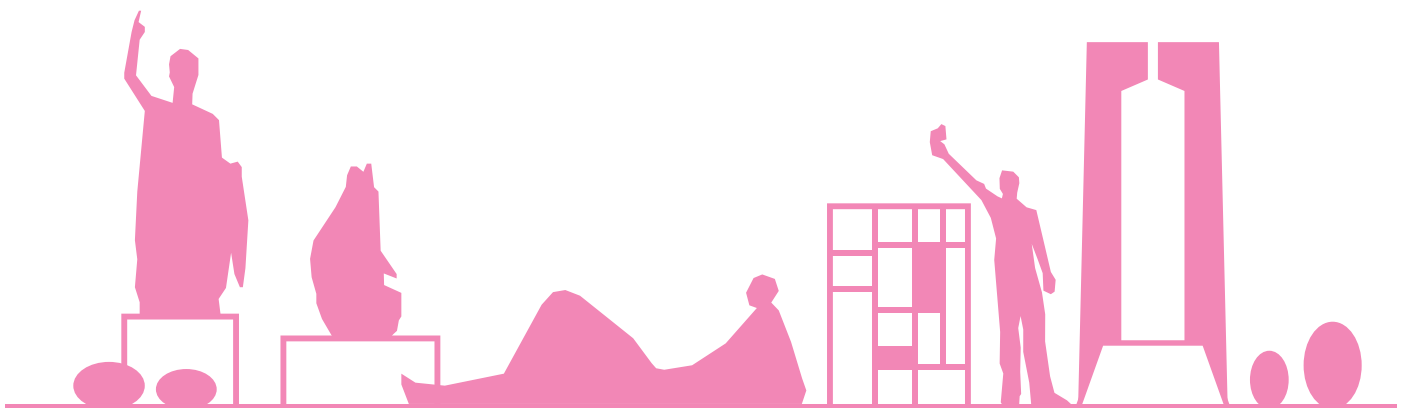# A SPACE OF OUR OWN

A Handbook on Gender and
Monuments in Intersectional
Public Spaces

A
SPACE
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OWN

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CONTENTS

F O R E W O R D

AHDR proudly presents a new addition to its collection with innovative and practical educational publications for educators and learners. "A Space of Our Own: A Handbook on Gender and Monuments in Intersectional Public Space" following AHDR's established practice is the product of the collective work put by a group of Cypriots educators and researchers under the lead of an international expert in the field.

For the last twenty years AHDR has been working towards the enhancement of history education in Cyprus, by providing among others, teachers, educators, and learners with high quality supplementary educational material. Materials which are always in line with the current trends in history education in Europe and worldwide. The introduction of gender as a crucial parameter in history teaching and learning can be a useful educational tool which may enable us to address some of the failures and misconceptions introduced by dominant male-centric historical narratives and approaches. The volume you are holding is the third publishing effort of AHDR to address the relation of gender in history teaching and understanding while examining the role of monuments in the construction of collective memories. We are confident that it will prove to be an excellent educational tool for any teacher in Cyprus but not only who would like to work towards the enhancement of historical understanding of their students.

Alev Tugberk and **Kyriakos Pachoulides**
AHDR Co Presidents

It is our honour to introduce *A Space of Our Own* to educators. Developed with the specific context of Cyprus in mind, the goal of this handbook is to provide educators with practical tools and resources to promote gender equality and diversity in their classrooms and beyond.

In recent years, we have seen a growing awareness of the ways in which public spaces and monuments can reinforce systemic inequalities and exclusion. This handbook is part of a larger effort to address these issues and to promote a more inclusive and equitable society, tailored to the unique needs of classrooms in Cyprus.

As educators, you play a critical role in shaping the attitudes and beliefs of youth. By promoting gender equality, diversity, and an awareness of intersectionality through your practice, you can help to create a more just and inclusive society. This handbook is designed to support you in this important work. The handbook includes a range of resources, including lesson plans, discussion prompts, and practical tips for creating an inclusive classroom environment. It also provides guidance on how to address sensitive topics related to gender, race, and other forms of diversity, considering the intersecting dimensions of identity that shape individuals' and communities' experiences.

We hope that teachers across the divide in Cyprus will find this handbook to be a valuable resource and that it will help to promote greater understanding and respect within and between the communities. We also encourage educators around the world to adapt the resources and guidance in this handbook to their own contexts, as the pursuit of a gender-equal world is a shared concern that transcends national borders and divides.

Özge Özoğul, Project Coordinator,
and **Loizos Loukaidis**, AHDR Director

P R E F A C E

On my first encounter with the AHDR at the Home for Cooperation, I could not stop thinking about how similar the dynamic between the Greek Cypriot and Turkish Cypriot communities was to my context in Israel and Palestine. The public sphere, the discourse, and the human warmth on the one hand, and the gender and national divide on the other, reminded me of my work and activism at home. A few years later, in a workshop about gender analysis in peace education, we carried out an intersectional analysis workshop by sharing our names. The names were somewhat different, but the stories and narratives around them were mainly the same. The conflict, ethnicity, religion, and heritage reflected in people's names resonated with the conflict context I have been working in.

We shared practices and ideas and the similarities, and the human connection and the scenery felt like home.

A few years later, I started researching intersectional gender and peace representations in the public sphere. I analysed street and square names using a qualitative and quantitative methodology. I asked who was represented and who was missing, what stories were told and who was telling them. Art in public places was analysed and deconstructed into gender and peace education components: who is telling their historical narrative? How are men and women represented, and what is not told? How do nonbinary people feel in the streets named after men, heroes and women who supported them? What else can be placed in the public domain and the entrance to the school to encourage critical thinking and to educate for peace and equality?

This manual was born from these interactions and brainstorming with the AHDR.

Amazing women were chosen to participate in this handbook's development and design. We come from education, history, art history, gender studies, conflict analysis and urban planning. We are writing together to strengthen and encourage more creativity from each other.

Gal Harmat
Scientific Consultant

PART 1

THEORETICAL BACKGROUND

CHAPTER 1: INTRODUCTION TO HANDBOOK

A Space of Our Own: Gender and Monuments in Intersectional Public Spaces

The way public spaces are constructed reflects and reproduces the many hierarchies, inequalities, limitations, and representations in each society. Gender, ethnicity, nationality, class, sexual orientation, age, and marital status are some of the primary identities which determine how accessible, how limiting, or how conducive a public space is to different people, how each person and community experiences it, and what kind of emotions and thoughts it triggers. All these power dynamics and identities co-existing in public spaces are those which make intersectional public spaces.

There are many examples. Poorly constructed or uneven sidewalks make a space inaccessible for differently abled individuals and the elderly, a parent carrying a pushchair, and so on; the overwhelming coverage of public roads with expensive private coffee shops and restaurants makes a road inaccessible to the underprivileged classes; badly illuminated or isolated places such as underpasses and dark roads can be more dangerous and cause more feelings of insecurity and fear for women compared to men; placing a baby changing unit only in women's bathroom implies that women are the only ones who should be changing a baby's clothes while it sets a physical barrier for the men who father a child; oversexualised representations of women in public advertisements, such as billboards, can provoke feelings of insecurity and alienation whereas other representations of women and men in specific social roles reinforce gender stereotypes and alienate those who do not conform.

Within all this, public monuments have their place. If we imagine two people passing by the same monument, one may feel included and represented while the other alienated and ignored. The extreme underrepresentation of women in monuments, and even more so, of women in leadership roles, is one example of the different ways women and men are depicted in public monuments.

Nevertheless, not all women encounter this the same way, as many identities intersect to shape one's experience. In the Cypriot context, ethnicity and religion are some of the identities which are particularly reflected in public monuments in ways which often not only exclude but also demonise the "other" through nationalistic and militaristic narratives.

Identities such as class and sexual orientation are also relevant. An example of how gender intersects with other identities such as class and sexual orientation is that women are rarely visible in monuments, but in case they are, these are heterosexual women whose origins are usually from the elites or the educated upper and middle classes. In contrast, homosexuality in women and men is generally out of the picture.

How To Use This Handbook

This is an educational handbook that is designed to support and help expand on existing materials as well as address the need for applied educational content that explores multi-levelled relations between gender and space by means of monuments in Cyprus.

It aims to provide educators, youth workers, and other professionals, as well as activists, with comprehensive series of lesson plans and educational material together with related theoretical background, that correspond to specific subjects within curricula as an addendum to formal education or source for extra-curricular activities.

The title, "A Space of Our Own", is a reference to Virginia Woolf's well-known book *A Room of One's Own*, where the right for a woman to have her own room represents the importance of women having equal access to privacy, financial independence, and leisure time. While Woolf's work stressed the importance of gender equality in the private sphere, this publication results from the recognition that women and all non-conforming genders are often publicly invisible, and in that sense, it is crucial to claim a space of their own, that is a public space which is inclusive and equally respectful to the needs and experiences of all genders, including women and people of non-binary gender identities.

The handbook was built by a team of specialists from different backgrounds, including educators and learners from Greek Cypriot and Turkish Cypriot communities as well as an international expert. Through the joint exploration of monuments, it becomes evident that patriarchal norms, women's invisibility, cultures of violence, etc., are prevalent across the divide, while the lessons also identify and cultivate common aspirations, such as gender equality, peace, and mutual respect.

The handbook gives the opportunity to the educators and learners to reflect on the role of monuments and public space to challenge the disempowerment of women through the silencing of their stories as well as the disempowerment and the silencing of diverse voices of men, women, and other genders who would not conform to the dominant social norms.

There are three main parts to the handbook, 1) Theoretical Background, 2) Educational Materials and 3) Glossary. The structure is designed to first give background information, followed by applied educational materials, and lastly supplementary referential information.

Theoretical Background: This is the part you are currently reading. It includes Chapters 1, 2, and 3. Chapter 1 is an introduction to the rationale behind the structure of the handbook and a guide on how to use it. It introduces the different components of the handbook and provides short biographies to each author. Chapter 2 offers an introduction to the key terms gender, monument, and public space as well as discussions around these concepts, such as the authors' positioning of intersectional public spaces, as a

literature review. More focused explanations on how these concepts relate to educational materials can be found in the cover pages of each unit in Part 2. Chapter 3 provides information on the conceptual and methodological framework behind the handbook, aiming to contextualise the curriculum, define some fundamental terms, and present the theories behind the educational content, such as pedagogic approaches, and the methodologies guiding the lesson plans.

Educational Materials: This is the part with the educational materials, which consists of four thematic units. Each unit is introduced by a cover page providing focused information on the context and outline of the unit. Each thematic unit includes several lesson plans and activities that give step-by-step instructions and tips to the educators for implementing the lesson plans along with educational material and lists of references. Further reading on the relevant subjects are given at the end of the book, in Part 3.

Each lesson plan is presented with guiding information related to appropriate age groups, duration of activities and related subject links to curriculum, such as "History", "Social Sciences" and "Art" (See more information on **"Links of educational materials"** below). Through the different focus of each unit, subjects like history teaching, public space, public art and monuments are approached from different perspectives, as representations of the past, interpretations of the present, and aspirations for the future.

The target group for the lesson plans are learners between eleven and eighteen years old. The pedagogic approach is interactive, experiential, and participatory and avoids lecture-like teaching methods. Although the activities in this manual are designed for the Cypriot context, they can be transferred and adjusted to other societies, especially those marked by conflict and division.

Useful tips, list of materials as well as suggestions are given where possible, to help guide educators and users to apply and adapt materials to their environments. Above all, the materials are tailored to empower both educators and learners to envision alternatives.

Each unit, as well as the lesson plans within them are independent and can be implemented on its own. However, we strongly recommend implementing complete units as each unit has been constructed to present a coherent educational experience with the lesson plans following a certain flow by complementing and building on each other. It is up to the educator to choose whether they wish to implement specific lesson plans, a complete thematic unit, or the whole course in its entirety.

Links of Educational Material to School Curricula in Formal Education: The relevance of the lesson plans to the Greek Cypriot and Turkish Cypriot curricula is marked by corresponding subject links at the beginning of each unit and can be further cross referenced with the objectives of each lesson plan and activity. A broad background to subjects explored in the thematic units is provided, with local and international references on related curriculum subjects such as History, Geography, Social Sciences, Art, and Languages. Through subjects, educators and learners are invited to explore various concepts, such as tolerance, diversity, racism, and stereotypes such as the hero, gender roles, gender equality, social justice, and peace. These concepts are challenged by questioning how these are positioned/explored in public space, monuments,

artistic practices, and art history. These are presented with the objective to demonstrate that our approaches to teaching through inclusion and gender equality, diversity, intersectionality can extend into an active engagement with our surroundings by means of a better understanding of public space and monuments. These discussions form a base for the activities offered in other parts of the manual that provide public art examples in the built environment, including conventional monuments and more contemporary sculptures.

