

EEA 2018



*Rock art and graffiti:
so far and so close.*

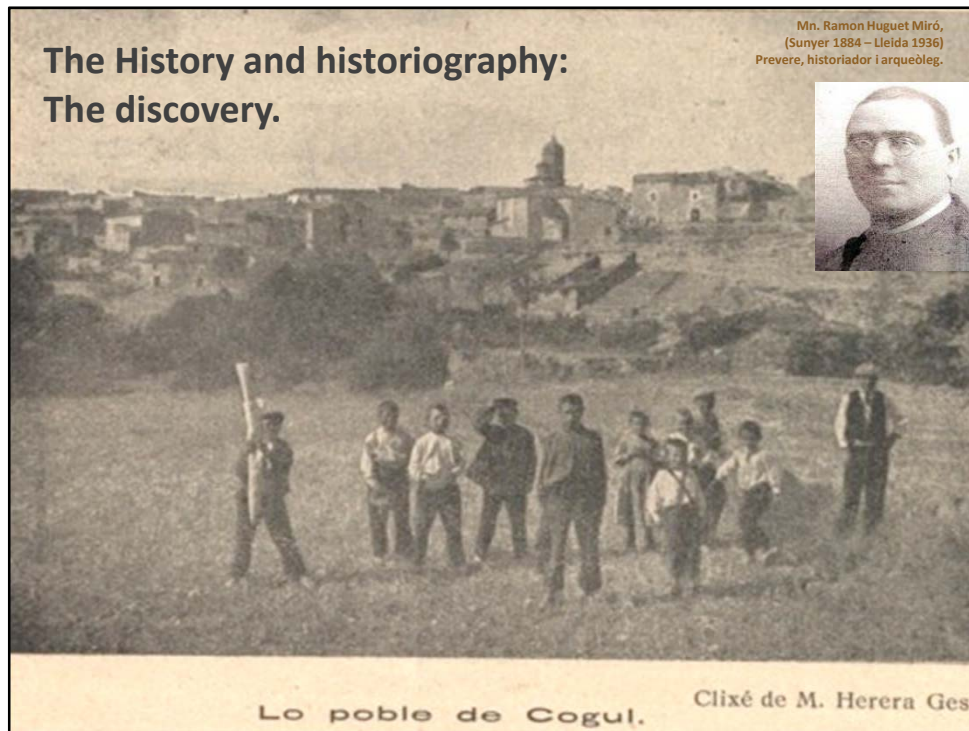
The educational project of the
Roca dels Moros rock shelter

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Good Morning, my name is Anna Torres and I come from El Cogul, Lleida, to talk about
The educational project of the *Roca dels Moros* rock shelter through **an** innovative
educational activity that puts together rock art and graffiti.

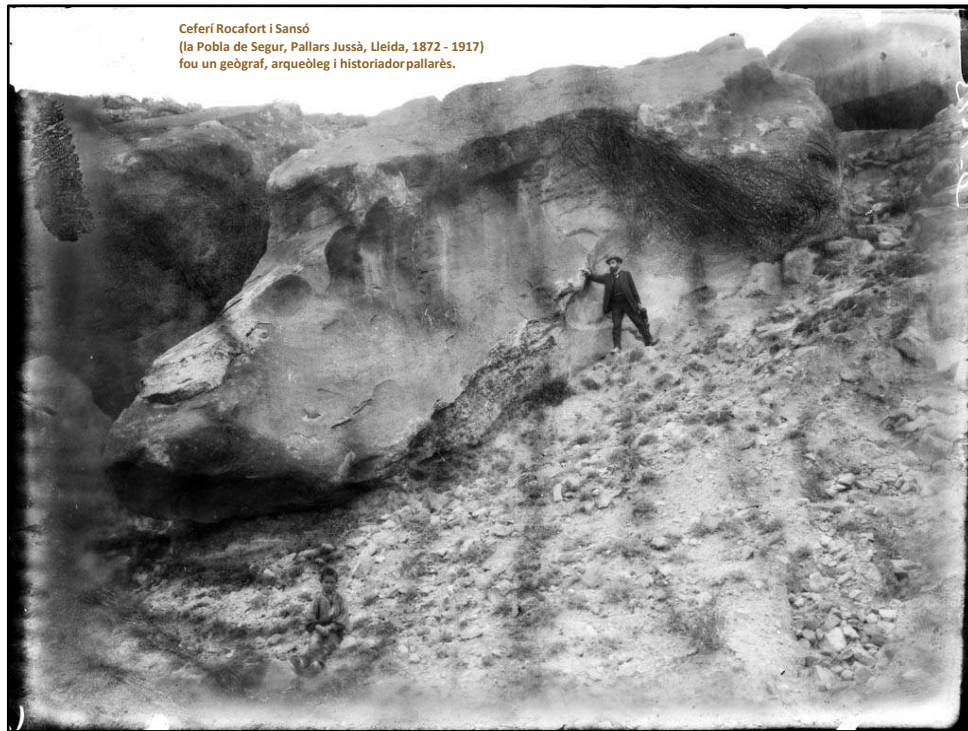
Rock art and graffiti: so far and so close



