to re-observe the dynamics during the workshop carried out and evaluate if the objectives have been met.

Further tips and suggestions

By analyzing the different art works and their contents, characters, objects, colors and lines, it is foreseen that teachers create interactive supporting materials so that children can play with the art work "itself". These can be reproductions of the art work in puzzle format that can be recomposed, observing things through different filters and colors, manipulating materials the art work was created of, simulating positions, sounds, shapes, emotions present in the art works, taking on the role of the character depicted with the use of fabrics. In some cases it is recommended to recompose the art work by using other material or technique different from the one used by the artist, such as colored cardboards or to recompose in the classroom the objects present in the painting with real objects. In the planning phase, every way of analysing the art work must be valorised. When dealing with children with disabilities and/or linguistic difficulties in general, art is used exactly because of its immediacy and the ability to communicate without words.

In any case, for migrant children and children with disabilities it is not possible to make a theoretical evaluation a priori. The activities must be co-designed by adapting the general educational program to the specific workshops. If, for example, there are children with autism, at least two types of activities must be envisaged: one for the high and one for low functioning and each child with autism has his/her own specific characteristics.

For disability in general and, especially for small children, the contents cannot be conveyed in the traditional way, we must work instead on the experience connected with the observation of an artwork, as stated above. Furthermore, for foreign children, migrant children and children with disabilities, a verbal approach can be even more frustrating and ineffective.

Active citizenship and environment

1. Short introduction on the aims and context of the workshop

In European training and education programs the promotion of active citizenship plays an increasingly fundamental role, with the main focus on issues such as democratic citizenship, human rights, the value of interculturality, anti-racism, attention to environmental issues. The educational path will encourage children to reflect on the importance of biodiversity, which can also be interpreted as an ideal metaphor that diversity is a very important value. The itinerary includes various classroom activities and a visit to a place of particular interest for the topics covered: zoo, museum of natural sciences, botanical garden, visit to a public park, a lake, a mountain or the sea.

2. Resources needed

For the realization of the workshops some teaching aids are necessary that the team of pre-school teachers will have to find first. For the workshop focused on biodiversity it will be necessary to identify some picture books on the variety of living organisms and their respective ecosystems, better if divided by kingdoms: Monera (the prokaryotes), Protista (the single-celled eukaryotes), Fungi (fungus and related organisms), Plantae (the plants), Animalia (the animals). Similarly, it is necessary to identify some other picture books which, through a children-friendly language, explain the effects of the lack of sustainable development (water pollution, greenhouse effect, waste cycle, etc.).

The picture books will be very important to introduce the various themes to children, through storytelling and the projection of images through tablet, TV or video projection with interactive whiteboard. It is also possible to use videos and / or documentaries addressed specifically to children.

- 1) Finding freely accessible picture books for children in the field of biodiversity and the effects of a failed sustainable development.
- 2) Creation of tactile characters related to the five Kingdoms. The pre-school teachers will have to create cardboard shapes children can play with. For example, they can recreate a bacterium with a cardboard shape covered with coloured fabrics; a mushroom by using light wood; a leaf and a part of an animal through the use of various materials.
- 3) Preparation of materials for the activities: wood and / or cardboard shapes; natural materials such as fabrics, textiles, wood, cork, leaves, paper, card stock, hot glue, glue; sponges, paint rollers and brushes. Cardboard cylinders to be recovered from kitchen rolls.



3. Group size

The activities can be carried out with a minimum of 8 children up to a maximum of 25 at the same time.

4. Duration

The educational path foresees three workshops of about 1 hour and a half each, including a visit to a place of environmental interest.

5. Step-by-step instructions to the teacher on how to implement the activities

The educational path is aimed at children aged between 3 and 5 years and will be divided into 3 phases:

- Preliminary workshop activities before visiting a zoo, a museum of natural science, a botanical garden, a public park, a lake, a mountain or the sea.
- Workshop activity or educational visit to a zoo, a museum of natural science, a botanical garden, a public park, a lake, a mountain or the sea.
- Workshop activities in the classroom, after the educational visit to a zoo, a museum of natural science, a botanical garden, a public park, a lake, a mountain or the sea.

During the first workshop in the classroom:

Workshop no. 1 – duration: approx. 1 hour and a half

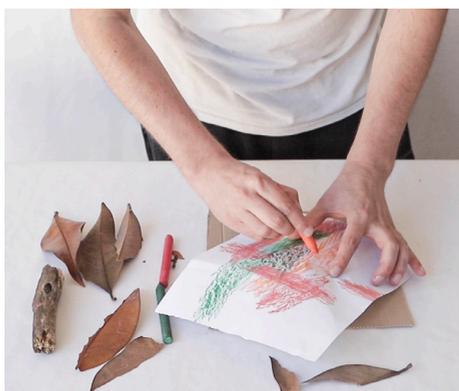
(5 minutes) The group is seated in a circle around the teacher, who announces that a workshop will take place. He/she explains which is the topic of the workshop and its phases, in order to create enthusiasm and expectations.

(15 minutes) In this first phase the teacher involves the children in an animated reading, based



on the theme of biodiversity and possibly on a text previously written by the team of pre-school teachers. Children should all be seated on a carpet, which indicates a perimeter where animated reading takes place. The teacher can adopt various techniques to dramatize the reading, by using objects, images or projections, tablets, or creating sounds during the narration. In this phase children must be involved in actions, such as moving their body imitating the teacher's movements or reproducing sounds. Interaction in this first phase is very important, in order not to make children too passive. While reading the teacher will have to use the cardboard shapes previously created (see section n.2), so that children can touch them and play with the shapes representing the characters of the five Kingdoms.