A detailed table of objectives of lesson plans with corresponding curriculum subjects is given on the next page.

Overlapping Objectives of Lesson Plans to School Curriculums

Subject	Overlapping Objectives of Lesson Plans to School Curriculums
History	• Understanding of the historical past of different societies with respect to their particularity and diversity. • Tolerance, reconciliation and mutual trust between societies and the beneficial interactions between different cultures. • Ability to critically evaluate historical sources and to accept possible multiple interpretations of the historical event or phenomenon. • The concept of representation through historical narration, and the concept of the hero as an extension of this.
Geography	• Perceiving and interpreting space. • The influence of different cultural and gender values, beliefs, and technological, economic and political systems in public spaces. • Values, attitudes and behaviours that make up modern democratic citizenship. • Gender equality and its relationship with economic development, social cohesion and democracy. • Respect for diversity and appreciation of the cultural pluralism. • Applying different methods, such as field study, to investigate various issues, interpret data from various sources, and creatively consolidate findings.
Social Studies & Political Education	• Understanding social events and the nature of events through concepts of social cohesion, tolerance, peaceful coexistence, cooperation intercultural dialogue and social solidarity in the context of today's multicultural society. • Freedom, peace, equality, justice and human rights and the basic principles of democracy. • Universal values that create a better society and world. • Critical exploration of contemporary social problems linked to issues social and cultural differences, democracy, equality, multiculturalism, ecology-environment, social justice, solidarity.
Art	• Development of critically thought in creation and reception. • Placing works of art/images in social, cultural and historical contexts • Respect for oneself and others (people of different genders, cultures etc). • Discovery of identity and the acceptance of diversity. • Cultivation of sensitivity and critical thinking about the surrounding environment and culture. • Development of teamwork and participation for decision-making and visual actions. • The development of self-confidence, self-esteem and personal opinion about beauty. • Dealing with the influencing mechanisms through the interpretation and analysis of the image.
Environmental studies	• Sustainability and development: ecological solidarity and social justice, autonomy, democracy, gender equality, responsibility, tolerance. • Envisioning a different future- the power of people to shape the conditions of sustainability and their lives in general.
Literature	• Gender equality and respect for diversity, deconstructing stereotypes and prejudices. • Fundamental human values and rights, such as freedom, equality, justice, democracy, solidarity, respect for diversity, combating racism and other social discriminations, gender equality, social responsibility.
Health Education	• How the environment (physical and psychological) supports or contests the development of healthy behaviours. • Development of positive attitudes, relationships and behaviours, development of interpersonal and social skills, acceptance, and respect of diversity. • Critical exploration of stereotypes, multiculturalism, diversity, gender, sexuality, sexual and reproductive health, and rights. • Conflict resolution, effective communication, respect for human rights and maintaining positive relationships.

Glossary: This part consists of the materials that are essential to understanding the content of the handbook. The Glossary provides a dictionary with definitions of key terms and concepts used throughout the handbook. These terms are highlighted throughout the handbook in pink and can be incorporated into the educational materials or used for self-learning.

Lastly, a full list of 'References' for Chapters 2 and 3, as well as suggested reading for Units are given as 'Further Reading' in the Bibliography.

Before We Begin… About Us, The Authors

This handbook is a product of collaborative writing and work, a method which has been both inspiring and fruitful for the project's development. After all, the focus of this publication, that is, public monuments and space, is marked by the coexistence of many subjectivities and many levels of functions and interpretations, making the multiplicity of perspectives even more important. As individuals, we come from different communities with different historical and cultural backgrounds. Moreover, we are all specialised in different fields. Therefore, collective work has allowed us to bring together our experiences and points of view and meet at the intersections of our disciplines, contributing to a comprehensive yet multifaceted work.

Gal Harmat is an educator specialising in the culture of peace, public spaces, and gender. She is currently teaching at the UN University for Peace and the Kibbutzim College of Education in Israel. Gal holds a PhD in Gender Analysis of Peace Education, and Dialogue Encounters from Nitra University, Slovakia and an MA in Gender and Peacebuilding from the UN-Mandated University for Peace, Costa Rica. In 2018 she was Georg Arnold Fellow, Visiting Research Professor at Georg Eckert Institute for International Textbook Research in Braunschweig and published the book Intersectional Pedagogy with Routledge in 2020. Harmat facilitates training for the UN, OSCE and companies on intersectional gender strategies of inclusion. She is a fashionista who sees public space and art as educational texts. She researches intersectional gender representations and narratives in public urban spaces and directs *The Genderator*, a social start-up offering complex peace and gender analysis in walking tours.

Thekla Kyritsi is the Directress of the Cypriot NGO *Center for Gender Equality and History.* She is a PhD candidate at Panteion University, Athens, in Political Science and History. Her PhD thesis deals with the history of women's movements in Cyprus during the British era, particularly from 1878 to 1950. She also obtained her MSc from the University of Edinburgh in International Political Theory. Thekla published chapters in several books on subjects like women's history, Cyprus history, contemporary gender issues, and the historical relationships between gender and nationalism. She has experience in the development and implementation of educational workshops on gender issues, history, and peace education. She currently lives and works in Nicosia. Her mother tongue is Greek, particularly the Greek Cypriot dialect. She also speaks English and is learning Turkish and French.

Stalo Lesta is a human rights activist, a researcher, a workshop facilitator, a youth worker, an NGO consultant, and an active member of civil society organisations in Cyprus. Her work primarily focuses on gender rights, LGBTIQ+ rights, sexual rights, children/young people's rights, youth empowerment and human rights education. Stalo holds an MA in Education for Human Rights and Social Justice from the Open University Cyprus and BA in Statistics and Mathematics from the University of California, Davis. She also trained in Person Centred Psychotherapy at the Czech Institute for Person-centred Approach, Brno. She is currently moving on to a PhD program on Feminist Pedagogy in Sexuality Education. She lives in Nicosia. Stalo is a dreamer, a hopeacholic, an activist and a firm believer in the "voice" and active participation of all people and their power to be agents of social change. Toward this end, she has long embraced the motivating power of non-formal education, which she uses within the wider context of feminist critical pedagogy to raise awareness and sensitisation, develop knowledge and skills, instigate critical thinking, change consciousness, and instigate action for personal and social change.

Eleni Pashia is an architect engineer, researcher and educator with interest and experience on intersections of Design Thinking with the topics of space, gender equality, inclusion, diversity and intersectionality, and on applying participatory design and research methods or practices to empower individuals, underrepresented groups and organisations. Eleni is a Research Associate at the Cyprus University of Technology coordinating multiple actions for the promotion of inclusion, diversity, equity and elimination of discrimination across the university community. She is also an associate trainer, researcher and mentor to several organisations in Cyprus on the topics of Gender History, Anti-racism/Peace Education, Student Entrepreneurship and Girl's empowerment in STEAM fields. Her experience is formed through both formal and non-formal educational contexts where she enjoys designing and facilitating experiential and participatory workshops, as well as creating educational material and publications. Eleni holds a BEng/MEng in Architecture Engineering from the Polytechnical School of Patra in Greece, and a PhD in Architecture from the faculty of Social Sciences at the University of Sheffield, UK.

Esra Plümer Bardak is an art historian, researcher-educator, and active member of civil society organisations. Esra holds an MA and PhD in Art History from the University of Nottingham, England as well as a second postgraduate degree in Arts Management and Cultural Policy from Queen's University, Belfast, Northern Ireland. She has worked in academic posts as Lecturer since 2007 and has delivered invited talks across Europe, the UK and Cyprus about art, art writing and art history. She has a specialised interest in modernism and Turkish Cypriot art, specifically rethinking canonical narratives in art history writing. In addition to publishing monographs, chapters in books and articles, Esra has also curated several exhibitions in the UK and Cyprus that echo her research. She has served on all levels in civil society associations and is dedicated to continuing supporting individuals, organisations and collaborative projects that mediate the production, understanding and dissemination of art that touch the lives of communities affected by conflict. Esra is always looking for new ways of communicating ideas, supporting freedom in creativity, and introducing different perspectives to practising peace and equality.

Derya Ulubatlı is an art historian who specialised in Cypriot Art, bi-communal art projects and the role of art in peacebuilding. She is currently writing her PhD thesis on war, migration, otherness, and border themes in Turkish Cypriot art. After completing her undergraduate education on Art History at Mimar Sinan Fine Arts University, Derya studied for her master's degree on History and Criticism of Art at Milan University (Università degli Studi di Milano). Her master research was on bi-communal art projects and their contributions to the reunification of the island. Derya was born and raised in Cyprus. After living in different cities such as Istanbul, Florence, and Milan between the ages of 17-27, she returned to Cyprus in 2019. As a part of different non-profit organisations, Derya believes that sharing ideas and working collaboratively is very important for understanding the 'other' and questioning dominant narratives. She loves visiting new places, meeting new people, and hearing new stories. Derya thinks that diversity is our wealth and continues to work with the hope of living in a peaceful, free, and equal world.

CHAPTER 2: INTRODUCING THE CONCEPTS OF GENDER, MONUMENTS AND PUBLIC SPACE

This chapter introduces the central pillars of the handbook, namely gender and monuments in a theoretical dimension and their relevant discourses concerning public space. The definition of a monument and what it can be, is discussed within the broader implications of public space on the construction, reproduction and consolidation of gender, social identity, and social transformation to expand our understanding of intersectionality, empathy, and diversity. The following pages introduce some key discussions on how public space and monuments can shape the way histories-herstories is narrated, and the problems that arise from this.

Across centuries, art has had demonstrative influences on society with the capacity to challenge opinions, instil values and translate experiences across space and time. Research has shown that art, such as painting, sculpture, music, literature has the capacity to affect a fundamental sense of self and is often considered to be the repository of a society's collective memory. Public art, which is essentially art works that are specifically created to be situated and accessed by the broader public, can be a most visible example of this. Thus, public art works like monuments, statues, and different forms of sculpture can be instrumental in representing a place or a people; in turn, public art works continuously affect a society's ideation of basic concepts such as selfhood, gender, and identity.

Monuments, as a distinct category of public art, exist inextricably within public space. While considering their role in public space, monuments are also discussed as instruments of history-making. While monuments awaken our awareness towards public art around us, other important questions arise: how are subjects represented? Which subjects are not commemorated? Are there individuals or groups or subjects that have been omitted from the collective imagination of our local and national shared spaces? (Misztal, 2003). Therefore, questioning how memorialising certain stories and persons, which extend into visual representations we encounter daily, is essential to understanding how they can impact the collective consciousness of contemporary society.

Similarly, public spaces as opposed to natural landscapes are constructed and designed by human intervention on space, and by extension have a particular impact on daily human experience (which are often premediated). Likewise, gender is also defined within this scope, as a social construct. By focusing on the representation of gender and monuments in public space together with other forms of public art, we aim to provide exemplary alternatives to expand conventional definitions and introduce interdisciplinary methods.

Examining the ways that we look at and understand public art is important in exploring how we relate to and define the concepts of the self through gender and identity. Public art can be a reflective tool to help us explore and at times mirror familiar-unfamiliar feelings and can provide ways to help us identify and discuss our experiences. As

per the approach of the prominent philosopher and author Alain de Botton, art can act as tools for the resolution of difficult issues in individual life, though not being dismissed as mere objects that exist in our world, but, instead, providing opportunities for us to actively engage with it and examine our experiences by seeing it as a place of reflection and imagination (Gormley, 2016).

In that sense, the intersections between public art, monuments, public space, and gender constitute an important conduit for furthering our understanding of intersectional gender, identity construction, patriarchal and social norms, gender inequalities and violations of human rights.

Toward this end, activities presented in this handbook are tailored to activate readers and participants to critically engage with different examples of public art to raise awareness of their surrounding environment as well as ask them to reflect on their experiences. Throughout this chapter and the educational materials provided, readers are invited to critically think through the construction of meaning in observing what a monument is and can potentially mean in relation to public space, experience, and histories-herstories.

Gender

Gender refers to the socially constructed roles attributed to females, males and non-binary people and the relations between people and their social, political and community roles in society (Sterling, 1992). The societal and cultural expectations, norms, and roles associated with gender are often defined and driven by social intersections and are understood through socialisation and education systems. Therefore, it can also refer to one's personal sense of identity in relation to social and cultural expectations and norms. Although the term 'sex' refers to physical characteristics and anatomy which define people as female or male (Lewontin & Kamin, 1990), gender is often thought of as being separate from biological sex (Seidman, 2003). Gender can be described as a set of characteristics based on gender roles and accepted behaviours or based on perceived biological sex (Francis, 2002).

