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## TO THE AUTHORS

Submit materials to the following e-mails: keithpkelly@yahoo.co.uk and elicit\_bg@abv.bg

Font: Times New Roman, size 10 pt

Text length: 3 pages (about 5000 characters)

Begin with:

Topic

For which grade the material is

For what purpose the material is

How to use the material

Also send opinions, critics, etc.

Write author's name, position, e-mail

Cite sources in alphabetical order

The Editorial Board is not responsible for the authors' material

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## Introduction

It's always a pleasure to introduce a jubilee edition of our FACT Journal. We've reached 30, wow! I remember the days when we were photocopying the contributions and stapling them together. You can still access every single issue at <https://www.factworld.info/en/Bulgaria-FACT-Journals> too!

This issue is another bumper collection of wonderful materials on a vast range of themes and in multiple languages.

We have two high-level history lessons contributed from Austria around the theme of monastic life and its role in the middle ages. An Esperanto speaker gives an insightful summary of some of the characteristics and advantages of this language. There's a summary of an important Erasmus+ project on 'Cultural heritage and values education in European schools'. An innovative Spanish contribution describes a project offering an approach to culture and literature through interactive games. If you're interested in English idiom around food, you'll find that here! There's also a lesson looking at the poem *The Night Before Christmas* and the origin of the names of the reindeer. A valuable Bulgarian contribution describes work on empathy and friendship in upper preschool classes. There's also a fabulous Spanish essay entitled 'The Rebirth of Art'. An interesting article follows in the Bulgarian language entitled 'Between Order and Revolution' with observations on the function of art in the interwar years of the 20th Century. A Bulgarian-language review of cinema in school and beyond gives a delightful description of 5 films projected to school children at the French Institute in Sofia. There is a Spanish-medium lesson focused on the song 'Gracias a la vida' with lyrics and activities. We also have a presentation of EEPN, the European Education Policy Network on Teachers and School Leaders (EEPN), its aims and work.

I think whole-hearted thanks must go out to all contributors to this special birthday edition – Thank You! Thank you for helping us celebrate education in a multilingual Europe and wider World.

Keith

25.02.23



## Two CLIL lessons

**Topic:** Monastic life in the Middle Ages and its social importance and usefulness

Grade: Year 11-13 (16-19-year-old students)

Mag. Thomas Ziegelwagner, MSc., teacher BHAK St. Poelten, Austria

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**Purpose of the material:** Students learn new words and phrases about monastic life, find out about its origins, rules, and its important function in medieval society. They also get to know a more critical point of view with the help of a documentary and part of a film by Monty Python. After the two lessons they should be capable of evaluating the social importance and usefulness of monastic life.

How to use the material

### Lesson plan for lesson 1:

Part 1:

- Teacher asks students to match words and phrases about monastic life with the correct category. Students can/should use (online) dictionaries if necessary. The table in the worksheet section below can help them organise their ideas. (10 minutes)
- Discussion of results in plenary (5 minutes)

Part 2:

Teacher asks students to read a short text about St. Benedict in order to answer two questions and to find out about the Benedictine Rule. (15 minutes)

Discussion of results in plenary (10 minutes)

Part 3:

Students are shown a picture promoting 'Monty Python's Flying Circus'. They are asked to discuss with their neighbour what this picture could be about and to speculate. This part is supposed to prepare them for lesson two on the topic and to put things into context for them. (10 minutes)

### Lesson plan for lesson 2:

Part 1:

Teacher informs students about Terry Jones (one of the Monty Pythons) and puts the documentary 'Medieval Lives' into perspective, i.e. it is informative and accurate but done a bit tongue-in-cheek by Terry Jones. Students then either watch the documentary together or on their own on their mobiles with headphones in class. If you want to save time, this task could also be a homework assignment. (28 minutes)

Comparison of results with neighbour and in plenary. (10 minutes)

Part 2:

Students are shown an about 1 minute long excerpt from Monty Python's 'The Holy Grail' and asked to assess the scene itself and the behaviour of the monks critically. (5 minutes)

Discussion of results and opinions in plenary. (5 minutes)

Part 3:

Students are asked to work in pairs and to use the things they have found out in the two lessons to critically evaluate the importance and usefulness of monastic life. In case of time constraints, this could also be a homework assignment. (10 minutes).

Discussion of results and opinions with at least two other pairs. (10 minutes)

### Sources:

Cootes, R J, Longman Secondary Histories – The Middle Ages - Second Edition, New York 2006

Internet sources:

<https://www.heldenderfreizeit.com/die-besten-monty-python-sketches-top-10-tv-serie/>

[https://www.youtube.com/watch?v=Q\\_zns1JxVCM](https://www.youtube.com/watch?v=Q_zns1JxVCM)

<https://www.youtube.com/watch?v=e4q6eaLn2mY>

1) Have a look at the words below and put them into one of the three categories. Use a(n online) dictionary to look up words which you do not know.

## Monastic life and places

order, abbot, library, dormitory, monk, brewery, monastery, convent, nunnery, refectory, friar, nun, hermit, parchment, kitchen, stable, get up before dawn, abbess, care for the sick, cemetery, celibacy, novice, scriptorium, help the poor, copy manuscripts, work in the fields

General monastic vocabulary  
and occupations

People inside a monastery

Places inside a monastery

2) Read the **text about St. Benedict** and answer the two questions and do the task about the 'Benedictine Rule'. Some of the words from exercise 1 will appear in the text.

- How did Benedict become a monk?
- What does the Benedictine Rule say about:
  - Clothing
  - Meals
  - Abbots
  - Personal belongings
  - Speaking
  - Women
  - Prayers
  - Ordinary work
- Why were Benedictine monasteries important for medieval society?

About the year 500 a young man named Benedict left his comfortable home in central Italy and travelled to Rome. His parents, who were wealthy Christians, had sent him to finish his education and prepare to work in government service. The most important citizen in Rome was the Bishop of Rome – the Pope (father) of the Christian Church. Christianity had become the official religion of the Roman Empire. However, Benedict, who was a deeply religious man, was shocked by the lawless and sinful behaviour of many Romans. So he gave up his studies, left the city and travelled eastwards to the hills. There, on the mountain of Subiaco. He found a cave and lived alone as a hermit. To Benedict it seemed the best way of getting closer to God and living a truly Christian life. Benedict wore animal skins, ate dry bread and lived a quiet, simple life. Before long, religious men in Rome heard about the monk in the hills and went to visit him. Some asked if they could stay. So Benedict organised a community of monks who all agreed to give up worldly pleasures and pray to God.

After some years Benedict left Subiaco with a small band of his closest followers. They travelled south, to the top of a hill overlooking the village of Monte Cassino, and there, about the year of 525, Benedict founded his first and most famous monastery. Some of the time he spent writing a Rule for monks to live by. This 'Benedictine Rule', which is in fact a large number of rules, is still practised today by monks in many countries. St. Benedict's idea of a monastery was a place where ordinary men would want to come and lead a Christian life, praying and working together. He ordered that the monks' clothes, although plain, should be warm and comfortable. They were to have a good eight hours of sleep, and two daily meals of simple but nourishing food. Nevertheless it was far from an easy life in a Benedictine monastery. The abbot, elected by the monks, or brothers, to rule the community, had to be obeyed at all times, without the slightest question or delay. Through regular obedience, a monk would always be humble and never get a high opinion of himself. In addition, no personal belongings were allowed. Even a monk's clothes were the property of the monastery. A monk could not receive a letter from his parents without the abbot's agreement. On top of this, there were strict rules about silence. The monks were rarely allowed to speak to each other. And, of course, all relationships with women were forbidden. The daily life of the community began before dawn, and every part of it was timetabled. At regular intervals all the brothers gathered in their chapel to pray and sing God's praises. There were eight separate services each day, which took about five hours altogether. Every day, except Sunday, about seven hours were spent doing ordinary work such as farming, cooking, cleaning, caring for the sick, writing and copying books, or teaching boys and younger monks.

In those troubled times Benedictine monasteries were among the few places where people could find peace, order and good living. Their example encouraged ordinary Christians to live better lives. Monasteries were also centres of learning and education. Monks taught the young, kept historical records and made copies of the Scriptures and many other books. Without their efforts most of the writings of the ancient world would have been unknown in the barbarian kingdoms of the West.

(Text adapted from Cootes, R J, 'Longman Secondary Histories – The Middle Ages' - Second Edition, New York 2006, p. 20-24)

3) Discuss the picture below with your neighbour. Have you ever heard about this group of comedians? If yes, what do you think they are/were famous for? If you haven't heard about them, speculate what they did and why they are still well remembered.



<https://www.heldenderfreizeit.com/die-besten-monty-python-sketches-top-10-tv-serie/>

The Pythons were a group of six Cambridge and Oxford graduates who made very funny and crazy but also highly intelligent sketches for the BBC, especially in the 1970s. They also produced a few successful films, like 'The Holy Grail' (a film set in the Middle Ages where legendary King Arthur is searching for the Holy Grail with his knights), and 'The Life of Brian' which is a parody on the life of Jesus Christ. One of the Pythons, Terry Jones, later made funny but also very informative historical documentaries (being a historian himself) for the BBC. Watch one episode of his series called 'Medieval Lives' about the lives of monks and do the tasks below. Use the YouTube link and watch it on your phone with headphones. When you are finished, compare your results with your neighbour.

### MEDIEVAL LIVES – THE MONK

[https://www.youtube.com/watch?v=Q\\_zns1JxVCM](https://www.youtube.com/watch?v=Q_zns1JxVCM)

What can you find out about:

- Benedict of Nursia
- The sign language used by monks
- Prayer as a commodity
- The wealth of monasteries
- Cistercians
- Pilgrims
- Avignon and the Pope
- Henry VIII

4) As mentioned before, the Pythons made a famous film called 'The Holy Grail' which is set in the Middle Ages. The film contains a famous scene showing monks in a village.

### MONTY PYTHON – THE HOLY GRAIL

Watch this famous scene from Monty Python's 'The Holy Grail' in which monks walk through a village that is struggling with plague, chanting part of a Medieval hymn.

<https://www.youtube.com/watch?v=e4q6eaLn2mY>

- What are the monks chanting? What might it mean?
- How are the monks depicted in the scene? In a positive way? In a negative way? Why do you think so? Do you think monks sometimes spent their time like shown in the scene?
- In what way could monks who lived completely isolated from the rest of society in their monasteries (like the Benedictine monks) be criticized?

### 5) THE SOCIAL IMPORTANCE AND USEFULNESS OF MONASTIC LIFE

Work in pairs and discuss your results with at least two other pairs in class. Consider the following question and come up with pros and cons:

Taking everything you have **read** (hand-out 'St. Benedict') and **watched** (documentary about monks and the scene from 'The Holy Grail') into consideration, work out in what way **monks** and monastic life fulfilled a **useful function** in Medieval society, and in how far they/it **could be criticized** or even seen as useless.

| Monastic life was useful because... | Monastic life could be criticized because... |
|-------------------------------------|----------------------------------------------|
|                                     |                                              |

Key:

Have a look at the words below and put them into one of the three categories. Use a(n online) dictionary to look up words which you do not know.