(30 minutes) Children are involved in a practical painting workshop. Teachers and children will have to paint 5 paper mats of 2 meters by 2 meters size, therefore it is necessary to divide the class into 5 groups. Each group will have the same color palette: yellow, red, blue, white and black. Every child will be free to create the color they want and paint with sponges, brushes and rollers in the spaces they want. The final result will be the creation of 5 paper mats, each different from the other, even if the colors supplied to the different groups were the same. The diversity of colors becomes the metaphor of biodiversity, on an iconographic level the 5 mats represent the intrinsic relationship between the various Kingdoms. It is important that during the painting phase children are free to enter the sheet barefoot, but the teacher should tell them to do it with caution. The paper mats have to be completely covered with colors and the process must be carefully coordinated, by allowing maximum two children at a time to enter inside the space to avoid confusion. The fact of working in a group and "creating a team" represents a method to learn how to respect the presence of others, which can be extended generally to the respect of other species. At the same time, every child will have a cardboard cylinder, recovered from kitchen rolls. Children will paint on the cardboard cylinder using one or more colors of their choice. Once the cylinder is painted, it will magically become a telescope through which children will explore the world in the next activities.



(5 minutes) Final circle time: the teachers sit in a circle with the children and ask them if the activity was interesting, if the practical workshop was easy or difficult and what are their impressions (note the answers).

During the second workshop in the classroom:

Workshop no. 2 – duration: approx. 1 hour and a half

The activities foreseen in the second workshop will build on the first workshop held in the classroom and, possibly, on the activity / educational visit that took place in a place of environmental interest.

The children will observe the 5 colourful and already dry paper mats, while the teacher will stimulate them to reflect on the fact that the mats are different but similar to each other, that the colours in any case are linked by a very strong relationship, just like the living things (and not only) on Planet Earth. With their telescope children will be guided through an exploration activity in the school garden. The observation of plants, grass, flowers, insects, birds, will be essential if combined with touching and smelling. Children will have to pick up fallen leaves and use them for frottage on paper, but also grass, sticks and other organic things such as moss or inorganic things like small stones. After visiting the garden, children will have to reproduce their favourite living beings on paper or card stock by using various artistic techniques (painting, drawing, collage). However, each group will also have the task to create at least 5 representations of the beings belonging to the various Kingdoms in addition to their favourite one. Once the various living beings and the leaves have been made using the frottage technique, children will have to glue some of these characters in their own paper mat, while the other characters on the other mats not painted by them. In this way each group will realize its own ecosystem, which will be enriched by the interventions of others. It is also possible to glue all the materials found in the garden. The final result will be a collective representation of an ecosystem's balance composed of several relationships / groups.

At the end of the workshop the teacher will summarise the main findings of the educational path carried out through a circle time and comment on the final results, as well as encourage the children to talk about what they did.

6. Variations (instructions on how to adapt the activities to the specific age-group of children)

For the age group of the children to whom the workshops are addressed and, in particular, for children aged 3/4, the contents that we want to communicate must always be introduced through games, discovery and tales. It is strongly recommended to use images and dramatization during the narration of tales and to valorise visual, auditory and olfactory associations.

History and archeology

1. Short introduction on the aims and context of the workshop

Pedagogy for history and pedagogy for archaeology are very important areas in the development of children's own identity. History and archaeology education, indeed, creates an important link between present and past and makes children more sensitive to what appears to be intangible. The involvement of children in workshops focused on historical figures and on the material culture of past civilizations has a decisive value in the creation of a link between children's identity and the identity of the place where they live. In consideration of the two different disciplines covered in this chapter, history and archaeology, the activities will be linked together but carried out in distinct moments. Based on the place where the workshops are held, the team of pre-school teachers will first have to identify themes, characters and places to visit, as well as create teaching aids:

- the main theme of the workshop (historical civilization or figure)
- place of historical or archaeological interest to visit where children can carry out an experiential study (historic residence, museums, archaeological sites, historical buildings of particular interest)
- creation of some of the teaching aids for the activities and creation of a story to be told in class during the activities

If there are archaeological sites and places of historical and cultural interest in the town, the educational path can create thematic links between places and / or figures, inserting historical and archaeological setting activities in the workshops.

2. Resources needed

FOR THE WORKSHOP ON HISTORY

For the implementation of the workshop on history the team of pre-school teachers has to create first some teaching aids, such as one or more cardboard shapes depicting figures and symbolic attributes (sword, shield, arrow, hat, medal, stick etc.). The shapes must be about 70/80 cm high, slightly higher than the children. The historical figures should be selected taking into account the sculptures placed in public spaces, iconographic depictions of the past in places of particular historical interest (paintings, frescoes, ancient photographs).

Once the historical theme or figure has been chosen, the team of pre-school teachers will have to create some objects before starting the educational activities:

- 1) Creation of some cardboard shapes of human figures, about 0.5 cm thick. The shapes must be about 70/80 cm high, slightly higher than the children. The shapes will be used during the workshop to depict historical characters, so teachers should just draw the shapes on the cardboard and cut out the profile.
- 2) Creation of about 0,5 cm thick animal shapes (for example a horse, a dog, a bird), based on the historical figures identified, their height should be in proportion to the shape of the

respective human figure. Creation of symbolic attributes matched to the various figures, such as for example sword, shield, arrow, hat, medal, stick etc. Even for these shapes it is sufficient to cut out the profile.

- 3) Creation of n. 2 rectangles of cardboard for each child. The size should correspond more or less to the children's bust, while on one of the two rectangles a cut should be made that simulates the neck of a t-shirt.
- 4) Preparation of the materials for the activities: 0.5 cm thick cardboard, markers, fabrics, hot glue, colored card stock, colored and transparent wrapping tissue, twine.