'Gender relations' are characterised by power relations that often contribute to gender inequality. 'Gender norms' assign and perpetuate specific characteristics, entitlements and responsibilities to men and women - for example a stereotype that is widely perpetuated in western traditional gender roles is that women are expected to be loving, gentle, sensitive, and caring towards the household and children. In contrast, men are expected to be strong, motivated, and protective. Such characteristics reinforce the expectation of men as the protector and provider of the family and the community (Francis, 2022). Historically, such stereotypes have also been incorporated into daily social life where men have been primarily associated with the public sphere and women with the private sphere. This has led to the idea that men are responsible for providing for and protecting their families, while women are responsible

for taking care of the home and raising children. This gendered division of labour is often reinforced by social norms, cultural practices, and legal systems.

The writer and philosopher Simone de Beauvoir opens her book 'The Second Sex' by stating that women are not born women; they become (De Beauvoir, 1949). De Beauvoir in this book argues that women have been treated as "the other" throughout history, and that this has led to their subjugation and oppression. The notion of otherness was developed by putting a false aura of mystery around women and describing and portraying women as the ultimate opposite of men. De Beauvoir demonstrates how women were stereotyped by men and argues that gender-based stereotypes lead to deep disregard for women's achievements and discouragement of women's advancement in society. She writes that this had also happened based on other categories of identity, such as race, class, and religion. However, she believes that the negative stereotyping of women in literature, philosophy, arts, medicine, and related fields helped men to organise society into patriarchy (De Beauvoir, 1949). Nevertheless, it is important to introduce intersectionality here to put forward the multiple oppressions women experience because of their multiple identities. As Audre Lorde (1982, cited in BlackPast, 2012) wrote: "There is no thing as a single-issue struggle because we do not live single-issue lives."

Joan Wallach Scott and other feminist historians in late 1970s and 1980s argued that historians must focus on understanding the construction of gender at different times and places by focusing on language in primary sources (Wallach Scott, 1988). Scholars, like Judith Butler, continued to develop the notion that we are developing into and becoming part of our gender through language and that language contributes to the construction of our gender (and other) identities. It begins, as Butler claims, when it is announced if the infant will be a boy or girl, and 'it' becomes 'she' or 'he'. Then we are assigned to make our womanhood or manhood, masculinity or femininity, gender, societal roles and family, community, school and academic achievements, and workplace and social life (Butler, 1993).

In many societies, individuals are still expected to take on socially and culturally administered gender roles, which limits their ability to participate fully in the public sphere. This can include limited access to education, employment opportunities, and representation in politics, as well as discrimination in the workplace. These gendered divisions of the public and private spheres are not fixed and can vary depending on culture, class, race, and other factors. However, it is widely acknowledged that these traditional gender roles and stereotypes continue to shape the opportunities and experiences of men and women in many societies. Such representations are often propagated in the public sphere in various representations, such as visual culture as well as more permanent structures like monuments. By means of Gender Studies and Peace Education theory, we can use gender as an identity characteristic to rethink how engendering (the socialisation into gender-based on biological sex) in different forms of representations in public and private spheres impact the ways we think, act, and live our daily lives.

Monuments as markers of collective memory and heritage: conventional definitions and their problems

The word monument comes from the Latin 'monumentum' which is a combination of 'monere' ('to remind' or 'to warn') and 'mentum' ('mind' or 'thought'). Etymologically the word is also rooted in Greek mythology, to "Mnemosyne", the goddess of memory and mother of the Muses by Zeus (Meriam-Webster Dictionary). The word is often used to refer to a structure or object that serves as a memorial, such as a statue, building, or tomb, to commemorate a person or event that is considered of historical importance or interest. Such associations lend themselves to be loudspeakers for social and political identities (Adil, 2008) and contribute to manifestations of memory that "*reflect mythologies related to official historical narratives and embed certain images into the fabric of the city and the imaginaries of its residents.*" (Bakshi, 2013, p. 184).

In the traditional sense, monuments are usually regarded as structures that exist in physical reality. Over time, the meaning of the word has expanded to include any structure or object that serves as a reminder of the past, such as a natural feature, an archaeological site, or a historical building.

In the field of archaeology, the term monument is used to refer to any human-made structure or feature that has been created with the intention of commemorating or marking a specific event or person, such as a tomb, a statue, a building, or a memorial. In the field of art history, the term is used to describe a statue, building, or structure that is built to commemorate or honour a historical figure or event. For example, in *The Modern Cult of the Monument* (1903), art historian Alois Riegl defined what he termed the 'intentional' monument to be "*in its oldest and most original sense [...] a human creation, erected for a specific purpose of keeping single human deeds or events alive in the minds of future generations.*" (Riegl, 1982). More broadly, in history, monuments carry indications that challenge its significance as part of heritage: "*although heritage serves to unify a nation, the inequalities in its construction and ownership require that it be analysed as an area of material and symbolic struggle between classes and social groups.*" (García Canclini, 1999, cited in Márquez & Rozas-Krause, 2016, p. 55). This means a monument can be seen as a complex social construction of historically situated ideologies and practices simultaneously inclusive and exclusive (Márquez & Rozas-Krause, 2016).

Looking at examples from ancient history up to the current day, monuments have also played a central role in shaping versions of history (Levinson, 2018), in relation to heritage and memory. Heritage, memory, and history are interconnected concepts, and often used together. Heritage is the tangible and intangible evidence of the past, memory is how we remember and recall the past, and history is the study of how we understand and interpret the past. Heritage and memory are often used to construct and shape the narrative of history and the identity of a community, society, or nation.

Monumental sculptures, buildings, public squares and arenas, cityscapes, and street names have all been instrumentalised to shape the narrative of history and "promote privileged narratives", thus attempt to form a particular kind of national consciousness (Levinson, 2018, pp. 7-8). In Multicultural Citizenship, Will Kymlicka writes that state symbols, including monuments, languages, and public holidays unavoidably involve recognising,

accommodating, and supporting the needs and identities of particular groups. By putting forth certain cultural, ethnic, or gender identities, the state promotes one, while disadvantaging others (Levinson, 2018). When we look at a monument commemorating a certain person, people, or event, we are, therefore, invited to question '*whose history does it represent?*'. Are monuments just chunks of concrete that conform to static ideals (Sonya, 2005, p. 32), or do they have the power to perpetuate dialogue and new forms of **interpretation**?

For some, monuments signify an effort to stop time and to preserve a "monumental" view of the past, which in broader aspects not only protects "*coherence and continuity of what is great in all ages,*" but also "*protest against the change of generations and transitoriness.*" (Nietzsche, 1995, cited in Levinson, 2018, p. 5). This is especially considered true for sculptural and structural monuments commissioned by states as examples of "*how those with political power within a given society organise public space to convey (and thus to teach the public) desired political lessons.*" (Levinson, 2018, p. 7).

As Steve Pile points out in *The Unknown City* (2001), "*Monuments, even light, intimate ones, are associated with power.... those with power attempt to both localise and dramatise the meaning of space, partly by giving it an identity (perhaps the opposite of anarchy).*" (Pile, 2001). These are in line with Verity Platt's more recent definition of monuments as "*ideological powerhouses: physical objects that compress whole systems of authority into bodies of bronze or marble.*" (Platt, 2020).

Traditionally, monuments and public spaces have been instrumental for collective participation in the politics and public life of towns, cities, and states (Agulhon, 1981; Mosse, 1975; Warner, 1985; Johnson, 1995) as well as the ongoing historical process of nation-building (Smith, 1986). In this sense, monuments have been constructed as "*parts of the system of symbols that characterise urban areas and assist in building and maintaining a social body.*" (Leite, 2009, p. 24). This often implies a dialectic between national bodies that navigate the process of 'building' and 'maintaining' and bodies (the public) that are 'maintained'. Wagner-Pacifini and Schwartz suggest that monuments "*are conceived and built by those who wish to bring to consciousness the events and people that others are inclined to forget.*" (Wagner-Pacifini & Schwartz, 1991 cited in Johnson, 1995, p. 54). Nevertheless, we do not actively see our surroundings unless they directly protrude into our daily lives. As passers-by, we do not stop and reflect on the sculptures across the island of Cyprus, as a New Yorker does not often look at the Statue of Liberty. As Forty and Kutcher point out "once a memorial is built it grants a kind of implicit permission to forget." (1999).

The primary function of the national monument in these definitions is to illustrate, remind and instruct. By means of its materiality (scale, permanence, and subject matter), such monuments glorify depicted subjects and events as deserving of celebration and remembrance. In the formation of historical narratives or 'imagined communities' (Anderson, 1983), subaltern voices are usually excluded from national or collective identify formation; they are even considered dangerous to the project of nation-building, which Johnson considers to be crucial to an investigation of nationalism (Johnson, 1995, p. 53; Márquez & Rozas-Krause, 2016). In post-colonial theory, the term 'subaltern' describes the 'other' social groups displaced to the margins of a society. Monumental sculptures tend to represent narratives that glorify historical figures and their achievements that are dominantly male. In national commemoration, the role of women is mainly allegorical**.** Although states use women as symbols of identity, such as the figures of Liberty or Marianne (Agulhon, 1981), these figures are personifications of a symbol, rather than actual people. On the contrary, real women rarely appear in sculptures as political or cultural leaders (Johnson, 1995, p. 57). Warner (1985, p. 331) claims that "*the [female] body is still the map on which we mark our meanings; it is chief among metaphors used to see and present ourselves, [...] the female body recurs more frequently than any other: men often appear as themselves, as individuals, but women attest the identity and value of someone or something else*" (Johnson, 1995, p. 56). While in nationalist discourse, female figures have taken a leading role as allegorical figures of 'motherland' and protectors of the private sphere of home and family (Nash, 1993), the city woman's role in public space has been relatively limited to being visible as objects to be desired or instrumentalised to the degree of being invisible. This is also the case in Cyprus, as observed by Vicky Karaiskou, where representations of women in public spaces are often in the context of motherhood, mourning and service to nationalist forms of commemoration (Karaiskou, 2013; Karaiskou, 2017).

Public space

Public space constitutes any space that is open and freely accessible to all people, which contributes to the city's vibrancy and well-being and liveability of its residents (Collins & Stadler, 2020). Public spaces are central to **social and political life**. Such spaces not only reflect social relations but are also constitutive places of sharing, living, experiences, belonging, and citizenship (White, 2007). Streets, pavements, squares, and parks are places for leisure, socialising, and encountering differences. While public spaces keep evolving as society itself evolves, the new public spaces that emerge are still an integral part of the fabric of society and reflect the changing social configurations, the diverse social relations and the different 'publics' that different groups create for themselves according to the significations they attach to the space (Delantry, 2020).

Public spaces have great significance for individuals and groups. Because of the space's histories-herstories, complex meanings, interpretations, representations, and symbols, individuals and groups develop values, construct, reconstruct and negotiate identities, create memories, and establish **heritage** (Apaydin, 2020). Indeed, there is no one interpretation or meaning of space, memory, or heritage. These interpretations and meanings are equally shaped by an individual and collective lens depending on individual and collective perceptions, beliefs, needs, demands, interactions and experiences. The degree to which a public space renders itself inviting, familiar, safe, and inclusive is also indicative of the personal experiences of its publics. One's experience of a place is shaped by their perception and engagement with it, which can range from feelings of safety, fear, joy, anxiety among several other emotions. Individuals will implicitly or consciously note the way a space makes them 'feel' according to whether they feel included in the space, if the space creates a positive and comfortable feel and a welcoming atmosphere, if their fear and anxiety are minimised, their day-to-day use of the space takes place safely. The strange have become familiar because they can feel comfortable in the presence of strangers (Amin, 2006).

At the same time, as Amin (2006, p. 1) posits, public spaces can act "*as symbols of collective well-being and possibility, expressions of achievement and aspiration, sites of public encounter and formation of civic culture, and significant spaces of political deliberation and agonistic struggle*". Public space as a container of social life can constitute an arena where the complexities of different social groups' collective lives converge and where their commonalities and differences are highlighted. In this respect, public space rests on creating the conditions that sustain and entrust a sense of community, a sense of collective belonging, where different ages, genders, classes, ethnicities, religions, and cultures meet, welcome, observe and get to know each other, share, socialise and interact. One may consider this as "g*auging an urban democracy of which public space is the backbone*" and where it becomes a "*place of convergence of relational and emotional tensions*" (Faroldi, 2020, p. 11). Public spaces are also places of contestation and negotiation both within and through the institutions and its publics, for example governments may neutralise or completely erase neighbourhoods and squares by means of gentrification; new contestants may make interventions such as renaming streets, erecting monuments; activists can deface public buildings or statues and petition to change certain structures. In this context, the social relationships established between different groups and communities in the public space, on the one hand, create common social values which centre around identity, attachment and a sense of belonging (Jones, 2017), while on the other hand, as a place of convergence, meeting and coexistence of different identities, public space can also constitute a highly contested political arena, where the different identities contrast and contest over spatial, social, economic and political rights.