## Monastic life and places

order, abbot, library, dormitory, monk, brewery, monastery, convent, nunnery, refectory, friar, nun, hermit, parchment, kitchen, stable, get up before dawn, abbess, care for the sick, cemetery, celibacy, novice, scriptorium, help the poor, copy manuscripts, work in the fields

### General monastic vocabulary and occupations

order, monastery, convent, nunnery, parchment, get up before dawn, care for the sick, celibacy, help the poor, copy manuscripts, work in fields

### People inside a monastery

abbot, monk, friar, nun, hermit, abbess, novice

### Places inside a monastery

library, dormitory, brewery, refectory, kitchen, stable, cemetery, scriptorium

2) Read the text about St. Benedict and answer the two questions and do the task about the 'Benedictine Rule'. Some of the words from exercise 1 will appear in the text.

- How did Benedict become a monk?

Benedict went to Rome in order to study. Being a very religious young man, he was appalled by the lawlessness and sinful behaviour of many Roman citizens. Therefore, he decided to quit his studies and to go into the mountains to live as a hermit in order to be closer to God.

- What does the Benedictine Rule say about:

→ Clothing

Clothes of a monk should be plain but warm and comfortable.

→ Meals

There should be two daily meals which should be simple but nourishing.

→ Abbots

Abbots were supposed to be elected by the monks, rule the monastery and be obeyed at all times.

→ Personal belongings

Monks were not allowed any personal belongings.

→ Speaking

There were strict laws of silence and monks were rarely allowed to speak to each other.

→ Women

Relationships with women were forbidden → celibacy

→ Prayers

There were eight separate services daily, lasting about five hours altogether.

→ Ordinary work

Monks were supposed to pray and to work. Ordinary work included farming, cooking, but also caring for the sick, copying and writing books and teaching.

● Why were Benedictine monasteries important for medieval society?

Monasteries were places of peace, order, and stability. They were also centres of learning and teaching and made sure that much of the knowledge from the ancient times did not get lost.

3) Discuss the picture below with your neighbour. Have you ever heard about this group of comedians? If yes, what do you think they are/were famous for? If you haven't heard about them, speculate what they did and why they are still well remembered.

The Pythons were a group of six Cambridge and Oxford graduates who made very funny and crazy sketches for the BBC, especially in the 1970s. They also produced a few successful films, like 'The Holy Grail' (a film set in the Middle Ages where legendary King Arthur is searching for the Holy Grail with his knights), and 'The Life a Brian' which is a parody on the life of Jesus Christ.

One of the Pythons, Terry Jones, later made funny but also very informative historical documentaries (being a historian himself) for the BBC. Watch one episode of his series called 'Medieval Lives' about the lives of monks and do the tasks below. Use the YouTube link and watch it on your phone with headphones. When you are finished, compare your results with your neighbour.

### **MEDIEVAL LIVES – THE MONK**

[https://www.youtube.com/watch?v=Q\\_zns1JxVCM](https://www.youtube.com/watch?v=Q_zns1JxVCM)

What can you find out about:

● Benedict of Nursia

Benedict of Nursia was a young man who was disappointed with the sinful life in Rome and therefore decided to live as a hermit in the mountains in order to come closer to God.

● The sign language used by monks

Because monks were supposed not to speak much with each other, they developed a kind of universal sign language which could be used in monasteries all over Europe.

● Prayer as a commodity

Especially rich people who had killed people in war started to pay monks to pray for them. Monks' prayers were considered to be purer and more valuable because of the way monks lived. And it was supposed to free them of their sins.

● The wealth of monasteries

Because prayer became a commodity, monasteries became richer and richer as wealthy people paid them for praying or gifted them land. This in turn led to more corruption in monasteries where monks often followed the rules less and less over time or found loopholes that enabled them to evade certain rules.

● Cistercians

New orders like the Cistercians were founded in order to go back to the old and pure ways.

● Pilgrims

Pilgrimages were big business for the Catholic Church – pilgrims travelled to holy places, and spent a lot of money there, for example on relics.

● Avignon and the Pope

The Pope had to flee Rome in the 14th century and lived in Avignon, France, for some time. The Pope's palace in Avignon looks more like a fortress than a religious building and shows how much the popes of these years felt endangered.

● Henry VIII



King Henry VIII broke with the Catholic Church and founded the Anglican Church with himself as its leader. One reason was that he wanted to divorce his Spanish wife Catherine of Aragon and marry his lover Anne Boleyn; another reason was that he was interested in the wealth of the Catholic Church and its monasteries. Many monasteries were closed down after Henry had founded the Anglican Church.

4) As mentioned before, the Pythons made a famous film called 'The Holy Grail' which is set in the Middle Ages. The film contains a famous scene showing monks in a village.

### MONTY PYTHON – THE HOLY GRAIL

Watch this famous scene from Monty Python's 'The Holy Grail' in which monks walk through a village that is struggling with plague, chanting part of a Medieval hymn.

<https://www.youtube.com/watch?v=e4q6eaLn2mY>

- What are the monks chanting? What might it mean?

Pie Jesu Domine,  
Dona eis requiem. (x2)  
Pious Lord Jesus,  
Give them rest.

- How are the monks depicted in the scene? In a positive way? In a negative way? Why do you think so? Do you think monks sometimes spent their time like shown in the scene? Rather in a negative and stupid way. Basically the Pythons mock monkish behaviour. They run around, hit themselves on the head with a piece of wood and chant part of a hymn when people next to them are dying of plague. Monks did definitely not run around like that.

- In what way could monks who live completely isolated from the rest of society in their monasteries (like the Benedictine monks) be criticized?

What the Pythons criticize here is that monks of the Middle Ages could be very far removed from the realities of normal people and that what they were doing didn't help anyone or was even stupid – at least from our modern point of view.

### 5) THE SOCIAL IMPORTANCE AND USEFULNESS OF MONASTIC LIFE

Work in pairs and discuss your results with at least two other pairs in class. Consider the following question and come up with pros and cons:

Taking everything you have read (hand-out 'St. Benedict') and watched (documentary about monks and the scene from The 'Holy Grail') into consideration, work out in what way monks and monastic life fulfilled a useful function in Medieval society, and in how far they/it could be criticized or even seen as useless.

| Monastic life was useful because...                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Monastic life could be criticized because...                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>- Monks were role models for normal people as far as their piousness and way of life were concerned.</li> <li>- Depending on the order they belonged to, monks may have cared for the sick and supported weaker parts of the society.</li> <li>- Monasteries were centres of learning and teaching. Without them many skills (like reading and writing) might have completely disappeared in Medieval Europe. They also made sure that many ancient texts were preserved for posterity.</li> </ul> | <ul style="list-style-type: none"> <li>- Sometimes monks were far removed from the reality of normal people's lives and they didn't know much of the hardships of everyday people, as they lived in their own little cosmos of the monastery.</li> <li>- After some time, monasteries started to become rich and corrupt, and they stopped following the strict rules. Sometimes new orders would be founded where monks lived according to strict rules until they started to become rich and corrupt and so on.</li> <li>- Over time, monks usually found ways to avoid very strict rules – for example the rule of silence, which should give monks the chance to focus completely on God, was circumvented by a sign language that allowed monks to communicate with each other without actually speaking.</li> </ul> |

## **The magic of Esperanto**

**Dr Eddy Hunt, edielkimrio@gmail.com**

Note: I have written this in English only since it is clearly directed to English speakers

My train was approaching Lublin, eastern Poland. I had never been this close to the former Soviet Union before. On the train, Polish was the only language spoken. Everything seemed strange.

On the platform I met my Esperanto contact from social media. Within minutes we were out into a cold spring evening and onto a local bus. There was a thick fog. Almost nothing could be seen through the windows. But I was carrying on a lively conversation in a language which I prefer to speak, but seldom have the opportunity. In one sense it seemed almost like a homecoming.

Obvious questions. Where did you learn Esperanto? Through the internet, of course. Most people learn Esperanto that way. There is a lot of useful material, much of it free of copyright.

Then came the surprise.

My new-found friend, and host for the next week, had never spoken Esperanto to any one previously. I remembered my first Esperanto meeting, two weeks after I started learning. I understood bits and pieces. I could provide simple answers to direct questions. I have also met other people who are surprisingly able to communicate after very short learning periods.

How is that possible? The simple answer is that it was designed for rapid learning. For example:

1. There are few rules and no exceptions. Every letter has its own unique sound. The stress is always on the last-but-one syllable.
2. Every part of speech has its own unique ending. Nouns end in '-o', adjectives in '-a', adverbs in '-e', infinitives in '-i'. Verbs in the present end in '-as', in the past '-is', in the future '-os'. The subject is always stated and the language has no conjugation at all.
3. Esperanto has a greatly reduced vocabulary. This is possible through building up words from simple components. This enables Esperantists to understand words, even if they have never seen them before and sometimes to correctly use words which they have never learnt.

hospital=malsanulejo: mal-san-ul-ejo=not-healthy-people-place

headmistress=lernejestrino: lern-ej-estr-ino=learn-place-person in charge-female

roundup=kunirigado: kun-ir-ig-ado=together-go-make it happen-generalisedaction

teaching staff=instruistaro: instru-ist-aro=teach-doer-group

Although strange at first, many learners quickly become used to the system. They rapidly achieve a competence in written and spoken communication that would be impossible in a natural language.

## Cultural heritage and values education in European schools

Zhivka Yancheva, zhivka\_yancheva2004@abv.bg

**Erasmus + project 2019-1-FR01-KA229-062169\_3**

**With partners from Italy, Poland, Lithuania, Turkey and France**

The project team, teachers and students, of 119 SU Academician Mihail Arnaudov, Sofia, Bulgaria, have been working for 3 years to manage and implement the project.

The objectives we have established are meant as steps that needed to be taken in order to reach the purpose:

1. to promote inter-cultural dialogue between different countries and socio-cultural categories
2. to actively involve students in activities that presuppose working in multicultural teams.
3. to enhance the quality of the relationship among students of different cultural backgrounds and develop their social and communication skills
4. to encourage the learning of different languages and cultures from the European space.
5. provide knowledge regarding culture and values

We used methodology as follows: Design and implementation of methodologies applied - selection of participants, research on cultural issues, data collection, identifying best practices, define data documentation requirements and methodologies of involvement, methodology of search and observation, culture survey methodology, reporting; ethnographic observation, lectures on the culture and its importance, presentations on different cultural traditions in Bulgaria, interesting facts about all components of Bulgarian culture. We used formal, non-formal and informal teaching and learning.