FOR THE WORKSHOP ON ARCHEOLOGY

For the implementation of the workshop on archaeology the team of pre-school teachers has to create first some teaching aids. It will be necessary to simulate an archaeological excavation, therefore the team of pre-school teachers should create a series of coloured cardboard boxes, to be used outside the classrooms, in the garden or school yard. The boxes must be covered with coloured card stock, for example a yellow, a red, a blue, an orange and a green one. The size of each box has to be: height 30 cm, width 50 cm, length 90 cm. The boxes will be used for the simulation of an archaeological excavation, therefore they must be placed in a suitable place, as they will be filled with soil, sand and expanded clay aggregate. For the implementation of the workshop, the team of pre-school teachers will have to prepare some materials before starting the educational activities:

- 1) Place the coloured boxes in a suitable place (school yard or garden) at a reasonable distance from each other.
- 2) Finding a small clay vase or small amphora to break, so that it can be rebuilt using school glue.
- 3) Preparation of materials for the workshop: sieve, plastic trowel or small plastic scoop, small brushes to clean the objects found during the excavation, objects linked to various historical periods.



3. Group size

The activities can be carried out with a minimum of 8 children up to a maximum of 25 at the same time.

4. Duration

The educational path includes 3 workshops lasting about 1.5 hours each, including a visit to a place of historical or archaeological interest.

5. Step-by-step instructions to the teacher on how to implement the activities

The educational path is aimed at children aged between 3 and 5 years and will be divided into 3 phases:

- Preliminary workshop activities before visiting a historic residence, a museum, an archaeological site, historical buildings of particular interest
- Workshop activity or educational visit at a historic residence, a museum, an archaeological site, historical buildings of particular interest.
- Workshop activities in the classroom, after the educational visit to a historic residence, a museum, an archaeological site, historical buildings of particular interest.

During the first workshop on history in the classroom:

Workshop n. 1 - duration about 1 hour and a half

(5 minutes) The group is seated in a circle around the teacher, who announces that a workshop will take place. He/she explains which is the topic of the workshop and its phases, in order to create enthusiasm and expectations.

(15 minutes) In this first phase the teacher involves the children in an animated reading, based on the themes and figures chosen (the text should be previously written by the team of pre-school teachers). Children should all be seated on a carpet, which indicates a perimeter where animated reading takes place. The teacher can adopt various techniques to dramatize the reading, by using objects, images or projections, tablets, or creating sounds during the narration. In this phase children must be involved in actions, such as moving their body imitating the teacher's movements or reproducing sounds. Interaction in this first phase is very important, in order not to make children too passive.

(30 minutes) Children are involved in a practical collage workshop. Teachers and children will have to complete the cardboard shapes that the team of pre-school teachers had previously cut out. The class can be divided in various groups, which will have the task of gluing various materials onto the shapes using glue sticks. Children will have to cut out and glue the various materials, such as card stock and fabrics, on the human shapes.

Children must be free to cover the shapes according to their choices and manual ability, but clear indications must be given for certain shapes, such as for example, regarding the bust where fabrics must be glued to create a dress or the sword where glue silver paper should be glued etc. Children must be accompanied in the choice of materials to be used to reach the final result, however their work must reflect their eye-hand coordination skills. Once the workshop is finished, the teacher can glue the various elements on the figures (hat, shield, sword, etc.) with hot glue.

(5 minutes) Final circle time: the teacher sits in a circle with the children and ask them if the activity was interesting, if the practical workshop was easy or difficult and what are their impressions (note the answers).

During the second workshop in the classroom:

Workshop no. 2 – duration: approx. 1 hour and a half

The activities foreseen in the second workshop will build on the first workshop held in the classroom and, possibly, on the activity / educational visit that took place in a place of historical and cultural interest.

The teacher will resume the narration of the story using the shapes realized in the first workshop. Children must be introduced to the activity through a sort of ritual, possibly accompanied on a carpet and seated on the ground. Once the animated reading is concluded, the children are involved in a collage workshop similar to the one that took place during the first workshop.

The team of pre-school teachers will provide each child with 2 cardboard shapes, which represent a sort of sleeveless shirt. Children can glue fabrics and card stock on these shapes, according to their creativity, then the teacher will join the two shapes with a twine, glued with hot glue, at shoulder height. The size of the two rectangular cardboards should correspond roughly to the children's bust, considering that on one of the two shapes a cut must be made that simulates the neck of a t-shirt, as it will then be placed on the children's chest. In this way each child will have a bust that recalls the historical figures previously created.

The workshop can also include the creation of even other cardboard shapes that children can then complete (shield, swords, crown, sceptre and other attributes). In this way, each child will have the possibility to identify him/herself with one or more figures of the workshop. The team of pre-school teachers can foresee further dramatization activities, involving children in a theatre workshop, where they can use the costumes created.

During the first workshop on archaeology in the classroom:

Workshop no. 1 – duration: approx. 1 hour and a half

(5 minutes) The group is seated in a circle around the teacher, who announces that a workshop will take place. He/she explains which is the topic of the workshop and its phases, in order to create enthusiasm and expectations

(15 minutes) In this first phase the teacher involves the children through an animated reading, focused on the character of an archaeologist, who is an explorer looking for all traces of the past by digging the ground (the reading is based on a text previously written by the team of pre-school teachers). Children should all be seated on a carpet, which indicates a perimeter where animated reading takes place. The teacher can adopt various techniques to dramatize the reading, by using typical objects of an archaeological excavation, images or projections of great international excavations, tablets, or creating sounds during the narration. In this phase children must be involved in actions, such as moving their body imitating the teacher's movements or reproducing sounds. Interaction in this first phase is very important, in order not to make children too passive.

