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WORKSHOP 1

**A traditional game in landscape education:
“Goose game landscape of the Iberian Plateau (Meseta Ibérica)”**

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Traditional game in landscape education

Knowledge of the landscape is a complex process in which different styles and learning spaces are integrated, it is personal and collective, and involves all people throughout their lives. The landscape facilitates recognition by the teacher of the learning differences in each student and the combination of learning styles in their pedagogical practices, enriching their educational practice and promoting inclusive or integrative education.

Inclusion is seen as a process of addressing and responding to the diversity of needs of all learners and meeting them through greater participation in learning, cultures and communities, and reducing exclusion within and from education (Booth, 1996)

Learning spaces supported in the landscape include both the classroom boosted by teachers, and outside the classroom in collaboration with community organisations and local civil society, the bodies responsible for decision-making and many more.

Education in the landscape is based on providing “authentic experience activities” that present situations and real problems, related to daily life in the environment of students and their traditions, enhancing their role in the learning process, and the social function of education.

“What is learned more solidly and is remembered best, is what you learn by yourself” (Kant).

The landscape is an essential resource for the development of the Professional Teacher Skills Model, which aims to “educate students so that they can develop the basic skills needed to develop a valuable personal life project and be able to implement it freely in their living space.” When the landscape becomes part of the didactic organisation of teaching, there is evidence that the issue is not the amount of information accumulated by each individual, but the qualitative orientation of its development, the improvement of its adaptation or creative intervention instruments, the clarification of the forces and factors that shape their specific living space.

Didactics of traditional games like the *Goose*, is ideal for education within the landscape and personal construction of children by developing their abilities and skills by experiencing the social and natural world, value systems, rules and social and ecological relations.¹

“The traditional game is one of the sources, and perhaps the most important, where children learn values, rules, beliefs of a culture.”(Movsichoff 2005)

Goose game landscape of the Iberian plateau

The landscapes of the territory of the Iberian Plateau, as a cross-border Biosphere Reserve recognised by UNESCO, are key in its objective to harmonise human development with the conservation of biodiversity and the extraordinary natural and cultural values in this Douro River environment which is shared by Spain and Portugal. The Iberian Landscape Project recognises the strategic value of education in the landscape to promote the eco-efficiency of cultural and heritage landscape resources as well as protection of the agro-ecosystems in these territories.

The Game of the Goose can be applied to the knowledge of the Iberian Plateau landscape, and with it is offered a symbolic mapping, illustrated by Alicia Cañas, to discover in each game the collective imagination of this rural area, and strengthen the bonds between the actors promoting participation and creating co-operative, driving networks for the development of models that respect an environment which is sustainable, inclusive, resilient, secure and diversified.

The ultimate goal is to reveal that intimate sensitivity that awakens the soul and bring the magic of the landscape closer, whereby you look at yourself when looking at it: since it does not speak for itself, it speaks about the beholder. From that education of the perception and the gaze to stimulate the reconstruction of knowledge and experience, one can reflect on the transformation and loss of the rural culture.

The landscape is the great challenge of rural education to a dying culture (Romano, 2015)

Symbology and Game Rules

The game of the goose is understood through the symbology contained in its material elements: a board, multiple coloured chips and one or two dice. A clear functional connection is established between them: the board illustrates the mapping of this territory and shows a scenario to travel across from the starting square to the 63rd square, or the end.

The sequence of scenes from the Iberian Plateau illustrates natural and/or human factors that interact in this participative game. Each participant in the game is represented by a coloured chip that moves according to the fate of the dice, with the goal of arriving in the shortest possible time to the final square. Therefore, in each roll, the dice symbolises the energy that energises every player on his path and specific journey across the territory according to *the game rules*.

1. Piaget 1932, 1945; Vygotsky 1967; Winnicott 1975; Bruner 1983; Johnsen 1991; Goldstein, 1994.

The game rules are associated to the squares of the game which are reached or dropped on after each roll of the dice, with certain squares that can make you move forward, backwards or to stand still, according to the symbols that, in our case, reflect the actual energy of this Territory.

Squares to move forward: Geese

The seven geese, arranged on the board, multiply the energy of the dice, moving the player forward from “goose to goose, I throw because it is my turn”. The illustrated geese represent the Douro river system as a primordial driving factor of this Territory.