The intention of the activities was to prepare participants to become educated EU citizens who critically reflect their values towards the values of other countries, personal, social and cultural perspectives for the population of Europe. Through their own research and work, our participants realised that nevertheless we are from different cultural backgrounds, our values are the same. Participants from other countries presented their work, showing the others parts of their cultural traditions and values.

Our project management organised meetings every month to evaluate and check the stage of the





project. We have given reports on the implementation of the project and discussed the potential risks and their avoidance.

The long-term potential benefit of our project is to raise awareness about the importance of "cultural heritage" and "values education" and the need to implement it more effectively and intensively in secondary schools. The students and teachers in the future will have the opportunity of sharing and widening their knowledge; raising their awareness of how they can benefit from EU rights and policies; stimulating their active participation in Union policy making; creating the ability of exchanging opinions and negotiating; creating the attitude of tolerance and respect to people from different backgrounds.

Project activities will be integrated as much as possible to the curriculum, especially in the English classes and other subjects, hoping that they will develop teachers and students skills and attitudes such as: assuming responsibility, the delegation of tasks to others, motivating others, problem solving, decision making, management time, use better and faster to ICT equipment, better presentations by documents via the web pages, better international information and updates regarding issues related to the topics and subtopics of the project.

The best way to extend is to share knowledge. We have recorded the good activities. We have organized a workshop for our colleagues and local institutions and share.

We expect there to be specific changes in attitudes, behaviour, knowledge, skills, status, or level of functioning expecting to result from project activities. We will share all these competences with teachers and students during the project and after the end of project.

We will disseminate the project results to the following target groups: participating students, all students of the participating schools, all teachers (to use it in lessons), participating schools, young people in Europe, all relevant stakeholders.



## SABELOTODOS: Cultura y literatura en juego

Irina Alamanova, alamanovi@yahoo.es

### BREVE DESCRIPCIÓN:

El proyecto pretendía acercar a los alumnos a la literatura y a la cultura españolas a través de la elaboración y la puesta en común de un juego educativo interactivo. De esta manera se consiguió la aplicación en práctica de conocimientos adquiridos en las clases y durante la investigación que se realizó para conseguir nuestro producto final. Los centros que participamos somos muy diferentes en situación geográfica, cultura e idioma, así que pensamos que será una muy buena oportunidad para poder incentivar el estrechar lazos de una manera lúdica y edificante a la vez.

IDIOMAS: Español

ALUMNOS: edad mínima: 14; edad máxima: 18

ASIGNATURAS:

Lengua y Literatura, Historia, Artes Plásticas, Lenguas Extranjeras, Informática TIC, Historia del Arte

OBJETIVOS:

- **Competencia lingüística**, tanto en lenguas nativas como en la extranjera para los alumnos cuya lengua materna es distinta al español.
- **Competencia digital**, base para la realización del proyecto en plataforma TIC.
- **Competencia social y ciudadana**, para comprender la realidad social en la que se ubican las obras literaria, cooperar, convivir.
- **Sentido de la iniciativa y espíritu emprendedor**, transformando las ideas en actos mediante la creatividad e innovación.
- **Conciencia y expresiones culturales**, una actitud abierta y respetuosa, las diferentes manifestaciones culturales y artísticas.
- **Pensamiento crítico**, analizar y evaluar el pensamiento para mejorarlo, cuestionar y estudiar hechos para obtener sus propias conclusiones.
- **Aprender a aprender**, actitudes para seguir aprendiendo de manera autónoma a lo largo de la vida.

PROCESO DE TRABAJO:

Los alumnos trabajaron en 5 grupos mixtos transnacionales (sus nombres son de autores o personajes emblemáticos de la literatura española/ de ciudades españolas (Bécquer, Lorca, Salinas, Delibes, Almudena Grandes) donde realizaron las diferentes investigaciones, actividades y su parte del producto final: el juego educativo. Primero se presentaron individualmente, identificándose con algún personaje literario y un lugar (Por ejemplo: «Me identifico con don Quijote porque... y me gustaría vivir en la ciudad de ..... porque.....»). En un padlet añadieron fichas con texto o la presentación, vídeo o lo que han elegido) y por centros presentando a la persona cuyo nombre lleva el centro y lo que el centro hace para homenajearlo. Crearon y eligieron un logo entre todos y, después, guiados por los docentes, empezaron su investigación sobre el tema que les correspondía (historia y cultura de una determinada época) con una línea del tiempo (Tiki-toki y otras herramientas) sobre el mismo. Una vez terminada esta tarea, se procedió a la ubicación de obras y autores en cada período (línea de tiempo). Los alumnos investigaron qué autores habían trabajado en cada época y con la ayuda de los docentes y de forma colaborativa escogieron los autores y obras que fueron investigando luego para incluirlos en el juego. Para cada uno (autor y obra) se hizo una presentación y se elaboraron fichas informativas. Luego se procedió a la elaboración de un banco de preguntas en Quizlet. Al final equipos electos de cada grupo transnacional en un encuentro virtual jugaron al juego. Todas estas actividades fueron evaluadas a lo largo del curso escolar.

RESULTADOS ESPERADOS:

Se trabajaron distintas disciplinas de forma transversal y por tanto los resultados son multidisciplinares, ya que los temas a tratar tienen como origen distintas materias académicas (Historia, Lengua Castellana y Literatura, Cultura, Artes Plásticas). Los alumnos adquirieron unas competencias digitales propias de un proyecto realizado en plataforma online (siendo usuarios de herramientas como SurveyMonkey, Doodle, Padlet, Power Point, Paint, Linoit, Tiki-toki, Genially, etc.) y las marcadas en los objetivos. Los productos realizados son tanto digitales (Padlet, GoogleDrive, edición de textos y/o vídeos, etc.) como analógicos (escritura de preguntas). Todas estas actividades son evaluadas con rúbricas y el proyecto escoevaluado por los alumnos al final del mismo, evaluado por profesores y visitantes también.



## **The Language of food**

Albena Nikolova, beni.n2012@abv.bg

1. Match the first to the second part of the idioms and find its explanation.

|                      |            |
|----------------------|------------|
| She is the apple     | counter    |
| I haven't got        | a cucumber |
| A bean               | of my eyes |
| He made mincemeat of | you        |
| As cool as           | a bean     |

Explanations:

- to act calmly and with nonchalance
- you haven't got any money
- an accountant in a company when jokingly called
- when you go to ask your boss for a pay rise and he ends up cutting your salary
- When a man loves his daughter very much

### **BREAD AND BUTTER**

|                       |                           |
|-----------------------|---------------------------|
| Bread and             | in your mouth             |
| Take the bread out of | someone's mouth           |
| Butter wouldn't melt  | butter                    |
| You know what side    | up                        |
| Butter him            | your bread is buttered on |

Explanations:

- you do something that seriously damages someone's livelihood
- you probably know what is best for you
- the main part of your income
- when you flatter your brother, because you want to ask him a favour
- you are amiable and harmless, but actually quite tough

### **CAKES AND PIES**

|                              |                   |
|------------------------------|-------------------|
| You can't have your cake     | humble pie        |
| He takes the biscuits for    | bad manners       |
| It's a piece of              | and eat it        |
| To eat                       | cake              |
| Promises are like piecrusts, | made to be broken |

*Photo: Zhaneta Petrova*





Explanations:

- when someone is disgraced
- never trust anyone who believes in this saying
- when something is very easy
- when you can't go to a party in the afternoon and watch your favourite program on the TV
- when somebody has very bad manners

#### DAIRY PRODUCE

It's no use crying over

in one basket

You can't make an omelette

and cheese

Don't put all your eggs

spilt milk

As different as a chalk

without breaking the eggs

Explanations:

- you don't want to put all your energy in one project, because if this fails, you fail, too
- when two people are totally unlike each other
- when a thing is done it is done and there is no point in moaning about it
- you can't have what you want without making an effort or sacrifice

2. Watch the film 'What people ate to survive in Victorian era'

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

1. List what people ate to survive in Victorian England:
2. In groups discuss how healthy this food is.

*Photo: Albena Nikolova*



## The Night before Christmas

Albena Nikolova, beni.n2012@abv.bg

Read the facts about reindeer on the site <https://www.natgeokids.com/au/discover/animals/general-animals/reindeer-facts/> and answer the questions :

Where do reindeer live?

What is special about them?

Brainstorm the names of Santa's reindeer.

Do you know where do they come from?

The names of Santa's reindeer come from the 1823 poem The Night Before Christmas, which was originally called A Visit From St. Nicholas.

2. Do you know the meaning of their names? Match the names with the explanations:

- |            |                                                                    |
|------------|--------------------------------------------------------------------|
| 1. Vixen   | a) the god of love, the son of Venus                               |
| 2. Dasher  | b) a person who acts flamboyantly or stylishly                     |
| 3. Prancer | c) a type of heavenly body which leaves a trail of light behind it |
| 4. Comet   | d) German for 'thunder'                                            |
| 5. Cupid   | e) German for 'lightning'                                          |
| 6. Donner  | f) a person who moves his or her body in the rhythm of the music   |
| 7. Blitzen | g) a person who steps in a lively and showy manner                 |
| 8. Dancer  | h) a female fox, a spirited and fierce woman                       |

3. Watch the video and in groups arrange the cards with the names of the reindeer in the correct order <https://www.youtube.com/watch?v=K0J9EWLXqkw>.

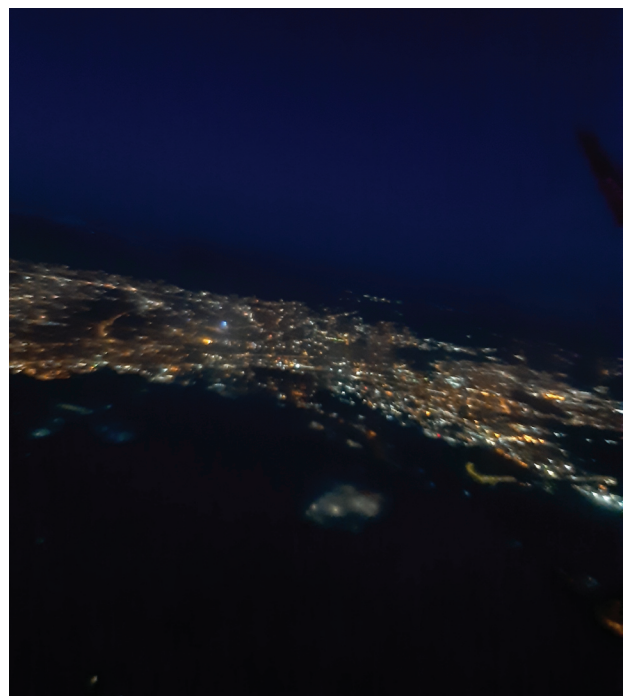
4. Match the rhyming words:

- |         |          |
|---------|----------|
| House   | reindeer |
| Care    | St Nick  |
| Beds    | sash     |
| Cap     | matter   |
| Chatter | nap      |
| Flash   | mouse    |
| Appear  | there    |
| Quick   | head     |
| Snow    | below    |

5. Write the missing words in the first part of the poem

'T was the night before Christmas  
When all through the house  
Not a creature was stirring, not even a 1 .....  
The stocking were hung by the chimney with care,  
In hopes that St. Nicholas soon would be 2. ....  
The children were nestled all snug in their beds,  
While visions of sugarplums  
Danced through their 3. ....  
And Mamma in her kerchief, and I in my cap,  
Had just settled our brains for a long winter 4. ....  
When out on the lawn there rose such a clatter,  
I sprang from my bed to see what was the 5. ....