(30 minutes) Children are involved in a practical laboratory to simulate an archaeological excavation. The class will be divided into groups of about 4/5 children, each group will be given a coloured box. Each box contains layers of soil and expanded clay aggregate, as well as objects referable to the present (not too small toys, everyday objects) and remote past (replicas of ancient objects). In addition to these objects in each box the team will have added fragments of a previously broken vase or small amphora. It is very important to avoid an excessive fragmenting of the vase, there should be around 10 medium-sized pieces; a small hammer should be used to carefully break the various parts. The broken pieces will be distributed equally among the various coloured boxes. In this way the children will find many objects and the fragments indicated above during the



excavation. For the excavation children will use small plastic scoops, as if they were trowels. Once the objects have been found, children must go to the two workstations created by the team of pre-school teachers, where there will be two tables and two sieves, which will be used by the teachers. Children will have to put the objects found in the sieve and move the sieve together with the teacher to let the soil in excess fall into a container (in order not to disperse the soil and recover it for other workshops). Once the object is sieved, it is placed on the work table. At the end of the workshop, each group will have found and sieved all the objects and fragments of the vase, and collected them in a separate box for each group, waiting for the second workshop.

(5 minutes) Final circle time: the teacher sits in a circle with the children and ask them if the activity was interesting, if the practical workshop was easy or difficult and what are their impressions (note the answers).

During the second workshop on archeology in the classroom:

Workshop no. 2 – duration: approx. 1 hour and a half

The activities foreseen in the second workshop will build on the first workshop held in the classroom and, possibly, on the activity / educational visit that took place in an archaeological site.

The teacher will resume the narration of the story focused on the work of an archaeologist, ie. on what happens once the objects are found. Children must be introduced to the activity through a sort of ritual, possibly accompanied on a carpet and seated on the ground. The teacher shows the objects found in the boxes by the children and interacts with them to make them understand the difference between an ancient and a modern object. Once the animated reading part is completed, the children are involved in the second phase of the workshop. Each group will have to clean all the objects found with small brushes and determine, with the help of the teacher, if they are objects of the present or of the past.

The fragments of the vase or small amphora, once cleaned by the children, must all be collected on a table. The teacher in this final phase glues together with school glue the various fragments and reconstructs the artefact, making the children understand that an important part of this research is also trying to reconstruct the objects of the past and then display them in a museum.

6. Variations (instructions on how to adapt the activities to the specific age-group of children)

For the age group of the children to whom the workshops are addressed and, in particular, for children aged 3/4, the contents that we want to communicate must always be introduced through games, discovery and tales. It is strongly recommended to use images and dramatization during the narration of tales and to valorise visual, auditory and olfactory associations.

Tradition and craft

1. Short introduction on the aims and context of the workshop

Over sixteen million artisan businesses and small businesses are registered all over Europe, which base their economic activity on a long experience rooted in the history of the Member States. Local craftsmanship is a fundamental part of the economic identity of a particular place and, in addition, it creates millions of jobs in Europe. For this reason, the European Union, for many years now, has on the one hand developed programs to promote business start-up, on the other it has increasingly promoted pedagogical paths to valorise artisan creativity in the various school systems. The workshop focuses on the creation of papier-mâché masks, an object that combines the material aspects of craftsmanship and evokes an identity trait of European theatrical and folk history.

2. Resources needed

During the workshop the children will create their personal mask.

The team of pre-school teachers will have to carry out a research on theatrical and folkloristic masks linked to the place or region where the children live. Depending on the type of traditional characters identified during the research, the team of pre-school teachers will have to find photos and videos of local masks and / or costumes, so that they can be shown to children during the workshop. Furthermore, the team of pre-school teachers has to create some masks to be shown during the workshop to further inspire the children and allow them to touch these masks. The size of these masks should be approximately the size of a child's face, while the decorations will be different, based on the type of mask identified in the local or theatrical tradition.

The workshop will involve a maximum of 6/8 children at a time, so as to follow the children step by step. For the implementation of the workshop various working methods can be adopted, from the simplest to the most complex. List of materials:

- 1) Mask made of raw clay and plaster
Raw clay, plaster powder (*plaster of paris*), newspaper, water, liquid glue, brushes, coloured tempera, objects and fabrics, hot glue.
- 2) Mask made of plasticine
Raw clay, plaster powder (*plaster of paris*), newspaper, water, liquid glue, brushes, coloured tempera, objects and fabrics, hot glue.
- 3) Mask made of plastic
Plastic mask, newspaper, water, liquid glue, brushes, coloured tempera, objects and fabrics, hot glue.

3. Group size

Activities can be carried out with up to 6/8 children at a time.

4. Duration

The educational path includes a variable number of workshops of around 1 hour duration each, depending on the type of mask that will be created, as well as a visit to a craft workshop, a museum of local traditions or the local town museum.

5. Step-by-step instructions to the teacher on how to implement the activities

The educational path is aimed at children aged between 3 and 5 years and will be divided into 3 phases:

- Preliminary workshop activities before visiting a craft workshop, a museum of local traditions or a town museum
- Workshop activity or educational visit at a craft workshop, a museum of local traditions or a town museum
- Workshop activities in the classroom, after the educational visit to a craft workshop, a museum of local traditions or a town museum

During the first workshop in the classroom:

For the realization of the mask you can follow multiple working methods, from the simplest to the most complex. Depending on the type of workshop chosen, the team of pre-school teachers will be able to organize the activities in the time-frame and ways that it considers most appropriate. Masks can be created in a way to cover part of the forehead, eyes and nose, or the whole face. At the beginning of the workshop the teacher will have to introduce the activity by showing videos, photos and reproductions of masks, linked to the local traditions, the value of craftsmanship and manual work. Once the context of the workshop has been defined, the teacher guides the children step by step in the creation of their own mask.