First of all, let me introduce you *La Roca dels Moros*, its history and its historiography.

There is a story that said that the children and the priest of Cogul discovered the paintings in the rock one raining day in 1908.

This is a romantic tale. A beautiful story that resumes how the casualty made that the priest of this little village recognize rock art where the people of the village saw medieval Muslim paintings.



The rock shelter is facing south-west, at the right side of the Set river valley, now in the middle of almond and olive trees terraces.
The painting images and engraved symbols are in a few concavity (located at the top of it).



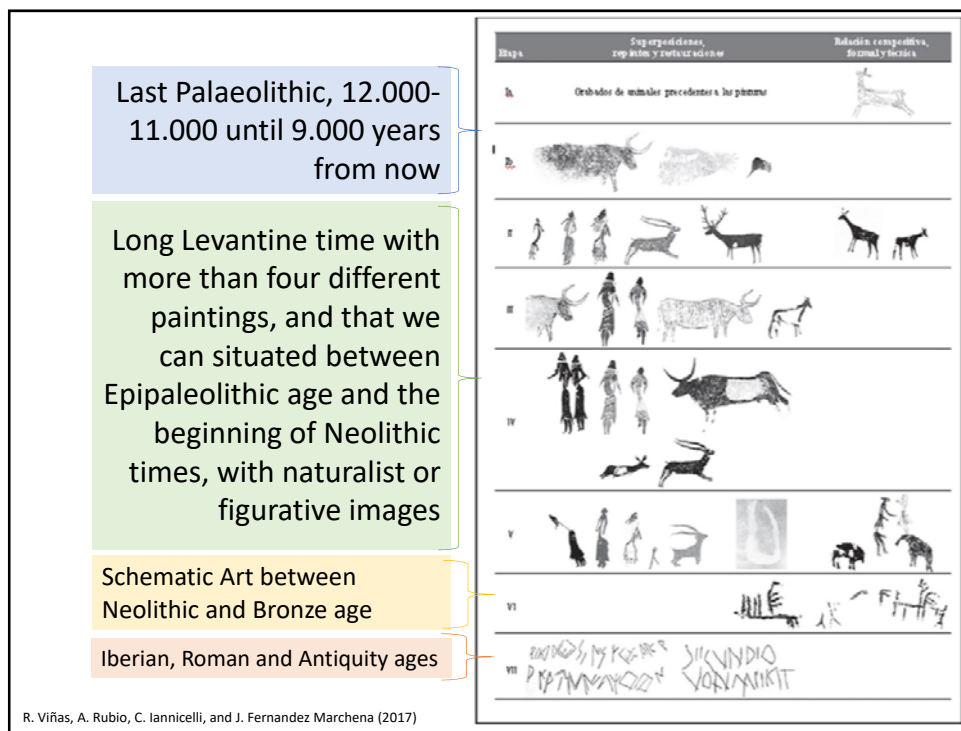
First reports of the Rock were published in the Catalan newspaper La Veu de Catalunya on the April 10th, 1908. Soon afterwards, it was also published in the Catalan hikers newsletters Butlletí del Centre Excursionista de Catalunya. Both reports were written by the geographer Ceferí Rocafort. The prehistoric paintings of Cogul became the first images of the Catalan prehistory and eventually they became a mandatory example for national and international prehistoric rock art studiers.