Public space as a vehicle for social transformation

Public space, like monuments, also acts as an important conduit of exploring gender, identities, social relationships, and social and political rights. As the philosopher Lefebvre (1991) argues, public space in the urban setting is in fact strongly linked to **social reproduction**: "a political instrument that facilitates forms of social control [...] a reproduction of social relations [...] which order space hierarchically" (Cited in Butler, 2009, p. 320). In turn, this raises important questions about **social hierarchy**, **hegemony**, **power**, and power-sharing. A critical examination of public space often illuminates various inequalities: power sharing is unequal; visibility of some groups is compromised, and safety and a sense of belonging is not a right all groups equally enjoy.

Nonetheless, as all groups have an equal unequivocal 'right to the city' (Harvey, 2003), a right that stretches beyond access, interaction, visibility, and enjoyment of space, they also have a right to change it or transform it. Groups have the right to their 'own creations' of space, the right to make and remake, construct, deconstruct and reconstruct a public space that brings a qualitatively different kind of urban sociality that is safe, egalitarian, and socially just. Quite frequently, **social transformation** and **social change** also brings about a transformation of space as well. Public space can become the place where groups can negotiate power relations and power sharing, the foreground for advocating for human rights and expressing resistance to hegemonic power (Apaydin, 2020). Thus, public space can also be thought of, as Lefebvre observes in *The Production of Space* (1991), as "*determined by what may take place there and consequently by what may not take place there (prescribed/proscribed, cene/obscene)*". Thus, the experience of a space, or a thing alike, its collective and individual use or function, and certain events can lead to recollections of memory that can potentially help define a space and assign it a collective or individual identity.

The use and function of certain spaces by particular groups and communities come to symbolise those that inhabit them, such as the İnönü Square in Nicosia, which became a site identified with the political left (Özgece, 2015), landscapes as harbingers of identity (Parpa, 2021) or public parks known for acting as a place of contact for various communities (Karayanni, 2018). Thus, our awareness and use of place, as well as how we perceive public artworks within it, directly relate to the identity of that place which is open to social transformation.

Diversifying monuments through different experiences of public art

The discussion around monuments, like all public artworks, is inherently contextualised and anchored by where it resides. (Julean & Pop, 2015, p. 5). As artworks that are site-specific and accessible to the public, monuments promise "to speak to all the locals and visitors, and of course, speak for the former." (Adil, 2008, p. 131). What distinguishes **public art**, such as monuments and other forms of public art, is the unique association of how it is made, where it is, and what it means as a participatory element in the public sphere. When we discuss artworks in public space, this does not necessarily refer to a specific type of place. They can be indoor buildings, like schools, museums, or departmental offices, and outdoor spaces like communal gardens, pools, plazas, and squares. In addition to designated areas, there are also undefined public spaces that vary in scale, volume and visibility, such as the air, underground and above group transportation routes, or even the sound frequencies that radiate off the built environment. Public art is essentially there for everyone and therefore representative of a form of collective community expression. In this sense, public art has the power to reflect how we see the world – an artist's response to our time and place combined with our own sense of who we are (Association for Public Art, 2022).

Sculptural monuments in public spaces bridge the controversial realm of art and **aesthetics**. According to Levison, public art is chosen "*self-consciously by public institutions to symbolise the public order and to inculcate in its viewers' appropriate attitudes toward that order*" and is thus, almost always outside the domain of pure aesthetics (Levinson, 2018, pp. 31-32). In this sense, more than looking at a purely aesthetic object, the monument always contains a secret and, therefore, the possibility of being an illusion (Baudrillard & Nouvel, 2007, p. 30). Monuments are not always straightforward and therefore are not always easily legible. (Márquez & Rozas-Krause, 2016, p. 70). For this reason, they have the capacity to allow some constructs to be open to interpretation and engagement. Artist Maya Lin, for example, described her Vietnam War Memorial in Washington as "anti-monumental", seeking to engage the viewer in a more intimate exchange: "*I never use text like a billboard, which a hundred people can read collectively. The way you read a book is a very intimate experience, and my works are like books in public areas*"

(Lin, Dialogues in Public Art, p. 121). On the other hand, while the interpretation of figurative monuments that represent and commemorate certain people appears to be more rigid, the response they arouse from different groups can be polarising (for example, Cristopher Columbus, Fidel Castro, Archbishop Makarios, Rauf Denktaş).

So, how can we diversify how we look at public art? Are our experiences and response *"inevitably influenced by knowledge about its topical subject and the political resonance that surrounds it?"* (Levison, 2018, p. 33). As discussed in this chapter, when we think of art in public places, we may often think of figurative monuments that are representative of nationalist messages. However, public art is not limited by such examples; the size and shape of a public artwork can vary. It can be very large or minimal. They can be abstract or realistic (or both), and their form may be cast, carved, built, assembled, or painted (See Unit 3). Public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions. This can sometimes take place as permanent public artworks formed through community projects via public participation with the help of artists, as in Judith Baca's The Great Wall of Los Angeles in the USA (Tselika, 2021) and Colour the Court-Women in Peacebuilding in Cyprus (Visual Voices, 2022) as well as temporary interventions in public spaces like (I'm)permanence: Famagusta White Nights (2018) and the interactive Touch for Luck by Moniker (2022). It is essential to expand our definition of public art and monuments and look at diverse examples that are representative of not only certain hegemonic narratives or people but more relatable experiences and subjects such as neutrality, colour, emotions, and nature (See Chapter 3 Methodology).

In places with histories of conflict, such as Cyprus, public spaces (and the art represented in them) can be seen as sites representative of contested political histories. Thus, they are even more important as places to encounter diversity. Public space, as a forum of interaction, promotes the focus on social change, civic action, and the involvement of people in the process of artistic production (Tselika, 2019, p. 35). Tselika's study employs some prevailing terms that are proposed by the art world, including: "new genre public art (Suzanne Lacy 1995), socially collaborative and participatory art (Claire Bishop 2012), dialogical (Grant Kester, 2004) or socially situated art (Lorraine Leeson 2017). The most fitting term that we can borrow from the art world to consider the potential of the arts in cases of ethnonational division is the much-debated idea of socially engaged art (Helguera, 2011; Hope, 2011; Finkelpearl, 2013)." (Tselika, 2019, p. 7). Examples of local practices in the public sphere that not only challenge conventional definitions but combine new technologies with collaborative, participatory and inclusive methods can inspire ways to engage actively, interact and discuss our shared environments.

While some definitions suggest monuments have fixed meanings and are permanent, other approaches suggest that we can consider monuments and public spaces as structures akin to what Andreas Huyssen refers to as a **palimpsest**: a term that is used to describe the way buildings and cities register time and memory (Huyssen, 2003). For Huyssen, an urban palimpsest is a city constantly writing and rewriting itself. The value of the writing of the palimpsest is in the imperfection of each of its layers and the unfinished and fragile nature of its veneer. (Márquez & Rozas-Krause, 2016, p. 67).

Definitions of gender, monument and public space can be ever-changing. With more opportunities and access to information than ever, the ways in which associated memories of shared experiences are exchanged are also changing, in turn changing the ways in which communities (re)form the identity of a person, a monument or public space as well as experience. Critically examining the public space and national monuments through a gender lens can lead to confronting difficult and sensitive social issues. As Levinson states, we need to think of "questions that need to be asked and how we might answer them in a way that preserves civil peace instead of simply exacerbating our already overheated politics." (Levinson, 2018, xv). Looking at public art and monuments can reveal hidden histories, amplify the voices of marginalised communities and issues, and raise awareness of marginalised groups and issues, and initiate the re(dis)covery of 'minor' places so far ignored by the dominant culture (Kwon, 2004).

In this light, activities in this handbook aim to engage learners in a critical exploration and observation of public space, by paying particular attention to the social relations that are manifested, produced, and reproduced in the space. This critical exploration particularly aims to illuminate how gender is embodied in the space through physical aspects (such as street names, space allocation, the concentration of men and women in the space, dominant genders, privilege, dominant symbolisms/texts in the space, etc.) and explore differences with regards to visibility, access, interaction, use and enjoyment of space and feelings of comfort and safety that different genders experience. Essentially, a more critical analysis of public space encourages learners to interact with their surroundings through a gender lens, becoming more aware of how space, gender and identity intersect and how this may result in different hierarchies, power differentials and gender inequalities.

By expanding our understanding of what gender, monument is and our relationship to public space, we can begin to consider the different dimensions of how these are cultural and social constructs through which we collectively and individually contribute to.

CHAPTER 3: METHODOLOGIES AND OVERALL APPROACHES

This chapter outlines the overall methodology and the specific approaches we have used in inviting the learners to critically examine the patriarchal and hegemonic narratives that are often present in histories-herstories, monuments, public space, and public art. Heavily informed by the principles of **gender transformative** education, **feminist pedagogy** and pedagogy of public space, a critical pedagogical framework is employed, utilising monuments, **public spaces**, and **public art** as conduits for exploring gender, identity, intersectionality, and social relationships. Our methodological approaches encourage learners to engage in dialogue, critical thinking and critical inquiry, participatory and experiential learning to challenge existing norms, deconstruct stereotypes, acknowledge inequalities, and develop new perspectives by employing a gender lens and a culture of peace. Moreover, our methodology extends not only to narratives and histories that are most dominant and widely circulated, but also to narratives that are relatively smaller in scale, less visible and more personalised histories-herstories, known as microhistories. As a methodology, **microhistory** studies an event, place, or person in microscopic detail (Magnússon & Szijártó, 2013), highlighting *"the contradictions of normative systems and therefore the fragmentation, contradictions and plurality of viewpoints which make all systems fluid and open."* (Levi, 1992, p. 107). While **total history** (or macrohistory**)** offers recollections of '*big men*' or '*big events,*' it is often disconnected from individual experiences and overlooks details and differences at places and times and especially details related to women and less dominant groups of men. (Philo, 2000, p. 210). Conversely, microhistory allows learners to reduce the scale of observation so that the complicated function of individual relationships within each and every social setting can be revealed and often underrepresented stories, such as herstories can be illuminated. To this end, microhistory can be used as a response to the shortcomings of grand 'histories' and acts as a prism for challenging dominant and hegemonic narratives that often reproduce gender inequalities. It also helps make social and cultural history teaching-learning more engaging and approachable.

Where? Locally? Globally or Glocally?

When writing this handbook, we also engaged in the long-standing debate of global vs. local recognising that although contested, the two notions are complementary. Incorporating a local perspective was indeed deemed as essential both for historical and cultural reasons in helping learners and educators deepen and widen knowledge of local and national histories/herstories, memories and heritages. As histories-herstories, memories and heritages constitute social and historical constructs, it can be argued that they can best be explored and understood within and for those environments, places, cultures, and social norms that established this discourse. Moreover, they can best be articulated and learned through the lived experiences

and personal narratives of the learners themselves. Truly, contextualised discourse and examples that pertained to histories/herstories, monuments and public spaces of Cyprus provide a conducive framework for learners and educators to conceptualise the various notions discussed in this handbook in a more tangible manner, being filtered through images, discussions, depictions, examples, and stories that are familiar, relevant, and often personally applicable to them. Moreover, a more localised exploration of history/herstory allows learners and educators to be made fully cognizant of the core values and the origin of their 'place' or local environment, develop a greater appreciation of the local culture and the contribution of the older generations, and hence foster an enhanced feeling of 'roots' and a greater sense of belonging. Quite importantly, the younger people understand about their local context and the inequalities, omissions, power dynamics, oppression and human rights violations that are present in it, the more they are inspired to act toward social change and social transformation.

At the same time, children, young people, educators, and all people are also citizens of the world and with this new identity comes the need for developing wider and more holistic perspectives that transcend the rather narrow myopic boundaries of locality. Today, the world has become one global village and the line between local and foreign histories/herstories are often blurring (Sotshangane, 2002). Memories, histories/herstories, inequalities, power struggles, hegemony, oppression, gender inequality and human rights also carry a global component and are issues essentially experienced, protested and negotiated in all parts of the world. In this respect, children, young people, and educators can transcend the trap of chauvinism, ethnocentrism and hegemonic tendencies and learn to appreciate and respect foreign cultures and civilisations. Toward this end, the handbook also presents various examples, narratives, case studies and images from different parts of the world, encouraging young people to expand their horizons of conceptualisation and develop a wider and a more holistic understanding, transcending from the view of us and them, to an overarching view of us, as global citizens.