1) Mask made of raw clay and plaster

The workshop follows the most complex and articulated method from a practical and manual point of view.

As a first step children will have to create a mask with raw clay, possibly with very linear and simple traits. The teacher will have to put the mask in a cardboard box and cover the front part of it with plaster, previously mixed with water, in order to create a creamy consistency. The plaster will be poured over the mask in raw clay in an adequate quantity, in order to cover the surface; the plaster in excess will still be contained in the box. The plaster will need a few days to dry, so this first activity can last up to 60 minutes.

In the second part of the workshop children will discover that the plaster has become very hard and will have to remove the raw clay from inside the plastered form. In this step the teacher will have to be very careful when removing all the clay present in the plaster form and help the children. Once this procedure has been completed, the teacher will have to show the children how to create the papier-mâché, using a container full of water mixed with liquid glue inside.



The procedure to be followed by children, with the help of the teacher, is very simple:

- immerse paper or newspaper sheets in the container full of water and glue
- take small pieces of paper from the container and glue them on the plaster mask shape (the *negative*), using a small brush
- cover the whole shape (negative) with a layer of paper and repeat twice until you get three layers of paper

Once this step has been completed, the plaster form with the paper layers must be left to dry for a few days. Once the paper is dry, children, with the help of the teacher, will have to carefully remove the papier-mâché mask from the plaster form. The mask can then be painted and decorated with tempera, or enriched with fabrics or small objects to be glued with hot glue.

2) Mask made of plasticine

The procedure includes the same steps described above. The main difference consists in the use of plasticine instead of raw clay, while the use of plaster is not foreseen. Children make their mask with plasticine and, once it is dry, they follow the papier-mâché method to cover directly the surface. The papier-mâché will remain attached to the plasticine and the mask can be decorated and painted as described above.

3) Mask made of plastic

This method is the simplest one among those proposed here. Each child will be provided with a plastic mask, which will be covered with papier-mâché. The mask can be decorated and painted as described above, once the paper has dried.

6. Variations (instructions on how to adapt the activities to the specific age-group of children)

For the age group of the children to whom the workshops are addressed and, in particular, for children aged 3/4, the contents that we want to communicate must always be introduced through games, discovery and tales. It is strongly recommended to use images and dramatization during the narration of tales and to valorise visual, auditory and olfactory associations.

Narratives and oral histories

1. Short introduction on the aims and context of the workshop

In 2018, on the occasion of the opening of the European Year of Cultural Heritage, the richness of European cultural heritage was emphasised, as a founding element of Europe's present and future. Tibor Navracsics, the Commissioner for Education, Culture, Youth and Sport, said: *“Cultural heritage is at the heart of the European way of life. It defines who we are and creates a sense of belonging. Cultural heritage is not only made up of literature, art and objects but also by the crafts we learn, the stories we tell, the food we eat and the films we watch. We need to preserve and treasure our cultural heritage for the next generations.”*

The workshop aims to valorise the link between different generations and different cultures, making children more aware of local traditions and the newcomers' places of origin, through a renewed relationship with the family within the school context.

2. Resources needed

For the realization of the workshop the team of pre-school teachers will have to plan and implement a participatory method that involves children's families and the creation of a video. Through various meetings open to family members, teachers will identify the most suitable people to describe the uses and customs of their territory and of the new citizens' place of origin. Once the family members have been identified, brief class meetings will be organized with the children present (approximately 30 minutes duration). Particular attention will be dedicated to popular traditions: dance, music, proverbs, nursery rhymes, singing, ancient crafts, traditional dishes. The objective of the workshop is to develop a sense of belonging to a territory and raise awareness among children and families on multiculturalism. The final video will be composed of the audio tracks of the relative's interventions and children's drawings concerning the main theme. The video will be presented at the kindergarten during an event to share the results of this workshop, including an exhibition with children's drawings. It is also recommended to document the meetings with families through photos, which can be printed and displayed during the final exhibition and shared with all family members.

To make the video teachers will need a digital kit: audio recorder (microphone or cell phone); camera; scanner or alternatively a camera to capture children's drawings; PC with video editing program; printer; video projector or alternatively an interactive whiteboard or TV for the final debriefing of the project.

3. Group size

Activities can be carried out with a minimum of 8 children up to a maximum of 25 children.



4. Duration

The educational path includes a variable number of meetings based on the availability of family members, each meeting will last about 1.5 hours, which includes the listening and drawing activities. A visit to a place of social-anthropological interest is planned.

5. Step-by-step instructions to the teacher on how to implement the activities

The educational path is aimed at children aged between 3 and 5 years and will be divided into 3 phases:

- Preliminary workshop activities before visiting a place of social-anthropological interest
- Workshop activity or educational visit at a place of social-anthropological interest
- Workshop activities in the classroom, after the educational visit to a place of social-anthropological interest

During the workshop in the classroom (either before or after the visit):

The objective of the workshop is to create a video, consisting of the scanned drawings made by children and an audio track with the voice recordings of their family members. The drawings and audio tracks will focus on the stories of parents and grandparents or family members. Family members, who will be selected through preliminary meetings, will have to come to the classroom and, with the children present, tell stories, legends, ancient crafts, traditional nursery rhymes, lullabies, fairy tales, or propose folk dances or music, traditional recipes.

In the classroom, family members will be interacting with the children and the teacher will be there to help and facilitate the narration with questions and other interventions. Narration will have the maximum duration of half an hour at each meeting. After the intervention children will have to transpose the narration into drawings, by using different artistic techniques to be decided by the team of pre-school teachers (crayons, markers, pencils, collage, painting).