The Abbé Henry Breuil was in Cogul the same September 1908 and he dated the paintings from the Paleolithic Age, Breuil and Lluís Mariano Vidal began the first studies about the rock shelter, and the research of this kind of Art was polarized between who though it was Palaeolithic and who though it was from Neolithic. age



La Roca dels Moros is a set of rock paintings unique in Catalonia. It belongs to a type of traditional art called Levantine Art, dated back to the Epipaleolithic and Neolithic Age, that is to say between 10,000 and 4,000 ago. This art integrates very narrative scenes and compositions, where small painted figures. Naturalistic animals and human interpretative figures. The paintings comprise a minimum of 8 compositions, all of them are symbolically interweaved and carried out in different stages:



Nowaday, R. Viñas, A. Rubio, C. Iannicelli, and J. Fernandez Marchena (2017) distinguish since seven different stages or periods.

The first one is from the last Palaeolithic, 12.000-11.000 until 9.000 years from now, with transfer of subjects and techniques to the next periods.

We find too, a long Levantine time with more than four different paintings, and that we can situated between Epipaleolithic age and the beginning of Neolithic times, with naturalist or figurative images

One more stage of Schematic art between Neolithic and Bronze age



And the last one, with more than 200 engraved signs from the Iberian, Roman and Antiquity ages.



This rock shelter is particular and exceptional in the Levantine Art tradition. We are in front a set that is the result of a graphic process of engraving and painting, a space where different manifestations have been accumulated from several cultural traditions, and we are sure, we are in front a ceremonial space, a sacred place relative to the cult of fecundity and fertility (Iannicelli i Viñas, 2015).



Because all this and for its interpretative creativity, La Roca dels Moros is a special place to cover subjects about genre, social or economic items, The wall becomes a potent educational resource on Visual Thinking Strategies techniques work naturally, to provoke questions and to make us think about ourselves.



**The educational project
of the *Roca dels Moros* rock shelter:
competency-base curriculum design**

Rock Art; Graffiti; Education; Meaningful Learning; Visual Thinking Strategies;

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- To enhance the cultural heritage at all stages of the education system.
- Designing educational activities with a competency-base curriculum from the different education stages.
- Promoting the reflection and critical thinking of students, prioritizing the meaningful learning.

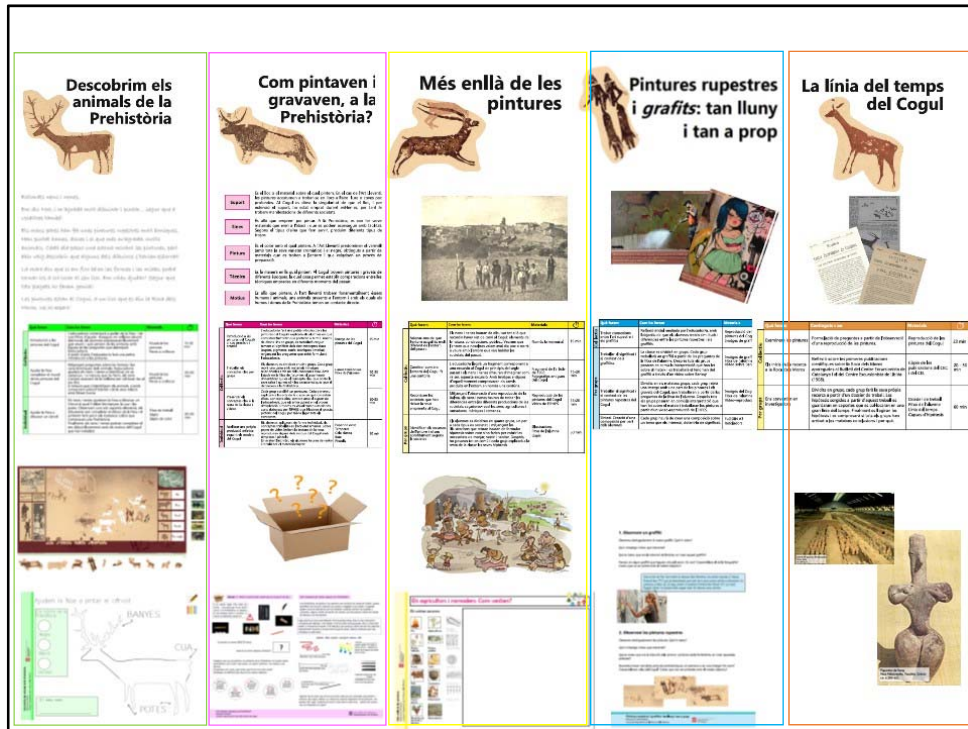
Authors of the education programme: Acció Educativa, Area de Públics de l'Agència Catalana de Patrimoni Cultural i INSITU Patrimoni i Turisme

In 2015, the Catalan Cultural Heritage Agency commissioned the company INSITU Patrimoni i Turisme to carry out the educational program of the Roca del Moros. It was a challenge due to the uniqueness of the set and its complexity, the activities have been designed independent of any interpretative element. They can work anywhere.