Consequently, the two perspectives, the local and the global, are intrinsically interconnected to what can constitute a 'glocal' one. Espousing a glocalised perspective in learning and teaching (as presented in Patel & Lynch, 2013) suggests a pedagogical framing of local and global community connectedness in relation to social responsibility, social justice, and sustainability. When teaching through a glocal lens, it is important that the messages conveyed break free from the 'local-global binary' (Pullen, et al., 2010, p. 4) and that they adhere to acceptance, respect and dignity for all, meta-cultural sensitivity, and critical self-reflection (Patel & Lynch, 2013). To this end, while adopting a glocal approach in this handbook, we have attempted to provide that 'third' space for narratives, storytelling and learning that rests

between local and global, where individuals and groups can critically reflect and critically question socio-economic, cultural and political concerns from their local perspectives while taking into consideration global implications and adhere to the universal notions of social justice, inclusivity, respect for diversity, and commitment to action for change.

Deconstructing, depatriarchalising and decolonising discourses and narratives

This handbook emerges from a standpoint that criticises and challenges **patriarchy.** By patriarchy, we mean a social system where power relations between men and women and other genders are imbalanced, with men holding the primary power and dominating the other gender(s). This particularly masculine cultural and/or structural form of dominance has travelled through colonialism and globalisation forming the blueprint of modern societies where men enjoy more **privileges** than women (Acker, 2004).

Specifically, the intention of this handbook is not so much about opening philosophical discussions on whether patriarchy exists, if it constitutes a social construct, or if it is an eventual development based on the innate differences between the sexes. Essentially, the handbook aims to provide educational tools through which learners can learn to challenge, deconstruct and essentially depatriarchalize and decolonize the current discourses of patriarchy, gender inequality, and social inequality. Through a critical engagement with the past, rearticulating embedded narratives about gender and illuminating 'invisible' parts of history that represent women and marginalised groups, this handbook seeks to inform pedagogical practice with an empowering view on women's and other identities, from which we can realise their achievements through history. This directly challenges and depatriarchalizes the dominant patriarchal and/or hegemonic narrative about women and any otherness that exists in the world, and which sustains the misrepresentations of social groups and communities broadly.

Moreover, this handbook aims to become a source of empowerment in an inclusive sense, by adopting an intersectional perspective, meaning not only empowering women but also illuminating the realities of people or communities that find themselves marginalised, victimised or vulnerable because of their gender or have experienced exploitation and discrimination due to their gender. In many cases, engaging in a critical discussion on gender, also raises critical discussions on other intersectional aspects of identity such as race, ethnicity, culture, religion, sexuality, age, ability/disability, gender identity and creates a deeper insight into the complexities of human identity and processes of, often inadvertent, discrimination (Harmat, 2020). Thus, challenging inequalities in one aspect of the identity (i.e., gender) often also challenges other intersecting inequalities and empowers both women and other groups that have been marginalised and negatively affected by patriarchy (migrants, religious minorities, non-binary, LGBTIQ+ etc). Cyprus can be characterised as both patriarchal and post-colonial. Taking this into the context of this handbook, challenging patriarchal forms of power means that other forms of power are challenged at the same time, including colonialism, with which Cyprus very much relates. By colonialism, although not easily described, we mean a practice of power of a dominant group over another group and areas, establishing in this way what is

called as colonies. Through this process of colonisation, as in Cyprus, power can also be exerted on, exploit, and alter characteristics of the colonised group and areas, such as religion, language, economics, resources et cetera. Toward this end, this handbook also aims to challenge historical (and other) narratives that have been incidental or subsequent of colonialism and reframe them in a context that is **gender transformative** and socially just.

The Critical Pedagogy Framework

As mentioned above, to challenge and deconstruct existing hegemonic narratives and structures, it is essential that learners and educators engage in critical analysis, (self)reflection, dialogue, and transformative change. In educational environments, critical analyses are used for various practices, mainly for analysing texts and textbooks and linking their content to their socio-political and identity contexts. This handbook looks at histories-herstories, microhistories, monuments, public spaces, streets, sculptures, landmarks, and architecture as text and accordingly employs the critical analysis framework on them as if they were text.

Specifically, this handbook employs a critical pedagogy framework for human rights, intersectional gender, and peace and conflict analysis which aims to provide tools for critical discourse. These tools apply horizontally across the entire curriculum, including Economics, Political Science, History, Citizenship, Geography, race theory, Religious Studies, Gender, Law, Language, and the Arts. Its broad application spectrum relies on the framework's ability to examine narratives, identity representations, texts' qualitative values, and texts' internal power dynamics (Harmat, 2020). Based on the post-colonial, post-structural theory, this framework conceptualises that discourse runs across local institutional sites, and texts construct human identities and actions. In addition, this framework draws from Bourdieu's sociology, connoting that texts symbolise power, carrying "**cultural capital**" when viewed as a larger structural network of knowledge. Questioning textbooks' "cultural capital" and given knowledge, challenges the status quo (Bourdieu, 1993). Thus, this framework uses tools to answer ongoing questions about systemic relations of gender, gender identity, class (social and economic), race, religion, ethnicity, culture, sexual orientation, ability, age, peace, human rights, and conflict.

Essentially, the methodological framework employed in this handbook encourages a critical analysis of the impact of social, political, and cultural norms, structures and systems of (male) privilege in history, conflict and public spaces and instigates learners and educators to take action to transform the emerging inequalities (hooks, 2003; Freire, 1970; Giroux & McLaren, 1989). In this respect, the Critical Pedagogy Framework used in this handbook seeks to create an educational process that empowers its participants to become both critical 'consumers' of the knowledge and values transmitted to them by society and active agents of change (Gur-Ziv & Mazali, 1998). Moreover, it strives to challenge hegemonic norms and dominant narratives and provides tools to counter insufficient discourse about the way identities and/or stereotypes are constructed and are influenced by inequalities of power (Harmat, 2020; Solórzano & Yosso, 2002).

To this end, our critical analysis framework poses questions regarding identity construction, gender roles,

political and social norms, peace, and human rights. By encouraging educators and learners to uncover 'normalised' processes of thought and action, expose the hidden curriculum and hidden knowledge, and widen their understanding of the power structures of society, it also instigates them to think of a different alternative to conflict, social issues, and spaces (Giroux, 2010).

In practice, when applying the critical pedagogical framework, educators need to assume their full potential as critical, reflective practitioners and "transformative intellectuals" who "educate students to be active, critical citizens'' (Giroux, 1988, p. 124). By utilising critical questioning and problem-posing as both the key starting point and an on-going tool, educators problematize learners by presenting them with familiar situations and encourage them to think about them critically and in new ways (Freire, 1985). In this way, learners are encouraged to "extraordinarily re-experience the ordinary" and "re-perceive" the reality they already know from a new (gender-equal) perspective (Shor, 1980, p. 93). Consequently, to a large extent, this framework embodies the education of social action against mainstream "cultural capital." It asks: "what is overlooked or ignored, and why?", aiming to raise awareness of the underlying biases, inequalities and stereotypes present in their educational materials. By introducing an intersectional critical analysis, educators and learners are invited to challenge certain used symbols or texts and how these represent layered identities. This intersectional awareness helps navigate contradictions by moving beyond binary thought patterns of male-female, black-and-white, good-bad, peace-war, and human rights-terrorism.

Thus, this handbook strives to encourage an environment of learning that is transformative. That is, a learning process that engages learners in the practice of challenging existing norms and stereotypes; of learning to co-exist and work through our differences and embedded social borders; a learning process that is inclusive and encourages acceptance of difference as well as standing in solidarity with others to fight inequalities and injustices; all in all, a process that eventually, can lead into establishing a culture of gender equality, social justice and peace.

How to use this framework?

The framework provides a list of critical questions. Each allows educators to rethink the message the public sphere might convey. The breadth of questions allows for a three-hundred and sixty-degree understanding of the text at hand, deepening mindfulness of its educational, social, and political contexts, sensitivities, opportunities, and weaknesses. Symbols have power, and the public sphere can become a power (and political) battle over the minds and hearts of people. Awareness of this 'power dance' can liberate activists and peace educators and raise awareness that can bring about change. Not all questions should or can be asked in all places. However, approaching the places you visit with these questions can strengthen critical thinking muscles.

The Practical Critical Framework:

When applying a practical critical framework, there are four questions that allow us to describe what we see and give it meaning. These are "What?", "Who?", "Why?", and "Where?".

What?
- What language and discourse are used in these texts and signs?
- What lessons were learned from public space, texts, monuments, or public art?
- What stories are in the available texts on the streets or in monuments?
- What language is used to describe the self and the other?
- What are the symbols that you see?
- What are their meanings? Does everybody understand them in the same way?
- What is another perspective? What is another alternative? What would be a counterargument to the symbols?
- What does the text, symbols, or places provide as a positive change?
- What would you like to see?
- What are the most important things people can learn from the symbols, sculptures, art or monuments?
- What is the least important thing for people to learn?
- What is the opposite of peace education?

Who?
- Who is an exemplary person based on what you see in the public space, monument, piece of art, or narrative?
- Who has the hegemonic norm?
- Who is represented the most?
- Who is visible in the public space, narrative art and memorials: what gender, ethnicity, class, and religious background do they have?
- Who is ignored?
- Whose history is being told?
- Who is the 'self?'
- Who is the 'other'?
- Who benefits from this?
- Who is this public space, narrative, art, monument, or history harmful to?
- Who makes decisions about this public space?
- Who is most directly affected by this public space, narrative, or history?
- Who deserves recognition?

Why?
- Why should people know about this?
- Why has it been this way for so long?
- Why have we allowed this to happen?
- Why is there a need for this today?
- Why is this a problem or challenge?
- Why do we teach and learn about it?
- Why is it relevant to me or others?
- Why is this the best- or worst-case scenario presented in the public space/ monument/ text/ narrative?

Where?
- Where would you see the content of this public space, narrative, monument, or public art in the real world?
- Where are there similar situations or concepts?
- Where is there the most need for this information?
- Where in the world would this be a problem?
- Where can we get more information?
- Where are areas for improvement?
- Where can we expect this to change?
- Where does this public space, narrative, public art, or monument benefit us or others?
- Where does this text, narrative, monument, or public space harm us or others?

Taking the critical pedagogy framework one step further in our methodology: Drawing from the principles of feminist pedagogy

Feminist pedagogy stems from the critical pedagogy framework (outlined above) and encourages learners and educators to adopt a gender perspective and develop new ideas, concepts, understandings, attitudes, or actions outside '*the constraints of the male dominant patriarchal lens*' (Johnson, 2004, p. 25). Feminist pedagogy challenges patriarchal dominance and seeks to empower women, girls and those groups who have been silenced and have traditionally been excluded from power and privilege (Shackelford, 1992).

The growing body of literature illuminates six main principles of feminist pedagogy, listed below.

1) Reforming the learner-educator power dynamic: Feminist pedagogy embraces Freire's (1970) notion of the democratic, liberatory, non-authoritarian educator and calls for the power differential among educators and learners to be reframed, at least partially, to one of equality and shared power (Jackson, 1997). This necessitates that knowledge is not drily and passively transferred in a top-down approach from the educator to the learner, but rather that educators provide the space and the opportunity to the learners to gain power and control over knowledge by actively participating in the learning process.

2) Reflection: personal experiences and feelings as a source of knowledge: Personal experiences and emotions are considered central components in learning and consciousness-raising (Parry, 1996; Fisher, 1987). Learners are encouraged to critically analyse the course material through a reflective process that is firmly grounded in their everyday experiences and to '*employ critical thinking and continuous inquiry in a dialogue aimed at a mutual exploration of diverse experiences*' (Shrewsbury, 1987, p. 9). In doing so, learners are invited to reflect and theorise about their own lives, ask questions, provide feedback, and critically engage with the material and with each other (Middlecamp & Subramaniam, 1999). To this end, reflection instigates the emergence of a pluralism of experiences and a further understanding of how these are deeply rooted in a person's different identity characteristics and the social position that arises from them (Parry, 1996).