Squares to move backwards: The labyrinth, the skull

The labyrinth takes us to the 30th square and illustrates the urban fabric of the many Celtic-origin “castros” (fortified settlements) in which social and family life progresses in many of these municipalities. The skull fatally returns us to the starting square. It represents the fire, the main ecological, social and economic hazard of the Iberian Plateau, which when it appears causes such damage that it requires restarting the reconstruction of the territory from the memory of the landscape.

Squares to move forward or backward: Dice and bridges

When the dice falls we move “from dice to dice, I roll because it is my turn”. Dice are symbolically represented by the natural energy of water, as a factor of preservation or erosion. The bridges move us “from bridge to bridge, I roll because the stream flow takes me”, and symbolise the openness and communication between landscapes as an opportunity, and also exposure to risks from the outside, against which we have the knowledge of the landscape itself.

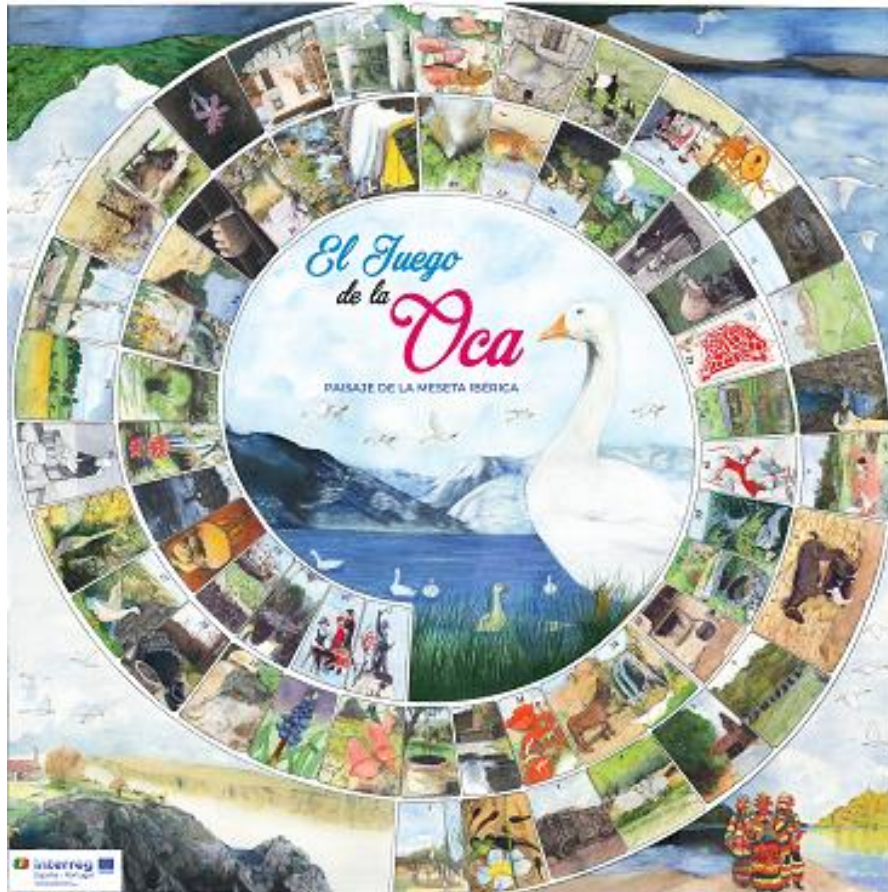
Squares to stop: The well, the jail, and the inn

Players that fall in the well will have to wait until another player falls on it and releases them, showing that the misfortune of some can sometimes be the good fortune of others. Instead, if we fall in the inn or the jail this means that the player will lose only one or two turns without rolling.

Squares of everyday landscape

The remaining squares represent elements and scenes from everyday life, essential for the understanding of culture and the social dynamics of these territories. Self-sufficiency, as the only way of survival for centuries, has left a unique model of isolation in which traces of Celtic, Roman, Arab cultures and even earlier civilisations, are preserved better than anywhere else in Europe. Traces manifest in rituals of masks, “zangarrones” or solstices, or in a popular stone architecture that reflects that extension and bond of domestic life to the natural environment itself. Wild flora and fauna are also a testament of adaptation models to a territory with extreme relief and weather.

But it is especially in the native breeds that graze in the mountains, pastures, “cortinos” (protective stone structures) and cliffs, that give the identity to these Castilian and Leonese municipalities of Sanabria, Aliste, Sayago, or those of the Portuguese “Trás-os-Montes” of the Upper Douro, Terra Quente and Terra Fria (hot and cold lands), and their preservation or their decline bear omen to the horizon of civilisation and the meaning of place.