Photo: Zhivka Nikolova



Away to the window I flew like a flash.  
 Tore open the shutters and threw up the 6. ....  
 The moon on the breast of the new fallen snow,  
 Gave a luster of mid-day to the objects 7.....  
 When what to my wondering eyes should appear  
 But a miniature sleigh and eight tiny 8.....  
 With a little old driver, so lively and quick,  
 I knew in a moment it must be 9.....

6. Write a short Christmas poem using at least 4 of the rhymes from exercise 3.

Key:

Ex.1 Answers to the questions:

Reindeer live in the **Arctic tundra** and damp forests of **Greenland, Scandinavia, Russia, Alaska and Canada**.

They are the only deer species in which both the male *and* female can grow **antlers**.

Ex.2 – 1h, 2b, 3g, 4c, 5d, 7e, 8f

Ex.3 – Dasher-Prancer- Comet – Donner

Rudolph

Dancer-Vixen- Cupid- Blitzen

Ex.4 – house-mouse, care-there, beds-heads, cap-map, slash-sash, appear-reindeer, quick-St Nick, snow-below

Ex.5. 1. Mouse, 2. There, 3. Heads, 4. Nap. 5. Matter, 6. Sash, 7. Below. 8. reindeer, 9. Mr. Nick

Photo: Stefka Kitanova





## Развитие на съпричастност и приятелство в подготвителни групи (ПГ6)

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1. Възрастова група - 4 градинска - подготвителна

2. Цели: създаване на приятелски отношения в група, формиране на екип.

3. Очаквани резултати: да се развие чувство на съпричастност у децата. Да се развие способност за разграничаване на добри и лоши постъпки. Да се формира положително отношение към връстниците.

4. Организация на средата, материали - за пълното разгръщане на проекта се предвижда провеждането му да бъде в рамките на седмица. Всеки ден на децата се предлага да участват в игра, чиято цел е да формират приятелски отношения, разбирателство, толерантност. В петък се чете приказка по темата, след което се провежда беседа и се завършва с установяване на „Правила на приятелството“. Игрите се провеждат в занималнята, приказката и обсъждането на килимчето в занималнята - така децата се чувстват по-близки. Игрите се провеждат като сутрешна ситуация, поради факта, че са най-активни. Времето на провеждане е в началото на годината, защото сподобства за формирането на колектив. Отговорите на зададените въпроси са реални.

Материалите, които се използват са описани в игрите.

5. Описание на дейностите

5. 1. Понеделник

На децата се показват картинки на лица, които изразяват емоции. Разпознавайки ги, децата размишляват какви събития могат да доведат до показаната емоция. Накрая на играта едно дете показва намръщено дете, друго радостно, усмихнато. На въпрос към децата как избират да изглеждат техните лица, единодушно отговарят, че избират да са усмихнати.

5. 2. Вторник

Игра: „Мост на приятелство“. На масата има снимки на децата от групата. Дете е поканено да вземе 2-3 от тях и да обясни защо ги е избрало, да опише в какъв момент е сниман връстникът му, какво е настроението му, с какво е свързано, защо е приятел с него.

5. 3. Сряда

Игра: „Кой ще каже повече мили думи“. Учителят внася играчка на Карлсон и обяснява, че той е много разстроен. Кани децата да го попитат защо е тъжен. Той казва: за рождения ми ден Бебе ми подари вълшебно цвете на приятелството. Един ден видях, че всички венчелистчета са паднали, а преди това моят приятел Малиш си тръгна обиден. Помогнете ми да разбера как съм обидил приятеля си, какво погрешно съм направил. Учителят обяснява на Карлсон, че децата ще му помогнат, защото знаят какво е истинско приятелство. Децата дават своите предположения, като постепенно събират цветето на приятелството. След това го дават на Карлсон. Той благодари и казва, че е разбрал как трябва да се държи истинския приятел. (Творческа игра „Да си помагаме един на друг“).

5. 4. Четвъртък

Игра: „Какво ще кажеш“. Учителят кани децата да играят. По време на играта предлага ситуация и дава три варианта за отговор. Задачата на децата е да изберат верния. Учителят играе следните ситуации:

- Мама ти даде бонбон. Какво ще ѝ кажеш?

Дай ми още един!; Тези не ми харесват, дай ми други!; Благодаря!

- Приятел моли за играчка. Какво ще му отговориш?

Аз самият имам нужда от нея!; Вземете го, моля.; Ще ти дам, ако ти ми дадеш своята.

- Баба те моли да ѝ помогнеш да измие чиниите. Какво ще ѝ кажеш?

Не искам.; Със сигурност.; Изморен/а съм, не мога.

Ако децата допуснат грешка в отговора, учителят поправя и избира верния. Казва, че добрите учтиви думи трябва да се потвърждават с действия.

5. 5. Петък

Седмичата завършва с прочит на приказката „За да имаш приятели“ от Йордан Радичков. Приказката завършва по следния начин: тъй дървото си спечели приятели и разбра, че за да има приятели, то трябва да им даде своята сянка.

Учител: деца, ние с вас през цялата седмица говорихме, играхме, смяхме се и всичко това бе свързано с приятелството. Дали разбрахме какво е то? Ако всеки един от вас застане на мястото на дървото, какво би дал, за да има приятели?

Отговори: Аз ще давам добрина. А аз сърцето си. Също и внимание.

Учителят: Точно така! Правилно мислите! Още какво и какви качества трябва да имат приятелите, за да са такива?

Отговори: Много е важно да са честни и да казват истината. Да си помагат. Да се радват на неговите радости и да плачат с него, когато го боли. Трябва да има равновесие. Ако приятелството е кула от 10 етажа, то приятелите трябва заедно да изкачват етажите. Не може единият да остане на първия, а другият да върви нагоре. Трябва да има равновесие!!!

Учителят: Отлично! Много се радвам, че мислите така! Може ли да имаме приятели, които живеят далеч и не ги виждаме често?

Отговори: Да, може, та нали имаме компютри, там ще се виждаме. Да, защото те са в сърцето ми!

Учителят: Добре, а какво е приятелството? Предмет ли е? Можем ли да го пипнем или да го видим?

Отговори: Приятелството е да обичаш някого. Можем да пипнем приятелството със сърцето си.

Учителят: Чудесно се справихте!!! Вече знаете какво трябва да правите, за да имате приятели.

Предлагам да опишем всичко и да изработим правила на нашата група. Разбира се, че всички трябва да ги спазваме! Предлагайте ми, аз ще записвам.

ПРАВИЛА НА ПРИЯТЕЛСТВОТО (примерни)

1. Да бъдем честни и добронамерени.
2. Да си помагаме.
3. Да си споделяме.
4. Да преживяваме емоциите си заедно.
5. Да не се нараняваме и обиждаме.
6. Да се уважаваме.

Учителят: И накрая Йоана иска да ви каже нещо. Йоана: Под калъфа на телефона човек носи най-ценните си неща. Е как да ви събера всички там? Аз ще ви нося в сърцето си!

Учителят: Прекрасни думи за край на нашия урок по приятелство!

Photo: Gulser Fehmi





## El renacer del arte

Pensaba que estaba perdida. Tal vez para siempre.

Como que de la noche a la mañana el mundo entero se había olvidado de mí. ¿Sería tan fácil...? Despertaron aquel día todos distintos. Extraños. Y yo apenas los podía reconocer. Sus caras estaban deformadas, sus ojos habían adquirido el color de la niebla y sus labios: torcidos en unas sonrisas venenosas que antes jamás había visto. La verdad, si bien es cierto que rara vez me regalaban una sonrisa al llamarme, más bien unas lágrimas cristalinas cargadas con el peso del mar, nunca fueron unas sonrisas así... Por otra parte, las lágrimas también habían sufrido un cambio íntegro: caían una por una con tremenda dificultad como gotas de tinta, oscuras, densas y ligeras. ¿Ves? Verdaderamente raro.

Y ¿por qué llamarme a mí? Ah, sí. Por poco se me olvida presentarme. En realidad, yo tengo un sinfín de nombres diferentes, así que mejor no empecemos por allí, no vaya a ser que te confunda incluso más. Por otro lado, también soy ya bastante mayor, motivo por el que mi edad tampoco es mi tema predilecto. De dirección permanente no disfruto, de ahí que no sea capaz de dártela; soy nómada. Pero eso sí, me la paso trasladándome de un lugar bajo el sol a otro siendo una conocida e invitada de cada habitante de las tierras inmensas. Bueno, no es que sea una celebridad famosa, simplemente es que todos son mis familiares, ya que en la mayor profundidad alcanzable de nuestros seres estamos compuestos por una misma cosa clara, diminuta e infinita.

En dónde se habrá metido dicha cosita, eso me pregunté la última vez que me cerraron la puerta en las narices. Unas veces me invitan ellos, otras veces los visito yo. Y, la verdad, entiendo que no siempre me den la bienvenida o que no me reciban con los brazos abiertos. Nos pasa a todos. Pero ¿nos pasa a todos al mismo tiempo? Aquí hay gato encerrado, me dije a mí misma, y decidí dejar de lado por un momento la cortesía y averiguarlo sola.

Así que tuve la cara de ponerme a mirar por las ventanas para enterarme de lo que ocurría allí dentro. Resulta que en cada uno de los hogares noté lo mismo: las caras deformadas, los ojos neblinosos, las sonrisas venenosas... Hasta no parecían humanos, sino unos monstruos siniestros y temibles más bien. Sus manos delicadas se habían convertido en garras gigantescas, siempre llenas de unos objetos redondos y dorados o unos sucios papelitos rectangulares. Las casas estaban adornadas de innumerables objetos brillantes. Los cuerpazos habían engordado significativamente, de ahí la necesidad constante de vestimenta nueva, y las mentes, por otra parte, me parecieron tan planas, adelgazadas y tenues, casi como unos vidrios frágiles que están a punto de romperse al igual que lo eran los de sus ventanas bajo la presión de toda la perplejidad que nacía en mí.

Estupefacta, yo estaba fuera. Quizás esperando a que sus miradas se cruzasen con la mía. Eso sí que sucedió unas cuantas veces, incluso se levantaban las criaturas y venían hacia mí, devolviéndome las esperanzas. Hasta darme cuenta de que se habían acercado a fin de cerrar las cortinas.