3) Empowerment: Feminist pedagogy embodies a concept of power as agency, self-determination, capacity, potential and creative community energy (Shrewsbury, 1987). In this respect, empowerment enhances both autonomy and mutuality by developing both a sense of personal agency and a collective responsibility in striving for social change. By learning to participate in the learning process, learners reflect actively and critically on and critically challenge their 'realities' and transgress against gendered, racial, sexual and class boundaries (hooks, 1994). Moreover, learners develop awareness of their own power as creators of the world, are instigated to break free from narrow, gender-stereotyped roles and relationships, and are motivated to change existing discriminatory and oppressive structures (Weiler, 1991; Freire, 1970). Furthermore, empowerment in practice entails that educators use lesson plans or activities that encourage learners to find their own voices, enhance participation of the 'quiet voices' or the voices of people who have traditionally been 'silent' and activate and embrace the plurality of perspectives and experiences through empathy, respect and acceptance of diversity (Shrewsbury, 1987; Welch, 1994).

4) Recognising difference: The notion of difference pertains to the understanding of the different construction of identities, diversity, and multiple positioning in society (Phoenix, 1998). This understanding rejects the notion that there is uniformity and universality within certain identity categories (i.e., that all women are the same) and that their experiences of oppression are similar. Hence, feminist pedagogy calls for recognition of **intersectionality,** that each person is comprised of multiple identities (e.g., on account of their gender, race, age, ethnicity, class, sexuality, ability, and other aspects of their identities), which are constantly being socially constructed, re-created, and negotiated (Weiler, 1991). Adopting an intersectional perspective, learners are geared to acknowledge that multiple oppressions can occur at the same time, stemming from the different positions of the person in society and how these are informed by the intersections of their different identity characteristics and the intersections of privilege and social hegemony. For instance, while a white, heterosexual, young woman experiences oppression, her experiences will differ from an older woman of colour, who is a lesbian.

5) Building a sense of community: Through dialogue and collaborative learning, learners establish a sense of connection with each other and develop a sense of community which transcends the competitiveness and individualism that usually exist in traditional classrooms (Novek, 1999). In this spirit, learning values 'wholeness' over 'division' and 'disassociation' and creates a 'radical openness' i.e., an "*intimacy that does not annihilate difference*" (hooks, 2003; Palmer, 2001, as cited in hooks, 2003, p. 49). Thus, connectedness carries an empowering and transformational potential: as learners connect with each other in mutually productive ways, they build a sense of shared purpose and are motivated to strive towards a more egalitarian and just society (Webb, Allen, & Walker, 2002).

6) Participatory and collaborative learning: acts as a pivotal conduit for the implementation of the afore-mentioned principles of feminist pedagogy in educational practice. Participatory learning is fundamental in the implementation of any critical analysis. It is outlined in greater detail in the next section.

Participatory learning and dialogue

Participatory learning refers to learning that takes place in a cooperative setting, where young people have the chance to actively take part in the learning process, interact with each other, engage in dialectic pursuits and dialogue, share, discuss, explore alternatives, challenge, and ultimately learn from each other. Participatory learning encourages young people to be actively involved and to take ownership and control of their own learning process in contrast to more traditional 'banking' models of education (such as lecturing for instance) where knowledge is passively 'deposited' in their minds (Freire, 1970). Through participatory learning, both learners and educators engage in open-ended, critical, and collaborative inquiry which develops a greater understanding of injustice, discrimination, inequality, and oppression (Freire, 1970). Participatory classrooms encourage the exploration of multiple views and perspectives, recognize the diversity of identities, acknowledge the intersecting forms of discrimination, and empower learners to find their own voices by linking the content to their own personal experiences (Weiler, 1995).

Participatory learning is both powerful and transformative. Through a process of reflection and re-evaluation, young people are encouraged to challenge norms and think of alternatives, deconstruct stereotypes and limiting beliefs and (re)construct new ideas, perceptions and attitudes based on equality, acceptance, and respect of human rights. In this respect, the process of deconstruction and construction, ultimately entails an attitude shift. Toward this end, this handbook aims to empower young people to become 'attitude shifters' and 'change bearers', bringing about change in themselves and their own personal lives while also bringing change at the social level as well.

Participatory learning is largely directed toward enhancing skills, in addition to knowledge, thus it incorporates more hands-on, cooperative, and interactive methodologies which enable young people to learn by 'doing', 'feeling' and 'experiencing'. Such methodologies often include reflexivity, critical analysis, dialogue, debate, norm-criticism, brainstorming, theatrical improvisation, theatrical play, role-playing, interactive simulation, case study analysis, applied projects, field experiences, community research projects, and so on. In this context, learning essentially takes place after or because of an acquired experience.

The activities included in the educational part are largely based on participatory learning and are structured around the four stages proposed in David Kolb's experiential learning cycle (1984): Experiencing, Reflecting, Generalising and Applying. To this end, experiential learning starts with exposing learners through a *structured experience* (i.e., a structured activity such as a role play, simulation, debate, etc.) where they can learn by "doing". Then learners are invited to *reflect on this experience* and share any feelings, thoughts and reactions that have arisen. Following the initial reflection, the discussion zooms-out to what happens in real life through a process of *generalisation*. This aims to juxtapose the experience of the activity to what is happening out 'in the real world'. The last and final stage involves the practical application of the knowledge (*applying*) where participants are encouraged to consolidate their new knowledge, awareness, or skills by implementing what they have learnt in their lives and ultimately changing old attitudes and behaviours. In this respect, participatory and experiential learning ultimately provides a safe space for rehearsing personal or social change.

Adapted from Kolb's Experiential Learning Theory & Learning Styles. (https://bit.ly/3GsFIcB)
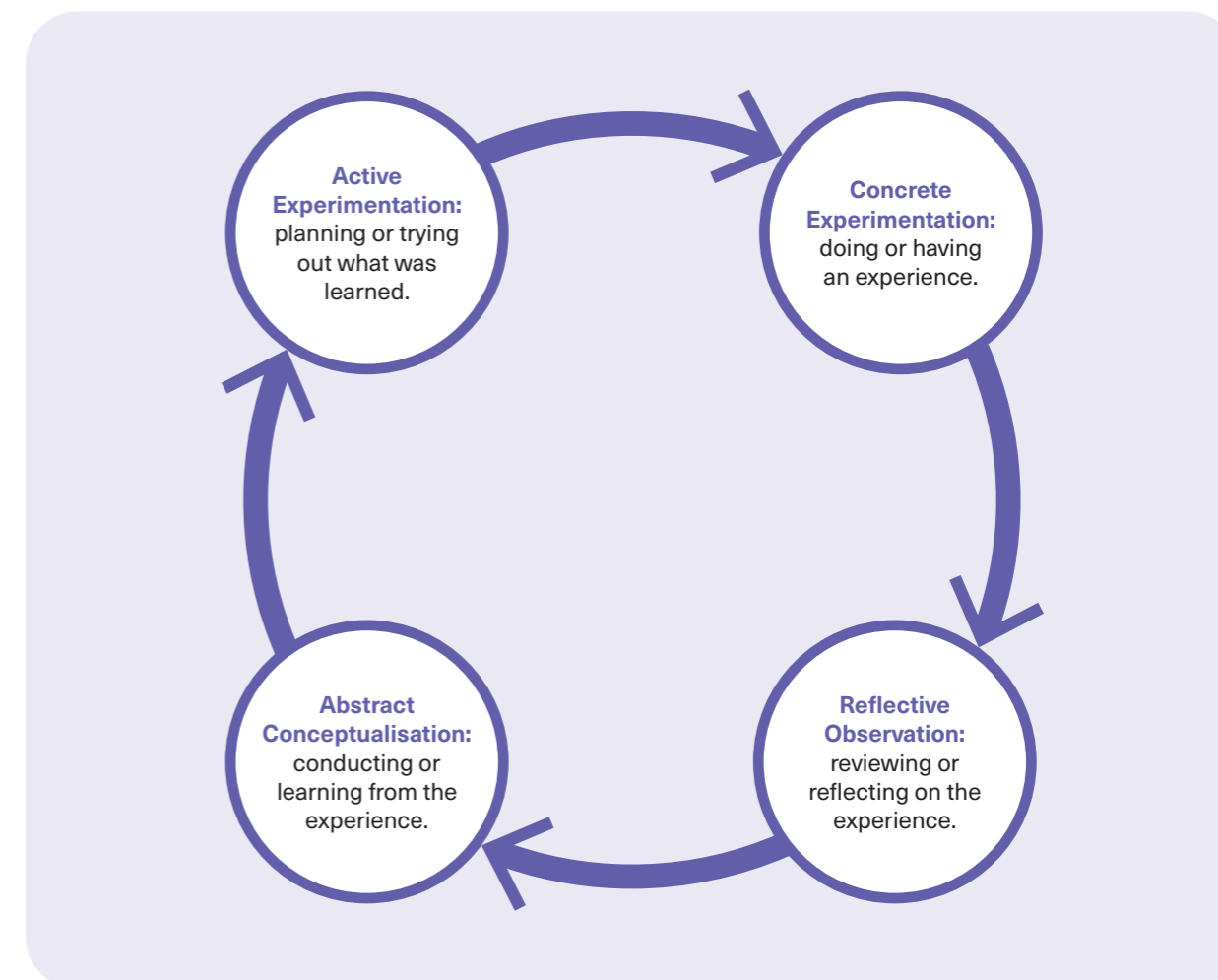
Creating a safe, comfortable, and inclusive space for the workshops

When experiential and participatory learning is implemented, an inclusive, safe, and comfortable educational environment is of utmost importance. The aim is to make all learners feel comfortable and actively engaged in the learning process; thus, a safe environment needs to foster empathy, equality, respect, kindness, openness, trust, confidentiality, and freedom to express one's opinions, absence of judgement and criticism, and the lack of discriminatory, offensive, or abusive behaviour. A safe environment also connotes that all types of diversities (based on gender, class, ethnicity, religion, ability/ disability, sexual orientation, gender identity, status, etc.) are not only welcome in the educational process but are also visible, actively present, accepted respected and equally engaged. The specific needs of all participants need to be taken into consideration and the perspectives of all diverse identities are shared and listened to ensure a safe and comfortable environment within the group, it is important that this is created right from the beginning, before the activities are implemented. This can be achieved through icebreakers and team building activities, setting ground rules of how learners will treat each other, maintaining a positive climate in the group, dispelling misinformation and challenging stereotypes and harmful norms, promptly responding to, and dealing with negative emotions or behaviours and actively encouraging learners to express their opinions without being judged, criticised, attacked, or stigmatised.

PART 2

EDUCATIONAL MATERIALS

INTRODUCTION TO UNITS, LESSON PLANS AND ACTIVITIES

The following section consists of all applied educational materials. The educational materials are structured and presented under four 'Thematic Units.' Each Unit includes an array of different 'Lesson Plans' with 'Activities' that can be implemented in and outside the classroom. A horizontal approach was undertaken when developing the Lesson Plans, linking them with a broad range of subjects and with different curricula objectives/ indicators. Each Unit is presented with a cover page, including the titles of Lesson Plans, relevant 'Keywords', 'Learning Outcomes' as well as 'Background Information' that gives a focused introduction to the theme and an outline of how each Lesson Plan fit into the theme and methodology. Educators are invited to use this information as well as additional sources provided in Part 3 under 'Further Reading' to help their understanding of the Unit and support the implementation of Lesson Plans. The Lesson Plans are presented with the appropriate 'Level' and 'Estimated Duration' as well as 'Subject Links' to curriculum with 'Objectives'. See more on subjects and Overlapping Objectives of Lesson Plans to School Curriculums in the introduction (Chapter 1). The Lesson Plans are further broken down into Activities that consist of 'Instructions', 'Discussion' and 'Closing and Feedback'. Focused 'Objectives of Activity' are given where there are more than 2 activities in the Lesson Plan. All activities contain 'Resource Sheets' that are used during implementation and sometimes include 'Tips' where necessary. 'Educator's Info' are also given throughout, these contain information tailored for further insight, knowledge, and preparation. All sheets are coded with the corresponding unit and lesson number (i.e., R1.2.3, Resource Sheet in Unit 1, Lesson Plan 2, No. 3) and are given at the end of Lesson Plans. A summary of Units can be seen on the right.

1

Thematic Unit 1 - Narrating Herstory-History explores how gender—as one identity among other identities—shapes how we narrate our history. This is evident in the stories, events, and people deemed worthy of being depicted in monuments and how different stories, events and people are represented. For example, much fewer statues are devoted to women in comparison to men, while genders are depicted in stereotypical roles. This way, historical monuments can either become a vehicle for the reproduction of gender inequalities or a means for inclusive and balanced representations of the past.