The teacher will have to record the interventions of the family members and then select the most interesting audio parts and associate them, during the editing phase, with the drawings made by the children.

The workshop can be replicated based on the number of family members identified.

6. Variations (instructions on how to adapt the activities to the specific age-group of children)

For the age group of the children to whom the workshops are addressed and, in particular, for children aged 3/4, the contents that we want to communicate must always be introduced through games, discovery and tales. It is strongly recommended to use images and dramatization during the narration of tales and to valorise visual, auditory and olfactory associations.

Arts

1. Short introduction on the aims and context of the workshop

Art pedagogy, recently, has increasingly evidenced the positive effects of artistic activities aimed at children and adolescents. UNESCO, in the two editions of the World Conference on Arts Education (2006 and 2010), clearly outlined how visual and performing arts education is a “foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and life-long learners”.

In particular, making children participate in the world of art in their first years of life has a fundamental value for the development of their individual creativity and in bringing them closer to the places of culture.

2. Resources needed

For the implementation of the cultural workshops the following resources are needed:

- 25 kg of raw clay
- iron wire to cut the clay easily (one per teacher)
- n. 1 small wooden board per child (support base for shaping clay)
- instruments used to decorate clay

3. Group size

The activities can be carried out with a minimum of 8 children up to a maximum of 25 at the same time.

4. Duration

The educational path has a total duration of about 5 hours: a workshop in the classroom before the cultural visit (about 1 hour and a half), a workshop at the museum (around 1 hour and a half), a workshop in the classroom after the visit (1 hour and about half).

5. Step-by-step instructions to the teacher on how to implement the activities

The educational path is aimed at children aged between 3 and 5 years and will be divided into 3 phases:

- Preliminary workshop activities before visiting an art museum or a temporary exhibition.
- Workshop activity or educational visit at an art museum or a temporary exhibition.
- Workshop activities in the classroom, after the educational visit to an art museum or a temporary exhibition.

On the basis of the art works chosen in an art museum or temporary exhibition, the steps to follow are the following:

- identification of one or more artists on display
- study of the artist’s biography by the teacher who will conduct the workshop

- selection of art works for the workshops in the classroom and in the museum
- theoretical and practical in-depth study of the selected artistic techniques and adaptation of the contents and artistic techniques to children's abilities
- the most suitable artistic techniques for children aged between 3 and 5 are the following: tempera painting, body painting, drawing (markers, pencils, chalks, crayons), sculpting (clay, modelling clay, plaster), collage and de-collage, frottage, photography, video.

During the first workshop in the classroom:

Workshop no. 1 – duration: 1 hour

(5 minutes) The group is seated in a circle around the teacher, who announces that an art workshop will take place. He/she explains which is the topic of the workshop and which techniques will be used, in order to create enthusiasm and expectations.

(15 minutes) In this first phase the teacher creates a dialogue with the children about their relationship with the figure of the *mother*. Teacher and children, all sitting on the ground, pronounce one by one the names of their mothers, and then apply the labels on a board where all the names are connected. This connection between female figures is useful to make the children understand that the life of each of us is linked to the figure of the MOTHER and that living beings share their relationship with MOTHER NATURE. This introduction will help children to understand the importance of this figure and why it is a very frequent subject of many artists.

At this point the teacher briefly introduces the theme of motherhood and nativity by showing images of artworks (paintings and sculptures). It is also possible to create an ad hoc story, using the images of artworks as an iconographic reference.



(30 minutes) Children are involved in a clay sculpture workshop. Teachers and children will have to sculpt themselves within their mother's womb: the representation of life before birth. After this first "guided" phase, a "free phase" will follow, where children will make a second sculpture representing a particular moment of their first months of life: such as the first bath, the cradle, the pacifier, breastfeeding, objects with which they have a particular emotional and symbolic connection (our life today in relation to what was observed in the artworks).

In fact, the educational path intends to valorise the theme of nativity and motherhood as a universal and at the same time peculiar and special element for each of us.

Before giving the clay to children, the teacher explains the type of material, shows the physical characteristics of clay and the decoration tools with practical examples: this is a fundamental demonstration step.

(5 minutes) Final circle time: the teachers sit in a circle with the children and ask them if the activity was interesting, if the practical workshop was easy or difficult and what are their impressions (note the answers).

During the second workshop in the classroom:

Workshop no. 2 – duration: approx. 1 hour and a half

(5 minutes) The group is sitting in a circle around the teacher, who announces that an art workshop will take place on the same themes addressed in the first workshop and during the visit to the museum. He/she explains which techniques will be used, in order to create enthusiasm and expectations.



(15 minutes) In this first phase everyone is still sitting on the ground in a circle, the teacher creates a dialogue with the children about what has been done so far, in order to stimulate the children's memories on the previous activities.

Once the dialogue has been created, the teacher introduces the topics of "mother nature", asking the children what this definition means to them. The teacher writes down the answers on post-its and attaches them to the same board used at the first workshop (with the names of the respective mothers). The position of the post-its creates a visual link between the names of mothers and the children's idea on mother nature (conceptual and visual connection even if children are not able to read). The teacher must emphasize then the importance of nature, which becomes of the same importance for children as their mother. In particular, in this workshop a great emphasis will be given to the role of trees and leaves, precious allies of human beings for breathing.

(30 minutes) Children are involved in a visual arts workshop (frottage and collage). The teacher makes a practical demonstration on the frottage technique and provides all children with the necessary materials to make practical experiences on various surfaces (A4 paper and crayons of a single colour). Afterwards, children are accompanied to the school garden to use the frottage technique on the tree bark: they have to fill the entire sheet with a colour. Once they finished with the first sheet, children have to change colour and repeat the same exercise two more times (at the end each child has three sheets of different colours, for example red, yellow and brown). Once they are back in the classroom all the sheets are mixed together. The teacher distributes 3 different coloured sheets to each child. Each child, according to his/her ability,



has to draw freehand a leaf as large as the sheet (exercise on the perception of space). Once the leaf has been drawn, they must cut it (exercise for eye-hand coordination), then repeat the procedure on the other two sheets.