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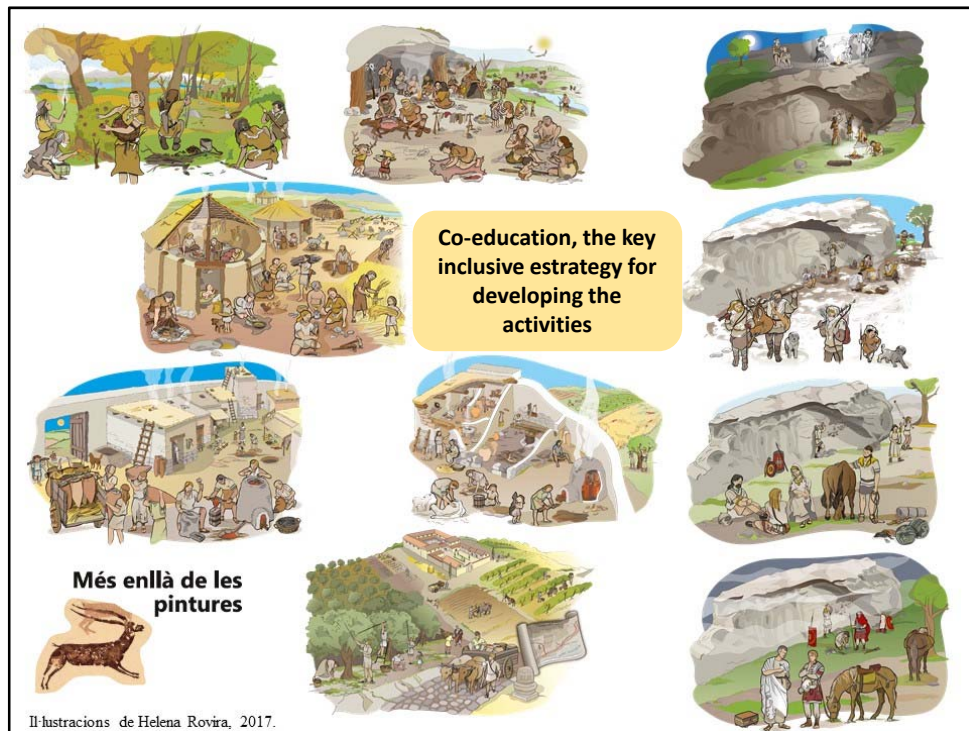
We have five activities for children, primary and secondary educational stages, designed following the competency curricula approved by the Department of Education.

- Discovering the animals of the Prehistory***
- How did they paint and engrave in Prehistory?***
- Beyond the paintings***
- Rock art and graffiti: so far and so close***
- The time-line of El Cogul***

These activities aim to go beyond what is strictly the Cogul rock shelter and seek to connect rock art not only with the societies that created it, but also with the today's societies in which we live.