Aunque parece rudo, no lo es del todo. Lo sería si lo hiciesen con la intención de no vernos mutuamente. Pero la verdad no es esa: ellos no me veían, para empezar. Lo supe en el momento en que dirigieron sus miradas a mí. Y cómo verme si en sus ojos anidaba la niebla...

Luego seguían con sus tareas cotidianas como si no se hubiesen topado conmigo. Puesto que no se habían dado cuenta. Al parecer, no me percibían, no me buscaban, no precisaban ni tampoco se acordaban de mí... Ahora bien, yo seguí llamando a las puertas hasta llegar a la última y plantearme la pregunta aquella...

Me gustase o no me gustase, me había quedado sin familia y sin más refugio adonde irme. Desde luego, visité también las casas verdes de los bosques y las azules del océano para echarles por lo menos a estas una mano. Que esa fue mi tarea según los humanos: salvar; echar una mano, pero ya no había espacio, no cabía la mía en las garras llenadas, o arrimar el hombro, pero ya no encajaban sus caras deformadas en las curvas de mis hombros como para posarse en estos. No obstante, la naturaleza me acogió con todo su cariño y angustia: me saludaron ambos los troncos de los árboles cortados, cuyos cadáveres habían servido para elaborar los sucios papelitos rectangulares, y las olas de las aguas negras, manchadas de una tinta nociva similarmente quizás a la de las lágrimas densas y ligeras.

Tenía hambre, tenía sed, tenía frío, tenía calor, tenía miedo de lo que me rodeaba... Y tenía vergüenza de ser tan débil e impotente ante ello.

Lo que no tenía era hogar. Y los zarpazos de la vida no pasan por alto los sintecho, sino precisamente lo contrario.

Estaba lista para morir. Yo en un mundo como este no sé vivire incluso menos sobrevivir.

Me tendí en la orilla del mar, justo entre los troncos y las olas, y me volví hacia el cielo. Observando los brillos siderales allí en lo alto, volví a preguntarme en dónde se había metido la chispa que yo conocía. Que todos conociamos. Después de haberla buscado por todos lados, me surgió otra duda en la mente que me produjo escalofríos en la espina tendida en la arena todavía calurosa. Me aterrorizo al pensar decirlo en voz alta. No, ¡no lo diré en voz alta! ¡Me niego a decirlo en voz alta!...

¡Me niego!... Aunque me mires a lo ojos, muerte, ¡me niego!... De un momento a otro voy a desaparecer, lo siento por la vertebras de la espina que ya no perciben el calor de la arena, mis manos y mis pies que se están derritiendo en la espuma del mar... ¡Ya no más! No aguanto más... Igual y lo salto con el último suspiro: ¿...y si está apagada...?

Justo al cerrar los ojos y estar a punto de entregarme apaciblemente al universo, llegó hasta mis oídos como que una respuesta. Sí, como que alguien acababa de responder a mi pregunta, como que una voz cercanatan fina y suave acababa de pronunciar unas palabras tan cortas y explícitas que no me di cuenta de haber pedido que las repitiera.

La encendemos de nuevo.

¿Perdón? – abrí los ojos y noté a un chamaquito ojizarco tumbado a mi lado.

Que, si está apagada, la encendemos de nuevo. ¿No?

Me confesó la criatura que venía a la orilla para estar lejos del mundo al que le tenía miedo. Volví a sentir el calor de la arena. No era la única.

¿Y tú? ¿Qué haces por aquí? ¿Quién eres? ¿Cómo te llamas? ¿Cuál es tu helado favorito? – me había topado con un preguntón.

Espérate, corazón. Más despacio, que estás hablando con una vieja – el ojizarco se rio. – En realidad, yo tengo un sinfín de nombres diferentes, así que mejor no empecemos por allí, no vaya a ser que te confunda incluso más. Eso sí, me suelen decir que soy la elegida para echar una mano o arrimar el hombro cuando más lo necesitas; soy la destinada a *salvarte*.

El chiquito se me quedó mirando unos instantes. Parecía no entender del todo. Puede que tuviese palabras desconocidas entre las mías. Entonces me tomó de la mano y posó su carita en mi hombro. Oye, me gustas, pero esto me es demasiado largo. ¿Te puedo llamar simplemente *Arte*?

Y en ese momento pensé que fui encontrada. Tal vez para siempre.

\* Kalina Jristova, Portokali, 18 años



\* Ganadora del CONCURSO LITERARIO ERASMUS+  
«GENIO & INGENIO: EL DESCUBRIMIENTO DE LA  
IDENTIDAD»

## МЕЖДУ РЕДА И РЕВОЛЮЦИЯТА

Възгледи за функцията на изкуството от 20-те години на XX век

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Докторант, Национална художествена академия

Годините между двете Световни войни в исторически план са период на кратко и нестабилно затишие, отразено и в анализите на творчеството от това време. След Първата световна война светът се разпокъсва на победители и победени, съюзници и врагове; за някои е настъпил икономически и социален колапс, докато други виждат надежда в бавното и поетапно възстановяване на ресурсите си. За определени държави това десетилетие се явява като пауза и глътка въздух след ужасите на войната, за немалкообаче, гражданските войни и размирици идват като резултат от преживения крах. Настроенията и нагласите на обществените маси са силно повлияни, в зависимост от геополитическото местоположение и съответните идеологически доктрини, което неизменно дава своето отражение и върху творческите процеси. Като цяло, авторите в областта на визуалните изкуства от времето на 20-те години на XX век не правят изключение и също заявяват ангажираността си към политическата обстановка, в която се намират. Можем лесно да открием тяхната гражданска позиция в творчеството им, както и в множество исторически документи, запазени от този период, като тази толкова пламенна позиция е едно естествено следствие от общата въвлеченост на всички хора в последиците от военните действия. В Първата световна война на фронта са били изпратени хора с различни възраст, социален статус, професионално поприще. Художници, музиканти, писатели, артисти от всички сфери на изкуството се е наложило да се сблъскат челно с драматизма на военните конфликти в ролята на участници в сраженията или като преки свидетели на последиците от войната.

Изкуството винаги, по един или по друг начин, отразява действителността, в която се ражда и създава. То е своеобразен израз на мислите, чувствата и стремежите на дадена личност, която от своя страна е неизбежно повлияна и от обществените нагласи и ценности в дадения исторически и социален етап от развитието на цивилизациите. В този смисъл, изкуството от 20-те години на XX век носи една собствена характеристика на хаотичност в оста на развитие и разпокъсаност на тематиките, белязани от сянката на поствоенните събития в социален, политически и икономически план. Творчеството между двете Световни войни може да се определи като неправолинейно и многопластово. Художниците от това десетилетие почти винаги изразяват чрез изкуството си и своята социална позиция, а не рядко отстояват дори активистки идеи. Често самите те са били засегнати от войната в личен аспект, загубили са свои близки и приятели, което би могло да се тълкува като допълнителен тласък към търсенето на едни, на моменти по-крайни и смели за времето си, концепции.

В Западна Европа, например, се появяват нови школи и направления в областта на визуалните изкуства, проправят си път идеи, носители на духа на младите хора, бунтуващи се и търсещи смисъл в настоящето, готови да се противопоставят на класиката и нормите, и да надграждат установеното. Основоположниците на модерното изкуство променят насоката си, спрямо стремежите си от времето, преди Първата световна война. В западноевропейската следвоенна действителност се формират няколко, различаващи се във възгледите си, по-големи и значителни групи художници. В своите позиции по различен начин заявяват своите разсъждения за промените в изкуството, както и ролята на „новото изкуство“ в условията на буржоазните западни общества. Такава група е „Новембергрупе“, съставена от поддръжници на опозицията, сред които Георг Грос, Ото Дикс, Раул Хаусман. През 1921 г. публикуват отворено писмо, в което изразяват своята солидарност с борбата на пролетариата, отхвърляне на „естетическо-формалистката педантичност“ и търсят победа над индивидуализма. В едни от най-известните си картини Георг Грос изобразява с горчива сатира обезверяването на своето поколение, което иска да сваля маските от лицето на буржоазията. Немският художник е също и един от присъединилите се към протестното движение, набрало голяма популярност - дада (дадаизъм). Дадаистите слагат акцент върху „безсмислието“, случайността и преднамерената ирационалност в отговор на отчаянието от масовите убийства по време на войната. Движението им се свързва с комунистическите нагласи. Един от основоположниците на дада е

Марсел Дюшан и след неговото оттегляне през 1924г., група художници, предвождана от Андре Бретон, основава сюрреализма. Членовете на тази новосъздадена група заимстват в голяма степен идеите си от психоанализата, „чист психичен автоматизъм...“, възнамеряващ да изрази...истинския процес на мисълта... свободен от упражняване на причинни връзки и от естетична и от морална цел“ ( Бретон, А. Какво е сюрреализъм, 1934).

В търсене на ред сред хаоса, други артисти- френските архитекти и художници Лео Корбюзие и Амеде Озенфан, отправят призив за порядък с текста си от 1920г.„Пуризм“. В него прозират утопичните и консервативни идеи за изкуството на Франция и Германия от този период.

В друга нишка на развитие, но в същото десетилетие и отново в сърцето на Стария континент, се заражда художническата школа Баухаус(Ваймар, Десау, 1919-1933г.) , наложила едноименния си стил в архитектурата на модернизма и модерния дизайн. И тукпрозира обществената позиция на основателите и участниците, които в случая също клонят към левите убеждения, ала това не се предава директно в творческата работа, както в горепосочените примери.

Междувременно в пределите на Съветска Русия, большевиската власт носи със себе си различни от западните възгледи за това как да се развива изкуството, което,освен другите негативи от войните, до този момент е било в процес на изоставане. През 20-те години, средствата за култура се разпределят предимно под формата на публични, отпускани от властта, чрез финансиране на дейности най-вече в образованието и пропагандата. В тази обстановка, художническите групи са често с коренно различни и дори опониращи си концепции, на една сцена застават реализъм и абстрактно изкуство в спор за признанието „революционно“. И под някаква далечна и видоизменена форма, този спор отеква на много други места по света, чак до другата страна на Атлантика. За изобразителното изкуство в Съединените щати периодът между двете Световни войни отново има оттенъка на социалните вълнения. Художниците, както и всички останали, са под влиянието на задаващата се огромна икономическа криза, Голямата депресия. Условно са се формирали няколко лагера, разделени в творческите си виждания- сред тях са регионалисти, социални реалисти, модернисти. Някои от тях предпочитат да изобразяват американския мит и традиционни ценности през призмата на съвремението, докато другидиректно улавят хаоса и отчаянието от икономическата криза.