2

Thematic Unit 2 - Monuments aims to make learners rethink what 'monument' means, what it is built for and how it is used, through some examples from Cyprus. Looking at the existing monuments with a critical eye and questioning what is seen will enable the participants to form their own perspectives on the monuments. The unit will also help learners create new forms of 'monuments' using their imagination and creativity.

3

Thematic Unit 3 - Looking at Public Art through gender equality focuses on global and local art examples that exist in public spaces, such as murals and sculptures, to introduce alternative definitions of what a public artwork is, what it potentially can be, and the wider implications of public space in relation to gender, social identity, diversity, and transformation. Looking at certain characteristics of public art can allow participants to practice listening to and expressing different perspectives, as a way of introducing concepts of diversity, inclusion, and gender equality.

4

Thematic Unit 4 - Exploring public space and diversity focuses on a more critical exploration of our surroundings and public spaces and encourages learners to see common public spaces through a new lens that explores how gender, difference and identity intersect and are produced and reproduced in public spaces.

THEMATIC UNIT 1

Narrating Herstory-History

26   27

1

2

3

Lesson Plan 1:
What's your name?

Lesson Plan 2:
Guess who!

Lesson Plan 3:
Monuments and gender
stereotypes

Keywords:
gender, history, history-telling, history-writing, monuments, collective memory, diversity, historical thinking, cultural heritage

Learning Outcomes of Unit:
→ To identify gender stereotypes and biases which are often reflected in historical narratives and public monuments
→ To question and/or deconstruct gender stereotypes found in historical narratives and public monuments
→ To develop critical and historical thinking
→ To activate curiosity and investigative thinking
→ To enhance one's sense of agency and active citizenship
→ To explore inclusive and gender sensitive ways to narrate history
→ To explore inclusive and gender sensitive ways to construct monuments

Background information
Many historians, sociologists, and other researchers have argued that memory is shaped by the various groups/identities to which individuals belong (family, religious, geographical, nation, gender, etc.) (Halbwachs, 1992). Many would also agree with the words of the American historian Michael Kammen (1991) that "societies in fact reconstruct their pasts rather than faithfully record them, and that they do so with the needs of contemporary culture clearly in mind—manipulating the past in order to mould the present".

This unit explores the way gender—as one identity among other identities—shapes the way we narrate our history (Scott, 1986; Lerner, 1975) and how this in turn impacts gender relations and hierarchies in the present. This is evident not only in history textbooks and documentaries but also in the stories, events, and people which are deemed worthy to be depicted in public monuments. For example, much fewer statues are devoted to women in comparison to men while, at the same time, women and men are depicted in stereotypical ways in public monuments (in Cyprus see Karaiskou and Christiansen, 2014). This way, history becomes a vehicle for the reproduction of inequalities.

Reflecting on one's own biases and recognising their impact can empower the younger generations of urban planners, artists, and citizens to create more inclusive and balanced representations of the past. To explore these issues, this unit consists of three lesson plans.

The first one is titled "What's your name?" and it aims to introduce the participants to each other (in case they are meeting for the first time) or to allow them to get to know each other a little deeper while subtly introducing the subjects of history, diversity, and bias. Particularly, this lesson plan offers the opportunity to the learners to reflect on their own names and the names of others as an immediate indicator of a person's different identities as well as an indicator of social expectations, implicit privileges, and disadvantages. An important aspect of this discussion refers to the links between names and gender.

The second lesson plan is titled "Guess who!". In this lesson plan, the learners are asked to study certain historical sources and guess the origins, characteristics, and qualities of their authors and their intended audiences. This is an experiential way for the learners to recognise that historical sources and history-telling/history-writing is not disassociated from the views of the one who tells/narrates it. Historiography is not neutral, and it is certainly not gender neutral.

The third lesson plan is titled "Monuments and gender stereotypes". Here, the learners observe and analyse the images of two public monuments found in Cyprus (one Turkish Cypriot and one Greek Cypriot monument) which are dedicated to the idea of freedom/ liberty. Through activities and discussion, the learners recognise not only that public monuments are shaped by the creator's point of view and are influenced by their intended audiences and other factors, but also that men and women are often depicted in certain stereotypical ways. The aim is for the learners to deconstruct gender stereotypes linked to historical narratives and monuments and reflect on the links between freedom and gender equality. The closing session offers the opportunity to the learners to reimagine and recreate an alternative monument of freedom.

Note: The historical sources and the monuments used in this unit were selected for the Cypriot context. If one wishes to implement this unit in a different context, all they would need to do is to replace them with similar sources and monuments corresponding to their national or cultural context.

Sources
Halbwachs, M. (1992). *On collective memory*. The University of Chicago Press.
Kammen, M. (1991). *Mystic chords of memory.: The transformation of tradition in American culture*. Vintage Books.
Scott, J. W. (1986). Gender: A useful category of historical analysis. *The American Historical Review, 91*(5), 1053-1075.
Lerner, G. (1975).Placing women in history: Definitions and challenges. *Feminist Studies, 3*(1/2): 5-14.
Karaiskou, V. & Christiansen, A. (2014).Aphrodite's heirs: Beauty and women's suffering in Cypriot public sculpture. In Ioannou, M. and Kyriakidou, M. (Ed.s) *Female beauty in art, history, feminism, women artists (pp. 126-179)*. Cambridge Scholars Publishing.

For more sources see **"Further Reading for Unit 1"** in Bibliography.

Lesson Plan 1:
What's your name?

Level:
Lower Secondary and
Upper Secondary

Estimated duration:
40′

R# =
Resource sheet from
this unit

Subject links:

History: History and personal identity, History and diversity, Respect to individuals of different cultural backgrounds

Objectives of Lesson Plan:
- To break the ice
- To build trust within the group
- To introduce the participants to each other (in case they are meeting for the first time) or to allow them to get to know each other a little deeper
- To show the existing diversity in the classroom
- To analyse the stories, meanings, symbolisms, assumptions, and expectations that names carry linked to personal, family, and cultural history
- To discuss prejudice

Activity 1: Tell us your name (40 minutes)

Introduction

Welcome the class and explain that you are now going to do an activity to get to know each other better and at the same time to learn more about ourselves! We will do this by exploring our names and how they are linked to the stories/history of our family, society, and culture.

Instructions

Before implementing this lesson plan read **EDUCATOR'S INFO Putting Names in Context** to help you facilitate this discussion.

EDUCATOR'S INFO | Putting Names in Context

In this lesson plan, names are the stimulants for exploring racial, ethnic, gender, sexual orientation, class, ability, marital status, and other identity characteristics and stereotypes. As Harmat observes, "in most cases, your name is the first aspect of your personality that others experience. By reflecting on the origins, meanings, and effects of our names, such prejudices can be nipped in the bud at the beginning of a course and thus serve not only the simple, pragmatic purpose of introducing learners to one another, rapidly building trust within the group by encouraging participants and educators to remember each other's names, but also highlight from the beginning the intersectional complexities inherent in the bearing, speaking, and perceiving of other people's names" (Harmat, 2020, pp. 1-2). Indeed, a name can be an immediate indicator of a person's different identities while it often reflects social expectations. For example, a Christian/Muslim name could imply expectations and hopes of one's family for them to become a practitioner of a particular religion. Moreover, names carry implicit privileges and disadvantages.

Gender and names

An important aspect of this discussion refers to the links between names and gender. For example, social assumptions and expectations linked to gender are also inherent in names carrying 'feminine' qualities (joy, love, kindness, pureness, light, etc.) and male names carrying 'masculine' qualities (brave, strong, etc.). At the same time, giving the surname of the father to children rather than that of the mother reflects the patriarchal history of most societies.

Source: Harmat, G. (2020). *Intersectional pedagogy: Creative education practices for gender and peace work*. Routledge.

Ask the learners to think and answer the questions below about themselves individually. Let them know that they are going to share this with the group. Give them around five minutes. They can use the internet if they have access. Allow everyone to share their answers with the group. During/after each presentation, you could make some questions to help clarify or highlight links between names and gender, religious background, ethnic origins, culture, social expectations and stereotypes, family traditions, etc.

- What is your name?
- Does your name have a meaning? What does it mean?
- Do you know the origins of the name? Is your name linked to a particular culture/country/religion/event/history?
- Do you know who has chosen it and why/how it was chosen for you?
- Is there something that you like about your name? Do you identify with your name? Do you feel that it promotes your qualities?

Tips for implementation
- You may tell your learners to ask their parents or guardians beforehand about the origins of their name.
- If the participants seem to be shy or disengaged, you could ask them to go through these questions in pairs as a way to gain more energy and break the ice.
- Be aware that the first answer by learners is usually that their names have no meaning. However, if one looks into it, most names have an original meaning which is not well known. You may allow learners to look into the meaning of their names. Many times, this meaning is strongly associated with masculine or feminine connotations. Moreover, often the name is the name of a real person in national or religious history and learning about their biography reveals many gendered aspects of a history and culture.

Discussion (10 minutes)

After everyone has shared their names and answers, initiate a short reflective discussion with the class based on the following questions:
- Do you think that a person's name can impact their life?
- Do you know people whose names set them back or prevent them from accessing places?
- When a name is given to a person, does the name imply expectations and assumptions about that person?
- Do you observe any gender implications/connotations in names?
- Do people assume things about others just because of their names? Name some examples.

Closing and feedback

This was an opportunity to get to know each other a little deeper while reflecting on the fact that names carry stories, meanings, symbolisms, assumptions, and expectations linked to personal, family, and cultural history. As we could see, names can be indicators of a person's different identities (national, religious, gender). Although we don't think about it, we often judge others very quickly just by their names, and we are also often judged or treated in particular ways because of our names.

Tips for discussion
- You can also mention the example of your name if you feel this would be helpful.
- Keep in mind that sometimes it may be the case that the educator needs to ask some questions to help bring up a key issue. For instance, if the participants have not commented on the gendered meanings of names, the educator could ask direct probing questions. Such questions could be: "Why do you think our surnames are usually the same as our father's rather than our mother's"? "Why are names such as Leo, Rock, Wolf, Thunder usually given to boys and names such as Rain, Daisy, Dove, Pearl usually given to girls"?

Lesson Plan 2: Guess who!

Level:
Lower Secondary and Upper Secondary

Estimated duration:
45'

R# =
R1.2.1

Subject links:

History: Analysis of historical sources, Critical and historical thinking, Philosophy of history, Methods and approaches to history-telling and history-writing (historiography), History and bias

Objectives of Lesson Plan:
- To recognise that history-telling in any form (monument, art, text, etc.) is not disassociated from the views of the one who tells/narrates it. It is not neutral, and it is not gender-neutral
- To analyse and interpret written sources
- To develop critical reading skills
- To activate curiosity and investigative thinking
- To introduce key notions such as "primary source", "points of view", "neutrality", "objectivity" and "subjectivity" in history

Activity 1: Guess who! (30 minutes)

Introduction

Welcome the class and explain that you are now going to do an activity to explore how we tell, how we study, and how we write history. You will do this by analysing actual historical sources.

1. Tell the learners that you are going to divide them in groups and that each group will receive a printed historical source (See **R1.2.1 Sources**). They will not know who wrote it, when and why. Note that some sources are in their authentic language, and some are translated but they will not know which ones are translated.

   Their task will be to guess the following elements about the source which will be assigned to their group:
   - The material type (article, book, diary, letter, etc.)
   - The time it was written
   - The gender of the author
   - The social class and the level of education of the author
   - The nationality/community of the author

2. Divide the learners into four groups and give one source to each group. Allow them around ten minutes to study the source and answer the above questions. Explain that they will be asked not only to guess the answers to these questions but also to explain their guesses.

Remind them that the questions they need to answer refer to the one who wrote the text, not the person or persons referred in the text.

3. After the ten minutes have passed, ask each group to first read the source out loud for the rest of the class and then present their guesses to the rest of the class.

4. As a facilitator, you need to make follow-up questions and ask them to explain why they made each guess (why, for example, they have assumed that the gender of the writer is male/female or why they guessed that the writer was educated etc.). Read **EDUCATOR'S INFO How to Read Sources** and **Examples of Follow-up Questions** before facilitating this discussion.

EDUCATOR'S INFO | How to Read Sources

By asking the learners to study sources of different types (including diaries, articles, and books), written by authors of different backgrounds (including males and females, locals and foreigners, ruling classes and popular strata, Greek Cypriots and Turkish Cypriots, wealthy and poor, people of different educational backgrounds, etc.), this activity aims to help learners critically approach historical sources and historical narrations. By introducing learners to the fact that history-telling in any **form** (monument, art, text, etc.) is not disassociated from the views of the one who narrates it, the activity aims to point out that "the process of historiography is selective and interpretive" (AHDR, 2015, p. 5). Recognising the selective nature of history-writing and history-telling, this activity aims to offer the opportunity to learners to reflect on the fact that the author of a historical source is not free from their own bias and that one's views are linked to their gender, class, nationality as well as the age in which they have lived in. Similarly, their motives and the audiences they address have a significant impact on the point of one's view and therefore the content of a historical source.