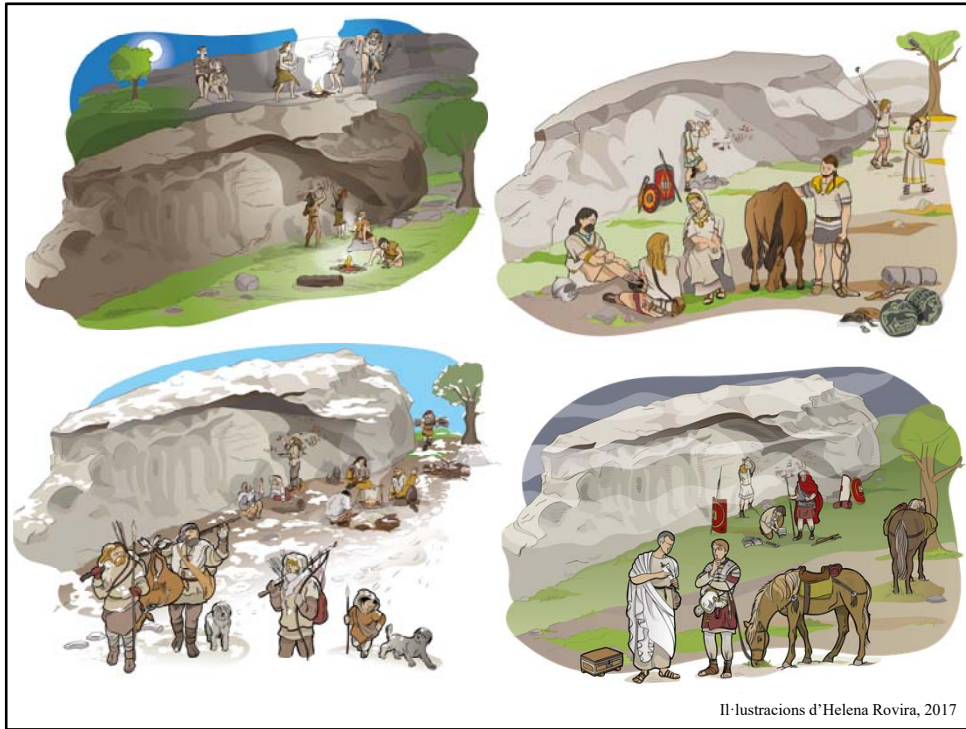
Year 2017, to reinforce this educational discourse, the illustrations of Helena Rovira Ciurò were added to open new views of the different ages of the rock with women, kids, teens and old people. Showing the interactions of the group in dairy labours, more collective than individual, to promote equity and everybody participating in the action on equal terms.



the key inclusive strategy for developing the activities is Co-education,

The introduction of the genre perspective is a priority in this educative model. The place and motives of the Roca dels Moros are perfect to break stereotypes and gender roles. Female figures are the main characters in Cogul. We must show the female presence at Prehistorian age. We have to make us new questions, we have to try to find new points of view.

The activity is Beyond the paintings



Il·lustracions d'Helena Rovira, 2017

All this material is now used with the other activities as potent VTS resource.
We are in the original place and we can imagine what was happening....



Rock art and graffiti: so far and so close

gito
ocat



A bold, provocative, and innovative educational activity that puts together rock art and graffiti.

Fotografies de Paco Amate, desembre 2017

And now, we are going to talk about Rock art and graffiti: so far and so close a bold, provocative, and innovative educational activity that puts together rock art and graffiti.



Rock art and graffiti: so far and so close

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Different images of graffiti
and rock paintings are
presented to the students
without providing them any
details about the works.

Fotografies de Paco Amate, desembre 2017

Following the methodology of Visual Thinking Strategies (VTS), different images of graffiti and rock paintings are presented to the students without providing them any details about the works.

A series of questions are then introduced, prompting the students to formulate their own interpretations.

Later, the educator progressively supplies additional information about the context in which the works were created, stimulating dialogue and discussion.



Rock art and graffiti: so far and so close

gito
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Banksy, 2008 London



Banksy For example, we give the students this picture.

After their discussion, we can talk to them about the piece,

It was created in May 2008

This piece was done on the walls of the Leake Street tunnel, a legal and popular spot for graffiti in London

And it shows a street working power washing either a recreation or a hypothetically actual cave drawings.

The really **Theory / Meaning is,**

Banksy's cave painting is a commentary on the state of graffiti.

As a public display of expression, graffiti in particular has become limited and made "illegal".

Rock art shows pictures of animals and nature. This is the original graffiti, the original art form.

Here, in Banksy's scene, the worker, a iconic symbol of the state and society, proceeds to do his job, without looking or thinking, and removes the representation or actual cave drawing. The power washer emphasizes the disconnection between humans and nature, and humans and their past.



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The activity concludes with classmates sharing their learning experiences. The main goal is to let students take the leading role, allowing them to formulate their own hypotheses and ideas about the past and the present.