Времена на неспокойство и промени, 20-те години на XX век са тласнали развитието на визуалните изкуства в различни посоки и художниците са последвали импулсите на обществата, в чиято реалност правят своето изкуство. Чувствали са лична ангажираност към глобалните събития и са излезли от рамката на индивидуалността, за да застанат отговорно зад идеите на общото благо, в смисъла на художествения напредък.

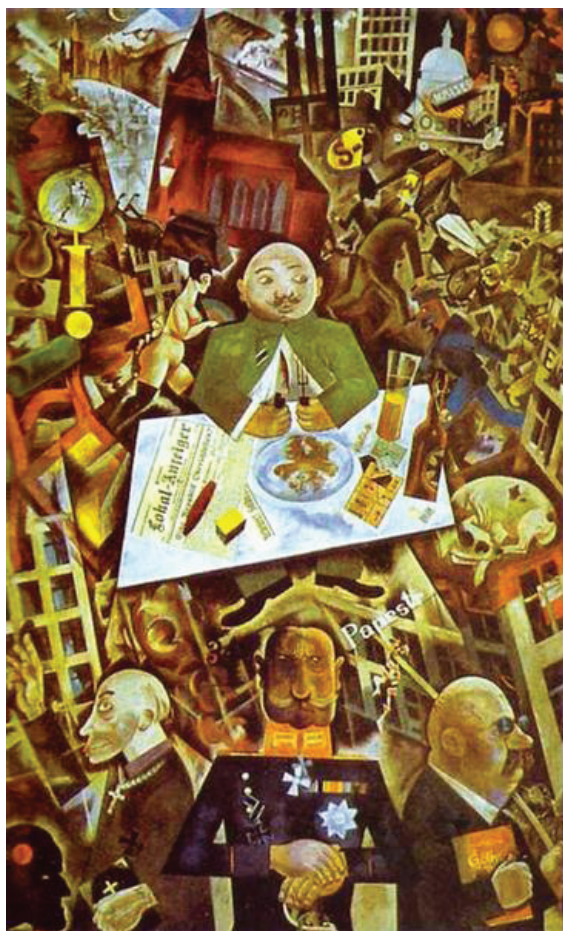
## **BETWEEN THE ORDER AND THE REVOLUTION**

### **Views on the function of art of the years 1920s**

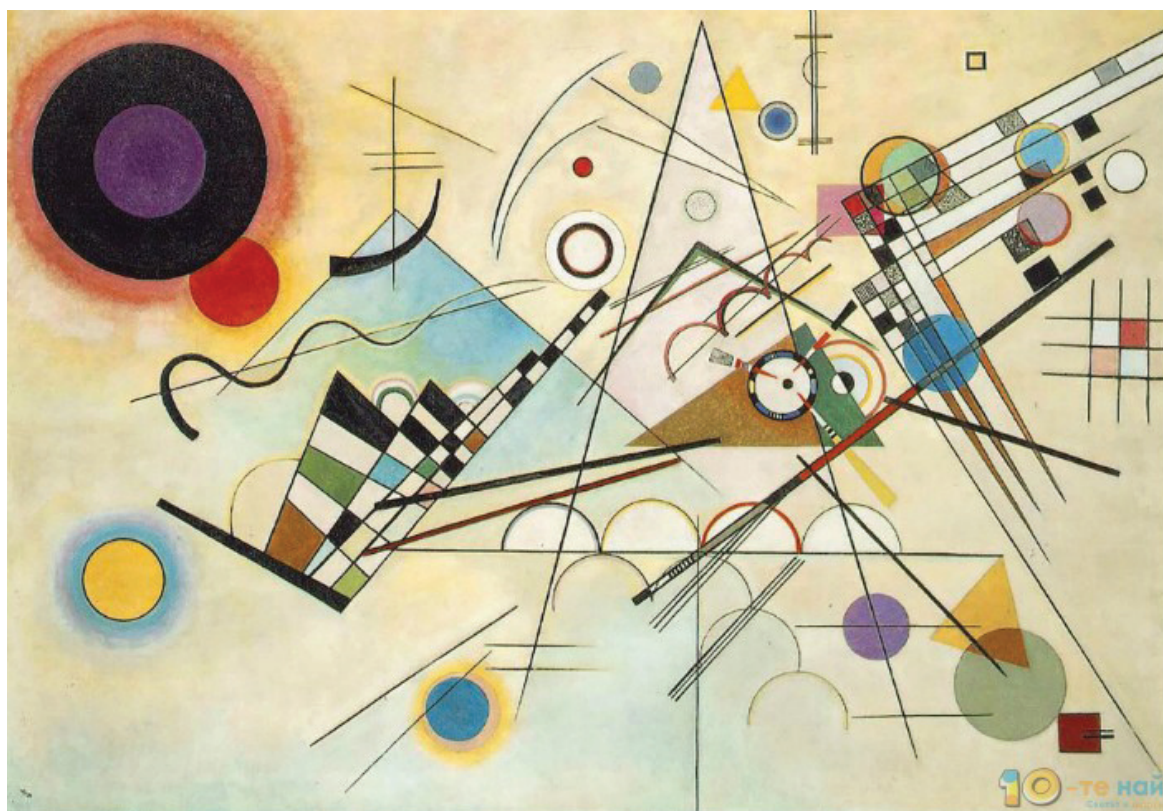
Yasna Ivanova

An attempt for short analysis of the art between WWI and WWII was made. The time of anxiety and changes, the 1920s pushed the development of visual arts into different directions and artists followed the impulses of the societies in which reality they made their art. They felt a personal commitment to global events and have come out of the framework of individuality to responsibly stand behind the ideas of the common good, in the sense of artistic progress.





Георг Грос, „Германия, една зимна приказка“, 1918



Василий Кандински, „Композиция VIII“, 1923

## Експеримент ли е киното в училище и извън него?

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17. СУ „Дамян Груев“ - София

На 7.02. 2023 г. във Френския институт ученици от трети клас посетиха програма „Експериментално кино“, която включваше пет късометражни филма от различни епохи. Започна се с „Танцът на дъгата“ от 1936 г. Филмът представя силуета на мъж с дъждобран и чадър наред порой. С появата на дъгата след дъжда започва танцът на човешката фигура и тя магически преминава от един пейзаж в друг, като цветовете се сменят постоянно. „Танц на дъгата“ завършва с логото на британските пощи, заобиколено от монети, тъй като става дума за рекламен спот.

На учениците предварително бяха зададени интересни задачи – да открият музикалните инструменти, да разпознаят редуващите се пейзажи и да открият предназначението на филма. С първите две задачи се справиха чудесно, но никой не позна, че става въпрос за реклама.

Вторият филм „Котка слуша музика“ е от 1990 г. и предава усещането за музика. Авторът на филма Крис Маркер (1921-2012) е една от най-пъстрите личности във френското кино. Маркер заснема своята собствена котка „Гийом в Египет“. Гийом спи и слуша музика, след това поглежда в окото на камерата, събуден от нейното присъствие, после отново заспива. Полегнал върху клавишите на пианото, слуша клавирната композиция „Тъжна птица“. Заснети в едър план, ушите и лапите на котката реагират на музиката. Зрителите остават с впечатлението, че свири котката. Това бе и най-вълнуващото за децата – усещането да споделят музиката с котето.

Третият филм „Импресии в горните слоеве на атмосферата“ показва движението на цветен кръг на черен фон. В кръга цветните петна се движат като острови и континенти, които продължават да променят формата и местоположението си. Децата откриха в кръглата форма небесно тяло, от което се появяват всякакви форми на живот. Озвучаването на филма е по-скоро вибрация, която постепенно увеличава интензитета си и има за цел да представи звученето на космоса. Викът, който слага край на филма, irrintzina – използван от баските овчари за предаване на съобщение за опасност или споделяне на радост, предизвика неочаквана реакция у децата.

Четвъртият филм „Растежът на растенията“ е черно-бял от 1929 г. Всички заснети елементи (растения, листа, цветя) се движеха със скорост, много по-голяма от тази в реалността. За да постигне това ускорение на движенията, режисьорът Жан Командон манипулира скоростта на снимане и по този начин френският учен полага основите на микрофотографията и научното кино. Последният филм „Виртуоз“ от 2013 г. представи хореографията на две черни линии, чиято скорост на движение се води от музиката и нейните вариации. Децата разказаха тяхната история, основана върху движението на двете линии и след това създадоха свой късометражен филм, който ръководителите на проекта „Кино в училище“ озвучиха с петата симфония на Бетовен.

### Le cinéma est-il une expérience à l'école et au-delà ?

**Boyka Ivanova**

Le projet «Cinéma dans l'école» en action - les élèves de troisième années'amusent et apprennent avec des courts métrages à l'Institut Culturel Français.

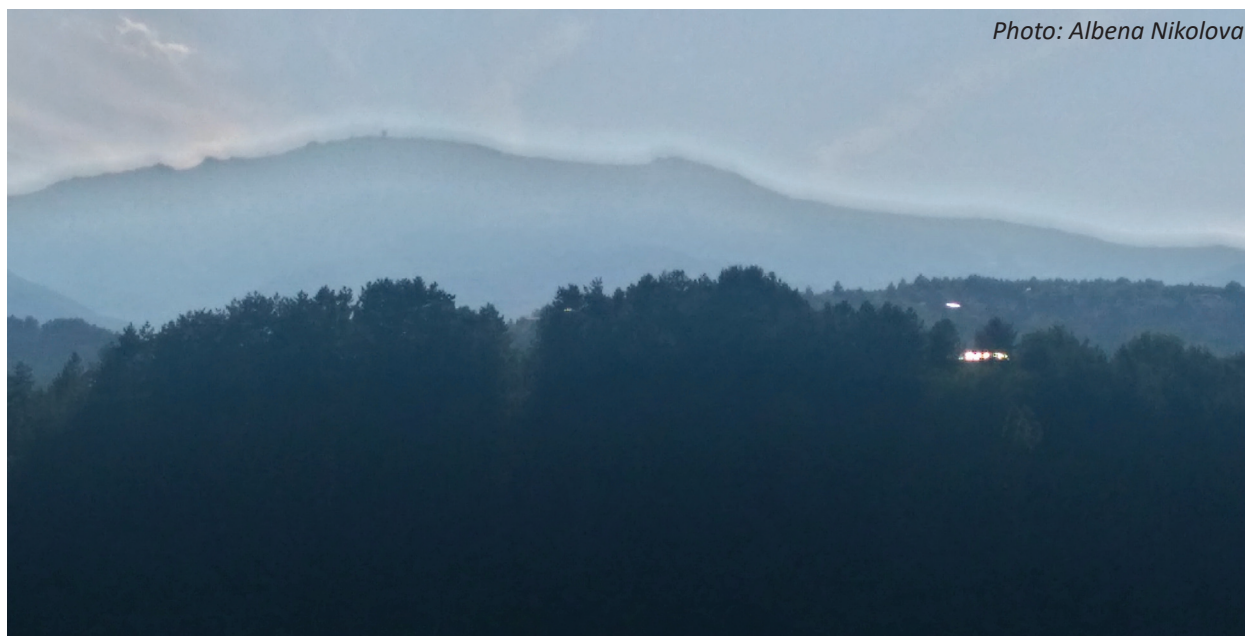


Photo: Albena Nikolova



## «GRACIAS A LA VIDA» CON ACTIVIDADES

Stefka Kitanova (butsa13@abv.bg), Vasil Chakarov (vaskobas@abv.bg)