Once the “cutting phase” is over, the children must keep the leaf and tear the rest into small pieces. So that each child will have 3 leaves and frottage coloured pieces of paper, all carefully placed on their bench.

Children then have to leave their work on the bench and sit on the ground in front of the teacher, who has already attached on the wall three large sheets of white square-shaped paper (2 meters by 2 meters).

On each sheet he/she paints the shape of a leaf (outline with the same colours of the crayons used by the children), which occupies all the available space, just like in the case of the children’s sheet.

From this moment on, children are divided into three groups, each managed by a teacher. Children are asked to glue their leaves inside the painted leaf-shape, without overlapping but placing the small leaves side by side. The collage of small leaves will have to completely fill the big shape. The small pieces of paper will be glued by children around the leaf, creating a “wind effect”.

In this way the three large leaves symbolise mother nature and are the result of a collective work of children and it will remain at the kindergarten (while the work done during the first workshop was individual). Furthermore, each child used the frottage sheet produced by their mate, which is an aspect of cooperation that must be emphasized.

(5 minutes) Final circle time: the teachers sit in a circle with the children and ask them if the activity was interesting, if the practical workshop was easy or difficult and what are their impressions (note the answers).

6. Variations (instructions on how to adapt the activities to the specific age-group of children)

For the age group of the children to whom the workshops are addressed and, in particular, for children aged 3/4, the contents that we want to communicate must always be introduced through games, discovery and tales. Instead of post-its (which is best suitable for elementary and lower secondary school to create concept maps) you can use images / visual cards. Therefore, starting from the image that one has in mind of his/her own mother (but even here we have to be careful, there are children who have never known their mother because of various vicissitudes, of course in these cases, with such a specific theme, you must first collect detailed information on the group), you can make visual and even sound or olfactory associations. These can be plastic cards representing hair and eyes of different colors and even different skin tones. Children can choose the card that most reminds them of their mother (or a person that they associate with well-being and protection) and make connections on a billboard where each of them can also associate a sound or a smell with the card chosen. Then everyone can say the name of their mother so that it is inserted into a visual context.

Sciences

1. Short introduction on the aims and context of the workshop

The European Union, since the beginning, has recognized Research and Innovation as a fundamental element of cooperation between Member States. Educating children in science means stimulating their curiosity, critical sense and the ability to problematize even more. The scientific workshops for children are mainly based on gaining knowledge through experience, in order to combine theory with practice. Furthermore, the cyanotype workshop intends to combine scientific notions with an exciting artistic practice.

2. Resources needed

In order to implement the cyanotype workshop some teaching aids are necessary that the team of pre-school teachers will have to find and / or create beforehand. Cyanotype is an ancient technique of contact printing, based on the scientific relationship established between various physical elements (paper, distilled water, green iron ammonium citrate, red potassium ferricyanide, sunlight and / or artificial light). In contact printing the sheet of paper is covered with a chemical solution composed of iron ammonium and potassium; once it comes into contact with light the sheet becomes azure first and then dark blue, according to the exposure time. Printing can be done in various ways, for example by applying a negative over the sheet or by placing more or less flat objects on it. After exposure to the sun or artificial light the sheet must be rinsed with running water and only then we get the desired effect, ie. the contrasts between azure/blue and white (the parts that have not seen the light will remain white, as they were covered by the negative or the objects). In order to implement the workshop the team will have to create some objects for the story of the scientist-photographer. In addition to these objects, the team of pre-school teachers will have to purchase the so-called "Cyanotype Kit", in order to have everything needed to develop images. For about 40 sheets in A4 format you need: 20 gr of green iron ammonium citrate; 8 gr of red potassium ferricyanide; 200 ml of distilled water. To obtain the chemical solution it is sufficient to mix the two chemical elements with water, but obviously children should never come into contact with the solution. The sheet preparation phases for the workshop will be carried out by the team of pre-school teachers. To prepare the sheet (one per child) just brush the solution on one of the two surfaces and the paper will become yellowish. Leave enough time for the sheet with the solution to dry and keep it in the dark (a closed box is sufficient). The preparation of the sheet should preferably take place in a room with soft lighting. In this way the sheets will be ready for the printing workshop to be implemented with the children. For the story telling the team of pre-school teachers will have to create several examples of contact printing (azure and blue versions), which can be used to illustrate the story.

- 1) Purchase online the "Cyanotype Kit", composed of distilled water, green iron ammonium citrate, red potassium ferricyanide, brushes to spread the solution on paper sheets.

- 2) Creation of various of objects that will be used during the narration: a very large transparent plastic jar with a dark yellow pigment inside (similar to iron ammonium); a very large transparent plastic jar with a red/orange pigment inside (similar to red potassium); a kitchen scale to simulate the preparation of the solution; a large brush to spread the solution; cyanotype prints made previously; a common lamp; leaves and scraps of paper.
- 3) Each child will have to use an A4 format plexiglass frame that (s)he will take home after the workshop.

3. Group size

Activities can be carried out with up to 8 children at a time.

4. Duration

The educational path includes 3 workshops lasting about 1.5 hours each, including a visit to a place of scientific interest.