Fotografies de Paco Amate, desembre 2017

The activity concludes with classmates sharing their learning experiences. The educator takes a bridging role facilitating the students' interaction with the paintings, promoting the acquisition of basic and transversal competences. The main goal of this activity is to let students take the leading role, allowing them to formulate their own hypotheses and ideas about the past and the present.



Rock art and graffiti: so far and so close

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We have explored the need for human beings to express ourselves, to share ideas, and to leave a trace in the places where we have been to.



We have discussed the meanings that different forms of expression acquire with time.



Fotografies de Paco Amate, desembre 2017

Here we have explored the need for human beings to publicly express ourselves, to share ideas, and to leave a trace in the places where we have been to. We have discussed the meanings that different forms of expression acquire with time.

Then, we can show the wall of the Roca dels Moros, and their experience is richer and more open minded.

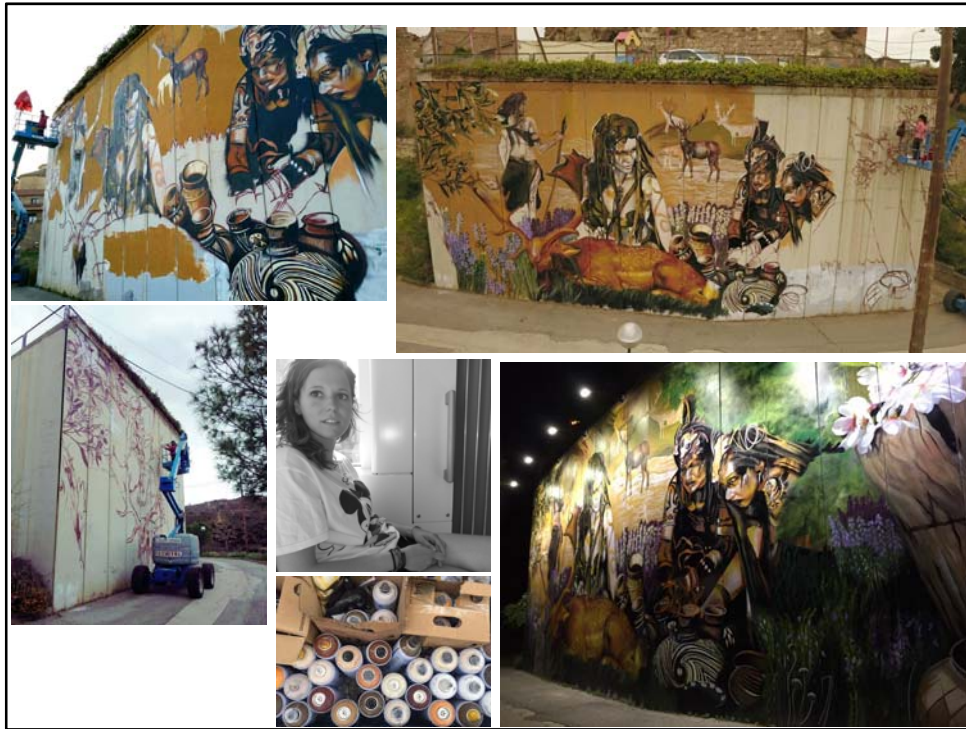
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- Students become the protagonist of their learning
- The educator acquires the role of mediator between the patrimony and the students
- the meaningful learning process prioritizes the cognitive process over factual knowledge.
- The "wrong answer" is removed.
- The traditional unidirectional emitter / receiver of heritage spaces has been replaced by a much more dynamic relationship.



The benefits of this developed activities are

- Students become the protagonist of their learning by collaborating in a group to prepare the contents.
- The educator acquires the role of mediator between the patrimony and the students, and guides the activity always based on the group's concerns.
- The role of students allows ideas to be expressed and formulate their own hypotheses about the past, fostering the critical spirit and capacity for reflection. At the same time, it stimulates a meaning learning process that prioritizes the cognitive process over factual knowledge.
- Removing the "wrong answer" by a justified argument gives security and freedom to encourage the student to be motivated by the activity.
- Designing educational activities according to the competence curriculum, beyond what is rock art, has allowed us to create dynamics in which the traditional unidirectional emitter / receiver of heritage spaces has been replaced by a much more dynamic relationship.



Lily Brik at El Cogul

And to finish, let me to talk about Lily Brik and her big graffiti in Cogul.