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

### Lyrics

Gracias a la vida que me ha dado tanto  
Me dio dos **luceros** que cuando los abro  
Perfecto distingo lo negro del blanco  
Y en el alto cielo su fondo estrellado  
Y en las multitudes el hombre que yo amo  
Gracias a la vida que me ha dado tanto  
Me ha dado el **oído** que en todo su ancho  
Cada noche y días  
Grillos y canarios, martillos, turbinas  
Ladridos, chubascos  
Y la voz tan tierna de mi bien amado  
Gracias a la vida que me ha dado tanto  
Me ha dado el **sonido** y el abecedario  
Con él las palabras que pienso y declaro  
Madre, amigo, hermano y luz alumbrando  
La ruta del alma del que estoy amando  
Gracias a la vida que me ha dado tanto  
Me ha dado la marcha de mis **pies** cansados  
Con ellos anduve ciudades y charcos  
Playas y desiertos, montañas y llanos  
Y la casa tuya, tu calle y tu patio  
Gracias a la vida que me ha dado tanto  
Me dio el **corazón** que agita su marco  
Cuando miro el fruto del **cerebro** humano  
Cuando miro el bueno tan lejos del malo  
Cuando miro el fondo de tus **ojos** claros  
Gracias a la vida que me ha dado tanto  
Me ha dado la **risa** y me ha dado el **llanto**  
Así yo distingo dicha de quebranto  
Los dos materiales que forman mi canto  
Y el canto de ustedes que es el mismo canto  
Y el canto de todos que es mi propio canto

Source: [LyricFind](#)

Songwriters: Violeta Parra Sandoval

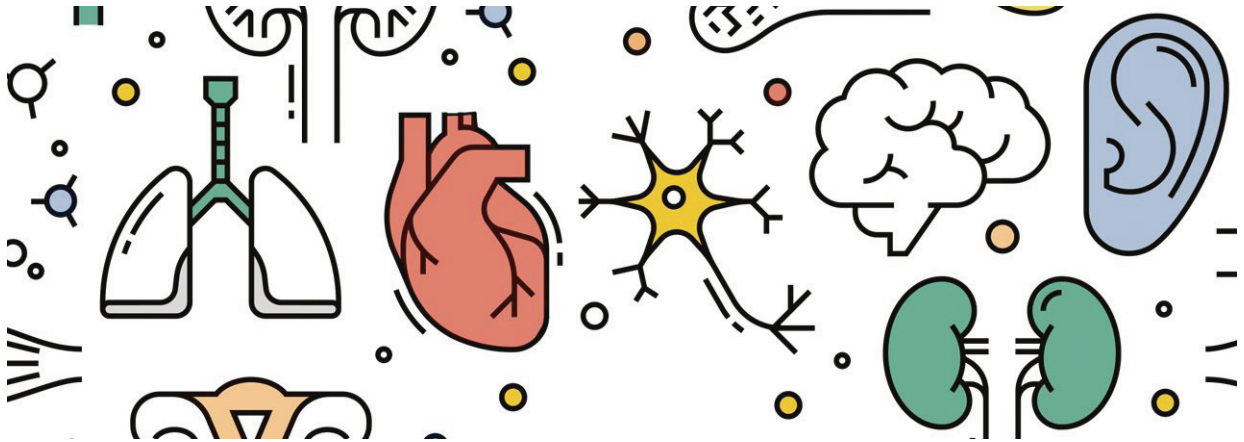
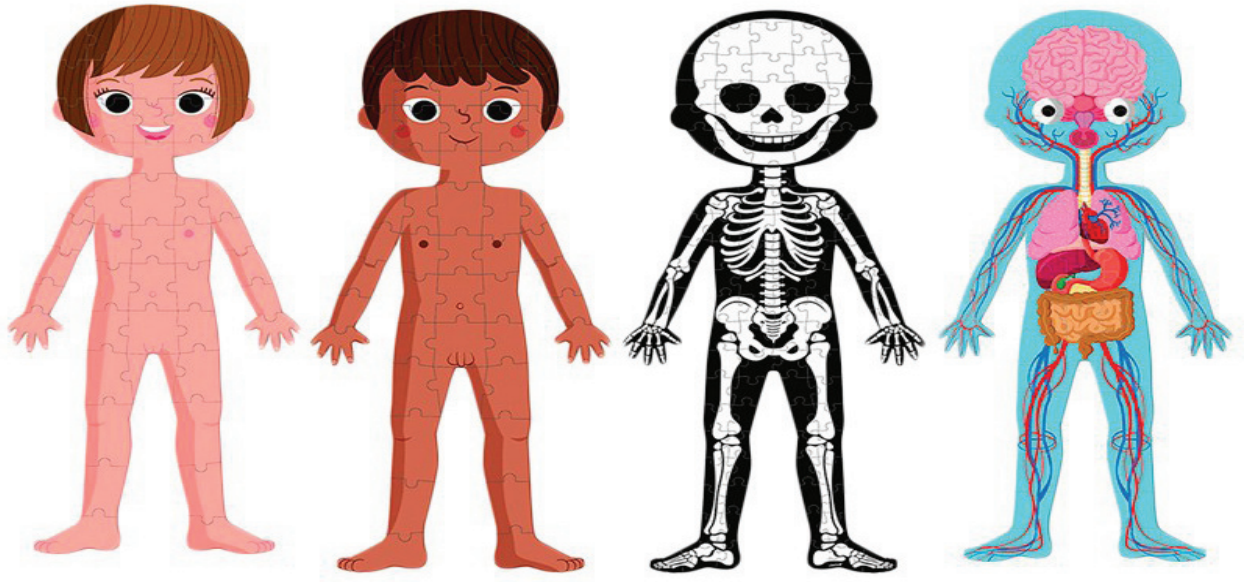
Gracias a la vida lyrics © Warner Chappell Music, Inc

**Actividades:** escuchar la canción varias veces:

E indicar en los dibujos las partes del cuerpo humano mencionadas.

Escribir sus funciones según la canción.



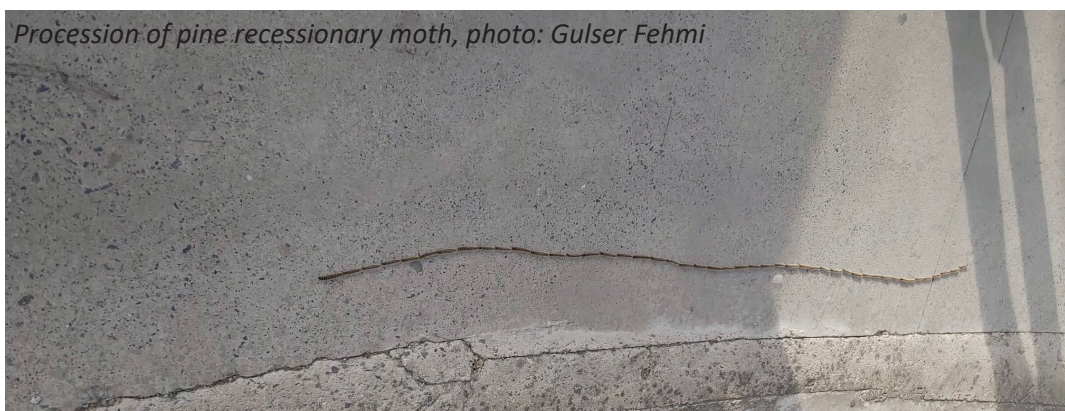


Dibujar un mapa con las formas geográficas que aparecen en la canción. Averiguar si en tu país hay formas similares y buscar fotos.

Apuntar las características del tiempo mencionadas. ¿De qué estación son típicas?

Buscar información sobre cómo son creados el texto y la música de la canción. Comentar con tus amigos/condiscípulos.

Agradecimientos a: Meglena Babeva-Surudzhiyska por editar el texto.







The [European Education Policy Network on Teachers and School Leaders \(EEP-N\)](#)

aims to promote co-operation, policy development and implementation at different governance levels, and to support the European Commission's policy work on teachers and school leaders.

The efforts within the Network provided the following:

Research papers:

[Teachers' and school leaders' competences and support for effective blended learning](#)

[A whole school support and networking to ensure school success for all](#)

[A whole school approach for sustainable development, with a particular focus on the role and competences of school leaders to support the implementation of it](#)

[Schools as learning communities to support teachers' and school leaders' professional learning and well-being](#)

[Policy recommendations.](#)

Some of the EEPN partners have reported starting the new initiatives with EEPN partners during the project. The initiatives vary from strengthening the existing cooperation via different forms of collaboration such as presentations, journal or book writing to the cooperation on new proposals (Erasmus+, Horizon). Some of the future activities between EEPN partners involve: Erasmus + exchange, Joint research, Conferences, Sharing of publications and articles, Training development and implementation, School leader exchange, Advocacy.

**EduLead** has been applied as a new network proposal to be funded within the last Erasmus+ network Call, gathering over 100 organizations (including 22 universities) from 40 countries.

The network will serve as a renewed and dynamic continuation of the European Policy Network on School Leadership (EPNoSL) and the European Educational Policy Network (EEP-N). The core working principles of the network will be inclusivity, sustainability, stability and far-sightedness, being reflected in its framework. It will involve the equal incorporation of relevant stakeholders such as school leaders, teachers, parents and students but also European and national-level policy makers, researchers and research organisations.

Lead beneficiaries will be:

European Federation of Education Employers - EFEE,

European Trade Union Committee for Education - ETUCE,

European School Heads Association - ESHA,

European Parents' Association - EPA and

Organising Bureau of European School Student Unions – OBESSU.

Core project partners will be:

Association for Teacher Education in Europe – ATEE,

The Federation for Education in Europe – FEDE,

European Council of National Associations of Independent Schools - ECNAIS and

Professional Development of Vocation Education Teachers with European Practices - EU pro VET.

## Nano y Micro, проект по Etwinning, координатор Ирина Аламанова

Irina Alamanova, profesora,  
164 GPIE Miguel de Cervantes

През учебната 2022/2023 година, учениците от 11. клас в столичната 164-та гимназия с преподаване на испански език „Мигел де Сервантес“ взеха участие в международен проект на eTwinning към програмата „Еразъм+“. Проектът и дейностите, свързани с него, са изцяло на испански език, като участват училища както от Испания, така и от Италия и Португалия, чийто пръв чужд език е испанският. Конкретният проект носи име „Micro & Nano“ и е свързан с науката и културата, обвързани с двете гръцки представки. Учениците изпълняват индивидуални и групови дейности, които провокират тяхното творчество и мислене. Някои от задачите им досега бяха следните:



- Запознаване с правилата на така наречения „нетикет“ - норми при общуването в онлайн среда, които ще са от полза и извън рамките на проекта.