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Junta de Castilla y León
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Nuestro camino comienza en nuestro paisaje

"El paisaje de un territorio constituye parte del patrimonio que como la cultura y la gastronomía, exige conservar para el disfrute de la actual y la satisfacción de futuras generaciones".

El paisaje ibérico, como resultado de la evolución de un territorio, es el resultado de la acción conjunta de los factores naturales, culturales y humanos. Su conservación y promoción son fundamentales para la sostenibilidad y la cohesión social. El paisaje ibérico es el resultado de la acción conjunta de los factores naturales, culturales y humanos. Su conservación y promoción son fundamentales para la sostenibilidad y la cohesión social.

Símbolos y reglas del juego

El paisaje ibérico es un patrimonio que requiere una gestión responsable y sostenible. Su conservación y promoción son fundamentales para la sostenibilidad y la cohesión social. El paisaje ibérico es el resultado de la acción conjunta de los factores naturales, culturales y humanos. Su conservación y promoción son fundamentales para la sostenibilidad y la cohesión social.

Reglas del juego:

- 1. Respetar el patrimonio natural y cultural del paisaje.
- 2. Promover la sostenibilidad y la cohesión social.
- 3. Fomentar la participación ciudadana y la transparencia.
- 4. Mantener la calidad del paisaje y el medio ambiente.
- 5. Promover la innovación y la creatividad.
- 6. Garantizar la equidad y la justicia social.

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Iberian Plateau squares

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| <ol style="list-style-type: none">0. Virgen del Castillo's lookout point and hermitage, Fariza1. Pilgrimage of the Viriatos, Fariza2. Ranunculus aquatilis in Arroyo Pisón, Fariza3. Curtain door with lintel, Sayago4. Castilian sheep breed, Sayago5. Church and mural of Cozcurrita6. High Bridge in GR 14 Cozcurrita – Fariza7. Goat Grouping of Mesetas8. Goat Grouping of Mesetas9. Oca Arroyo Canceréis in Badilla10. Griffon Vulture in Natural Park of the Douro Cliffs11. Castle of Miranda do Douro.12. Ponte Velha, Miranda do Douro13. Ox cart, Picote14. Pauliteiros of Palaçoulo.15. Black goat montesinho16. Sayaguesa traditional house17. Mushrooms in the Terra Fria of Trás-os-Montes18. Goose Fresno River in Miranda do Douro19. Hostal-Casa de ti Cura-, Atenor20. Dianthus lusitanus21. Mirandesa cow breed22. Shepherd huts, Feroselle23. Well sweep, Atenor24. Prairies and mountain, Atenor25. Artisanal cheese, Churra sheep breed.26. Dice Cercio Waterfall, Miranda do Douro27. Goose Douro River in Picote28. Roman fountain of Badilla29. Iberian Desman30. Blue lupin (<i>Lupinus angustifolius</i>)31. Foxglove (<i>Digitalis purpurea</i>)32. Well in Manzanal de Arriba33. Mill at Aliste river, Mahíde34. Poppies in Villarino de Manzanas35. Zamorano donkey/ Mirandesa race.36. Goose Waterfall of Faia da Água Alta (Bemposta)37. Traditional kitchen, Aliste38. Stone trough, Aliste.39. Douro River, Castro de Alcañices40. Pauliteiros Dance | <ol style="list-style-type: none">41. Onor river42. Urban labyrinth, Castro in Sanabria43. Typical clothing- Capa de Honras44. Otter in Tera River45. Goose Manzanas River46. Natural Park of Montesinho47. Mirandesa cow in Albufeira do Azibo48. Aliste river, San Vicente de la Cabeza49. Hydroelectric dam of Bemposta in Douro50. Tuela river, Moimenta (Vinhais)51. Pago Pralaba, San Martín de Castañeda52. Jail, Puebla de Sanabria Castle53. Rye culture in Sanabria54. Goose Tera River55. Trefacio river56. Dice. El Cañón del Tera57. Fire on the Iberian Plateau58. Death - the fire59. Castro of Sanabria60. Tera river in Galende61. Party costumes, Trás-os-Montes Northeast62. Viriato symbol in Zamora63. Final Goose. Sanabria lake |
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