5. Step-by-step instructions to the teacher on how to implement the activities

The educational path is aimed at children aged between 3 and 5 years and will be divided into 3 phases:

- Preliminary workshop activities before visiting a place of scientific interest (museum of science or planetary sciences, planetarium, museum of natural sciences)
- Workshop activity or educational visit at a place of scientific interest (museum of science or planetary sciences, planetarium, museum of natural sciences)
- Workshop activities in the classroom, after the educational visit to a place of scientific interest (museum of science or planetary sciences, planetarium, museum of natural sciences)

During the first workshop in the classroom:

Workshop no. 1 – duration: approx. 1 hour and a half

(5 minutes) The group is seated in a circle around the teacher, who announces that a workshop will take place. He/she explains which is the topic of the workshop and its phases, in order to create enthusiasm and expectations

(15 minutes) In this first phase the teacher involves the children in a theatrical representation of the life of a “scientist-photographer”, by telling about the scientific discoveries (s)he made in his/her laboratory.

The teacher will have to wear a scientist’s coat and stand behind a large work table with various tools on it (large jars with colored powders, lamp, magnifying glass, scale, paper, brushes, various objects, scraps of paper, etc.). During the story the teacher shows all the “ingredients” of his/her amazing scientific discovery: cyanotype (to make children learn this difficult word, the teacher will have to repeat it many times and have it repeated by the children in choir). The “scientist-photographer” simulates all the procedures to make the cyanotype print and shows the various examples previously made.

(30 minutes) Once the great discovery has been shown the “scientist-photographer” involves children in choosing and discovering some materials suitable for printing: scraps of paper, very thin objects such as a ruler, woolen threads, a ribbon for hair, leaves etc. Once the materials have been collected they will be placed inside the plexiglass frames. At this point the “scientist-photographer” makes the sheet adhere to the objects and closes the frame, in order to create a strong pressure (the yellowish part must be placed towards the plexiglass). The frames will be placed all over the classroom where there is a correct exposure to sunlight: the “photographer-scientist” will have to remind children that the transformation of the paper will take a few days. Children will see the colour of the paper changing gradually **(day by day)** from yellow to green and then to pale blue.



During the second workshop in the classroom:

Workshop no. 2 – duration: approx. 1 hour

The activities foreseen in the second workshop will build on the first workshop held in the classroom and, possibly, on the activity/ educational visit that took place in a place of scientific interest.

The “photographer-scientist” will help children to open the frames and “release” the sheet. During this step the teacher will have to draw children’s attention to the fact that the sheet of paper has slowly changed colour and at the same time, all the parts covered by the objects have remained white. After this first observation part the “scientist-photographer” makes the last step: (s)he rinses the sheets, by simply immersing them in a tray with water. In this moment a great transformation takes place: the sheet turns blue and the covered parts



even more white (the passage of water eliminates the residues of the solution and creates a strong chromatic contrast).

The “photographer-scientist” involves children in placing a twine about 40 cm from the ground (tied to two chairs for example). Children stick their prints to the twine with clothespins, so as to allow proper drying. When the prints are dry they can be replaced inside the frame and taken home by all children.

At the end of the workshop, through a circle time, the “scientist-photographer” will have to summarize the activities, comment on the final result and stimulate children to tell about what they have created.

6. Variations (instructions on how to adapt the activities to the specific age-group of children)

For the age group of the children to whom the workshops are addressed and, in particular, for children aged 3/4, the contents that we want to communicate must always be introduced through games, discovery and tales. It is strongly recommended to use images and dramatization during the narration of tales and to valorise visual, auditory and olfactory associations.



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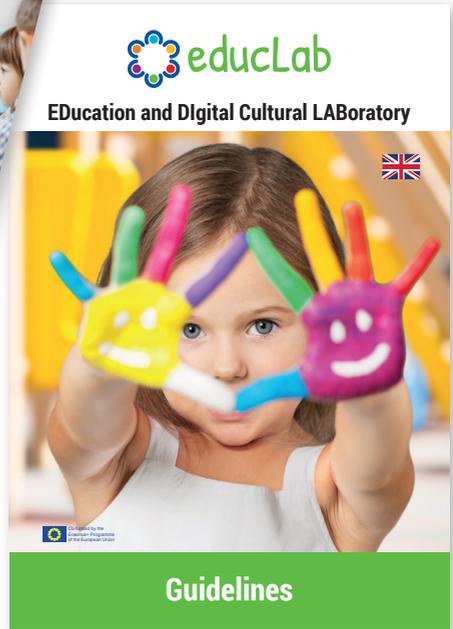
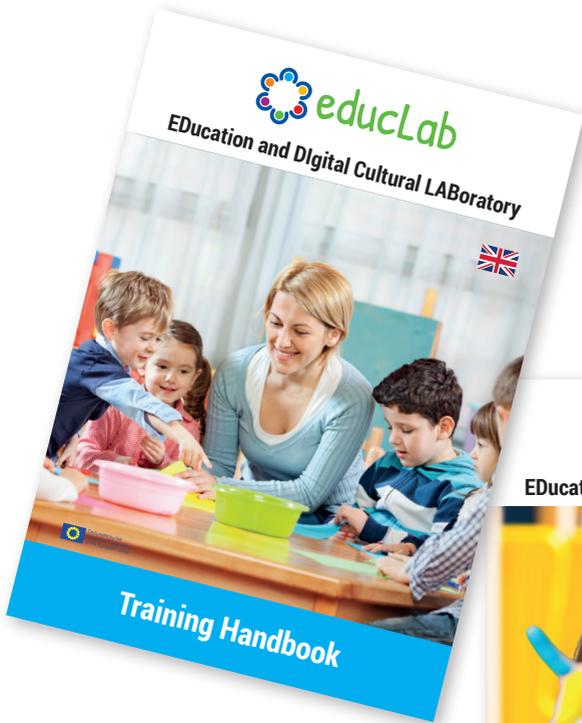
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