- Съставяне на речник „микро и нано“, където на едно място учениците да съберат голяма част от думите, започващи с представките, както и значенията им. Речникът бе добра възможност за обогатяване на знанията в сферата на науката и микробиологията.

- Съставяне на свой „микрокосмос“: в това творческо задание учениците трябваше в една снимка да подредят всички предмети, които олицетворяват техните интереси, умения и черти на характера, без да се виждат те самите. Безсъмнено оригинален начин да се научи повече за човека и неговия личен свят.

- Писане на нанопоеми, като в рамките на два или три реда учениците съставиха сполучливи и оригинални стихотворения на испански език.

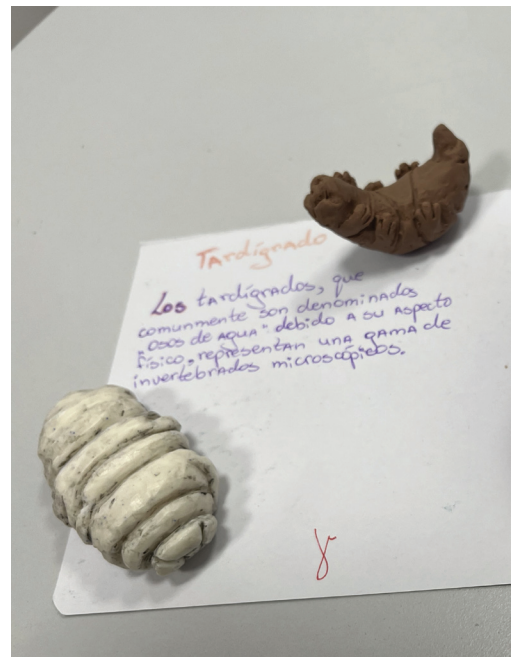
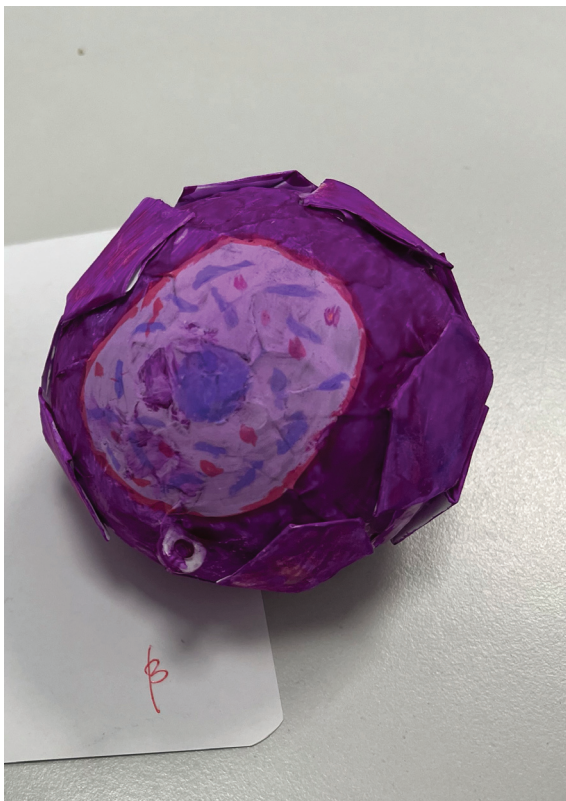
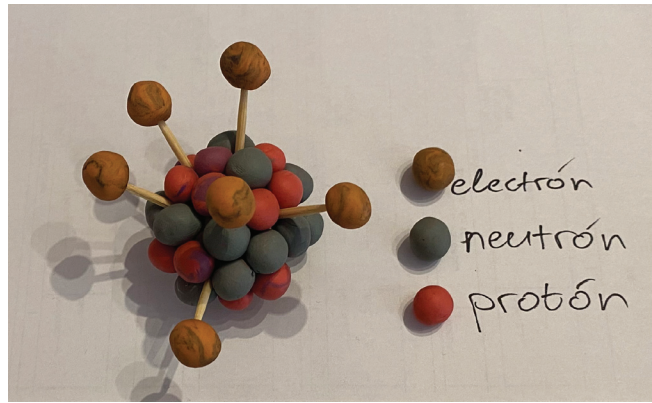
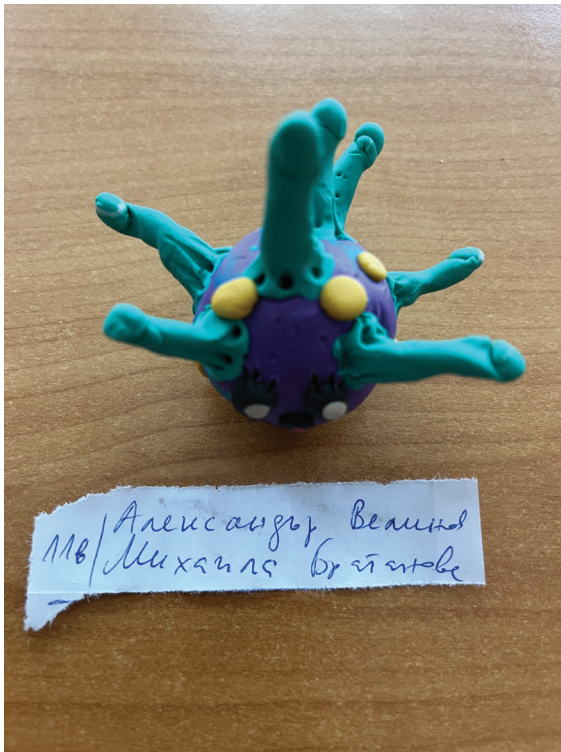
По случай Деня на жената (8.03.) бяха разпределени две задачи:

- Преобразуване на популярни сексистки фрази така, че да не звучат дискриминативно. Заданието е свързано с микроагресията в народни поговорки и фрази, потискащи достойнството на жените.

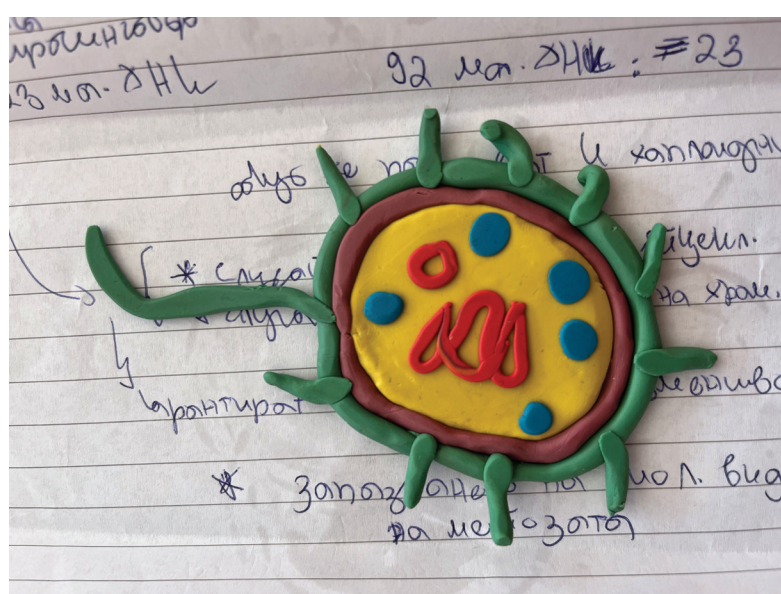
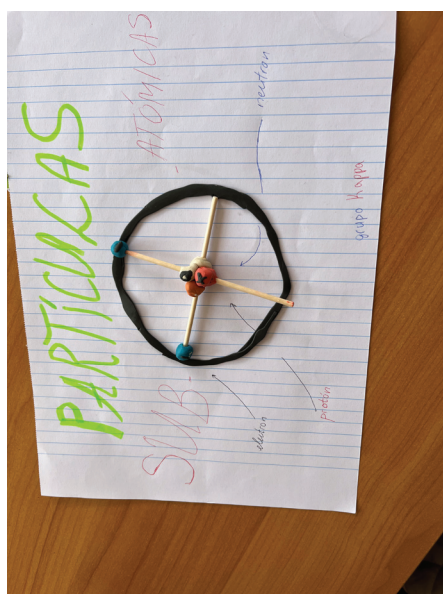
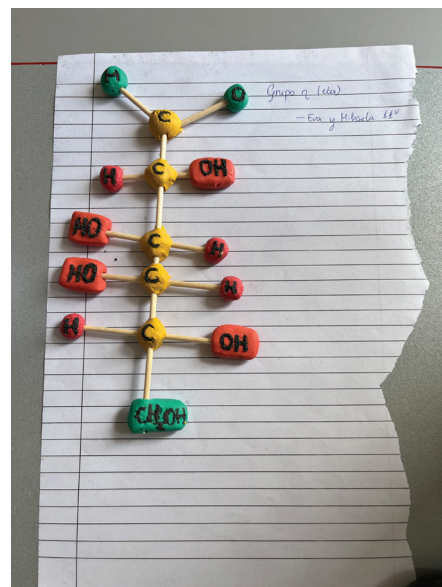
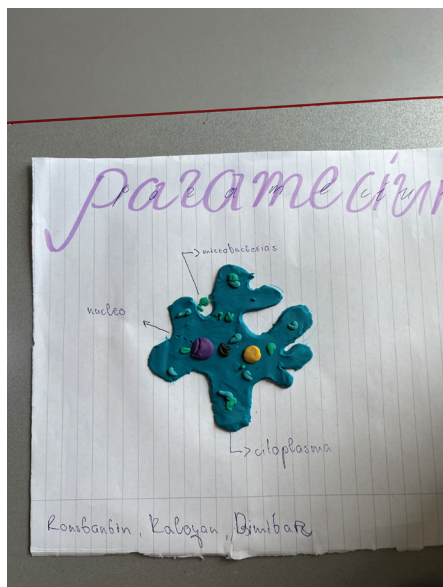
- Изброяване на популярни стереотипи, свързани с жените от типа „жените са лоши шофьори“ и заснемане на кратко видео, изобразяващо конкретната сцена. Целта на задачата бе да се покажат двойните стандарти към жените във всекидневието.

До края на учебната година предстоят още интересни задачи на тема „микро и нано“. В заданието, изобразено на снимките, на учениците бяха разпределени микроорганизми и молекули, които те трябваше да изобразят под формата на макет. Това са някои от най-сполучливите опити на учениците, оценени от организаторите на проекта.

Елена Драгомирова, 11 в









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