Lily is young graffiti artist from Lleida, and the author of Mothers of the Earth

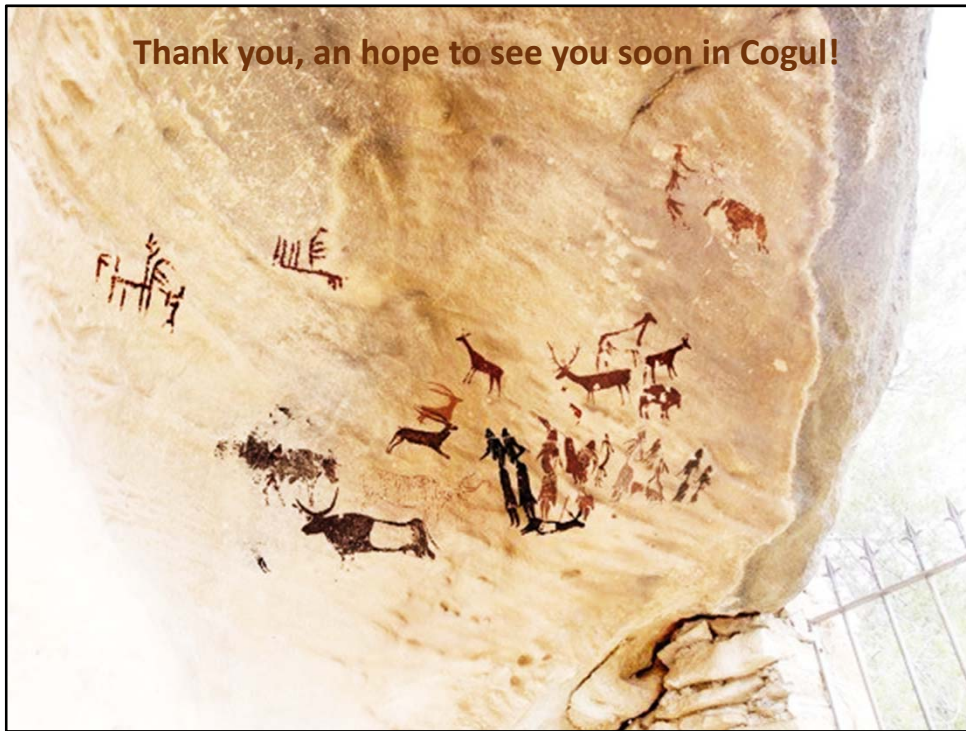


An amazing, huge and fascinating graffiti, inspired in the strong women of Cogul. The big wall painted give us the welcome to the village.

The artist said she drawn Iberian potent women. But do we know what it really means? And now, we have a new real and alive graffiti for our activity.

This graffiti is a very special sight that the people of Cogul have gone to look back to the rock again.

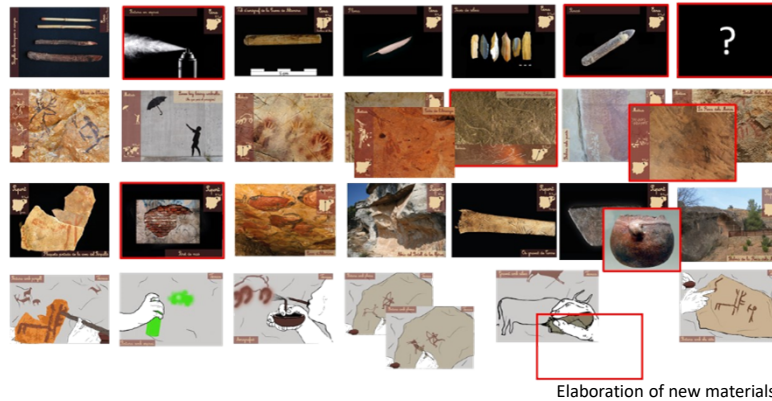
And this is the prove that heritage lives and needs the people from its placement.



Thank you, an hope to see you soon in Cogul!

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- Z runkj zn#bax#dwl#ndps#rj#p#h.dnb zu#y#ez.!



Working each activity as unique experience belongs to us

- The activities have a huge plasticity that allows us to share their materials between the other ones.
- Activities can go beyond the school audience, families and the groups can also enjoy them.
- We are looking for being perfectly universal all the activities, making them totally inclusive.
- Working on an educational project allows us to rethink the discourse and grow up with it.