Gender is one of the biases reflected in historiography and history-telling. Therefore, as history-telling is not neutral, it is definitely not gender-neutral.

Source: Association for Historical Dialogue & Research (2015). *How to Introduce Gender in History Teaching*. AHDR.

R1.2.1 Sources

Source 1:

I actually had an English lady to dinner today, Mrs Scott Stevenson, wife of an officer in the 42nd Highlanders about whom there was such a scandal last winter in Malta. I did not admire her, her voice was grating and unpleasant and she was evidently a very foolish creature. She had landed yesterday and ridden up today from Larnaca and goes over the hills tomorrow to Kyrenia where her husband has built her a hut with two rooms. She will have a Regt.* to flirt with and to admire her, so I presume that will compensate her for any amount of discomfort.

*Regiment, military unit.

Source 2:

Unfortunately, the Turkish women of Cyprus are in no respect the equal of the women of Turkey. It is worthy of notice that during the 60 years of administration of the island by Great Britain, which is supposed to be the leader in Science and Knowledge, there has not been a single institution in Cyprus to help the proper progress of the Turkish girls. [...] It is unfair to expect our girls to create a high standard of womanhood when brought up in such a simple way. [...] Among our ladies, not even one can be found in such high professions, as doctors, lawyers, journalists, etc.

Source 3:

I can say that Kadriye Hulusi [...] was a successful woman whose life passed between "work + discipline + hard work". [...] Because, at that time, she was one of the rare winners in the cruel and "unequal race" where [...] the conditions were very clearly in favour of men. She has always lived her life like a "race-horse". She entered each race and continued as if declaring that she would not be defeated. While she was growing up, it was necessary to have extraordinary courage to leave the house and take up a profession. She tried to achieve this with courage and patience, and thus ambitiously expected others to follow her. At a time when the role assigned to women was only "home and breeding ground", such "ambition" was against any rule... her life was not an easy one.

Source 4:

If we first examine the woman of aristocracy, we will see that her development is faulty [...]. On the other hand, we have the working woman. [...] She will either study for a few years in school, if the financial situation of her household allows it, and then become a teacher at a kindergarten or school, or she will be occupied in an office [...]. For the peasant girl, there is the path of becoming a servant (maid) which often begins from the tender age of six years old. [...] In her case, the human mind stops before the inhumane treatment [...]. She (the maid) becomes unrecognisable from the hard work [...]. For the woman working in a factory, she is at the mercy of the employer. If she dares to complain [...] she will be scolded and prosecuted [...] because she dared to claim fair demands [...].

EDUCATOR'S INFO | Examples of Follow-up Questions

The material type (article, book, diary, etc.)
- Why do you guess this is a diary or a book? What gave it away?
- Do you think that one's selection of words and style of writing is affected by their audience? For example, if one intends to publish something as opposed to keeping it private or sharing it only with friends, would this influence their writing?
- Similarly, do you think that the way one describes a story or an event is affected by their audience? For example, if one intends to publish something as opposed to keeping it private or sharing it only with friends, would this influence their writing? Think of where one puts emphasis or which aspects one chooses to highlight or neglect.

The year it was written
- What elements can help us define the timeframe in which a source was written?
- Have you considered well-known historical events to make your guess?
- Are the views of the writer an indicator of the times they lived in?

The gender of the author
- Does one's gender affect the way they express themselves?
- Does one's gender impact the way they perceive an event or another person?

The social class and the level of education of the author

• To what extent is the style of writing or the interpretation of an event affected by one's social class?
• To what extent is the style of writing or the interpretation of an event affected by one's level of education?

The nationality/community of the author

• To what extent is an author biased due to their nationality/community?

General

• Could you detect parts where the author's biases were visible?

After each presentation, reveal the correct answers about the origins of the source given in **EDUCATOR'S INFO Information on the Sources**.

Discussion (10 minutes)

After revealing the correct answers and information about the sources, initiate a discussion based on the following questions:

• What did this activity make you think in regard to history-writing?
• Do you think that history-writing is objective?
• If everything is subjective, is there a purpose in learning about the past?

Closing and feedback

It is expected that the discussion will illuminate that we all have our point of view, therefore we all are susceptible to biases. What is important is to recognise them and be aware of the fact that we also have our own experiences, assumptions, prejudices, and biases which affect the way we understand and the way we tell a story. At the same time, it is important to be aware that others also have their points of view and biases and these are always reflected in history-writing. Some of the elements which affect one's point of view include the author's purposes and motives, the intended audience, the time, the gender of the author, the social class and the level of education of the author, and the nationality/community of the author.

Tips for implementation:

> If you have the opportunity to use a projector or a virtual board to present the source which is discussed at the moment, this will make it easier for the rest of the class to read the source of the presenting group.
> Depending on the group, it can be helpful to add a little "action" by approaching this lesson as a game! For example, you could say that the group who will make the most correct guesses will win, or you can simply get excited and congratulate the group every time they make a correct guess.

EDUCATOR'S INFO | Information on the sources

Source 1:
Answers:

- The material type: Diary
- The year it was written: 1878
- The gender of the author: Male
- The social class of the author: Aristocrat (Sir), Military Officer and Colonial Administrator
- Level of education: High
- The nationality/community of the author: British

This source is cited in its original language (English).

Feedback:

This text was written by a colonialist, military, British man who was wealthy, educated and privileged. Moreover, he was raised and educated according to the gender roles that were dominant in 19th century England.

Particularly, the excerpts are from the journal of the first British High Commissioner in Cyprus, Sir Garnet Wolseley, written in 1878, during the first year of the British Administration in Cyprus. Garnet Wolseley (1833 – 1913) was an Anglo-Irish officer in the British Army during the colonial era, that is, the British administration of Cyprus which began in 1878 and ended with the Independence in 1960. Wolseley became one of the most influential British generals having a central role in modernising the British Army. He had an important role in the colonial occupation of countries and provinces like India, Egypt and others.

Mrs Scott-Stevenson refers to Esmé Scott-Stevenson (1853-1925), a British female author of several books which describe her travels. One of her books is "Our home in Cyprus" (1880). Scott-Stevenson was a traveller and an author at a time when British women were not allowed to vote nor had the right to ownership, and women who were travelling or authoring books were very rare and widely criticised by their contemporaries. Nevertheless, Wolseley describes her as a "foolish creature" and assumes that the reason she visits Cyprus is to flirt with the British soldiers.

Sources: Sir Garnet Wolseley (1991). *The Journal of Sir Garnet Wolseley* (Ed. Anne Cavendish) Popular Bank Cultural Centre. P. 95.
Esme Scott-Stevenson (1880). *Our home in Cyprus*. Chapman and Hall.

Source 2:
Answers:

- The material type: Newspaper article
- The year it was written: 1937
- The gender of the author: Female
- The social class of the author: Middle class
- Level of education: High
- The nationality/community of the author: Turkish

This source is cited in its original language (English).

Feedback:

This excerpt is from an article by Ulviye Mithat in the trilingual Cypriot periodic *Embros*, published on 15 October 1937 under the title "Mrs. Ulviye Mithat on Our Women". Mithat was among the first feminists active within the Turkish Cypriot community. Many of her articles were published in the decade 1930-1940 and included progressive demands for women's rights. Mithat was a

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nationalist (Kemalist) feminist from Turkey who viewed the Turkish Cypriot women as "backwards" as opposed to the "progressed" and "progressive" women of Turkey. She was also coming from a middle-class point of view as opposed to the average Cypriot woman of the time who would live in poor rural households. Mithat was the founder of the first organisation of Turkish Cypriot women, the "Turkish Ladies Association of Nicosia". She was a supporter of modernisation and women's education.

Source: Ulviye Mithat (25 October 1937). "Mrs Ulviye Mithat on Our Women" *Embros*, Nicosia.

Source 3:
Answers:

- The material type: Book chapter
- The year it was written: 2008
- The gender of the author: Female
- The social class of the author: Middle class
- Level of education: High
- The nationality/community of the author: Turkish Cypriot

This source was translated from Turkish.

Feedback:

This text was written by a contemporary Turkish Cypriot woman where she refers to another Turkish Cypriot woman. Particularly, this is an excerpt from a chapter by Neriman Cahit titled "A pioneer woman in the history of Turkish Cypriot education" published in 2008. Neriman Cahit is a Turkish Cypriot writer and poet born in 1937. She is well known for being an advocate of women's rights. In this chapter Cahit writes about Kadriye Ahmed Hulusi Hacıbulgur, who was also Cahit's teacher. Hulusi was a Turkish Cypriot educator and one of the first Turkish Cypriot women to hold a political position. Hulusi was born in 1905 and died in 1988. In 1960 she was elected to the Turkish Communal Chamber, becoming the first woman elected to a legislative body in Cyprus. She remained in office until 1970. Through the story of Hulusi, Cahit revisits the history of the previous generations of Turkish Cypriot women.

Source: Neriman Cahit (2008). Kıbrıslı Türk Eğitim Tarihinde İlklere Sahip Bir Kadın: Kadriye Hulusi Hacıbulgur. In Ü. V. Osam *(Ed.), İz Bırakmış Kıbrıslı Türkler* Vol. 4 (pp. 270-271). Eastern Mediterranean University Press.

Source 4:
Answers:

- The material type: Article
- The year it was written: 1942
- The gender of the author: Female
- The social class of the author: Working class
- Level of education: Average
- The nationality/community of the author: Greek Cypriot

This source was translated from Greek.

Feedback:

This is an excerpt from a Greek Cypriot article titled "It's up to us" published in the first newsletter of the *Working Women's Union of Limassol* in 1942. Working Women's Unions were the first Cypriot organisations of which the leaders and members were working class women. The first Union was established in 1939 in Famagusta influenced

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by the large women's strikes in the spinning mills of Famagusta in 1938. Before that, the women's organisations in Cyprus consisted of only educated, middle-class women. This text represents the point of view of a Greek Cypriot working-class woman writing in a Marxist-Leftist brochure/leaflet with the intent to organise women. Here, the author sympathises with working-class and peasant women and is critical towards the women of the higher classes.

Source: Αντιγόνη Αρτέμη (1942). "Στη δική μας θέληση στέκει...", *Δελτίο Ένωσης Εργαζομένων Γυναικών Λεμεσού*, Αριθμός δελτίου 1, Αρχείο ΠΟΓΟ, 1942. [Antigoni Artemi (1942). "It is up to us...", Newsletter of the Working Women's Union of Limassol, No 1, POGO Archive, 1942].

R1.2.1 Sources

Source 1:

I actually had an English lady to dinner today, Mrs Scott Stevenson, wife of an officer in the 42nd Highlanders about whom there was such a scandal last winter in Malta. I did not admire her, her voice was grating and unpleasant and she was evidently a very foolish creature. She had landed yesterday and ridden up today from Larnaca and goes over the hills tomorrow to Kyrenia where her husband has built her a hut with two rooms. She will have a Regt.* to flirt with and to admire her, so I presume that will compensate her for any amount of discomfort.

*Regiment, military unit.

Source 2:

Unfortunately, the Turkish women of Cyprus are in no respect the equal of the women of Turkey. It is worthy of notice that during the 60 years of administration of the island by Great Britain, which is supposed to be the leader in Science and Knowledge, there has not been a single institution in Cyprus to help the proper progress of the Turkish girls. [...] It is unfair to expect our girls to create a high standard of womanhood when brought up in such a simple way. [...] Among our ladies, not even one can be found in such high professions, as doctors, lawyers, journalists, etc.

Source 3:

I can say that Kadriye Hulusi [...] was a successful woman whose life passed between "work + discipline + hard work". [...] Because, at that time, she was one of the rare winners in the cruel and "unequal race" where [...] the conditions were very clearly in favour of men. She has always lived her life like a "race-horse". She entered each race and continued as if declaring that she would not be defeated. While she was growing up, it was necessary to have extraordinary courage to leave the house and take up a profession. She tried to achieve this with courage and patience, and thus ambitiously expected others to follow her. At a time when the role assigned to women was only "home and breeding ground", such "ambition" was against any rule... her life was not an easy one.

Source 4:

If we first examine the woman of aristocracy, we will see that her development is faulty [...]. On the other hand, we have the working woman. [...] She will either study for a few years in school, if the financial situation of her household allows it, and then become a teacher at a kindergarten or school, or she will be occupied in an office [...]. For the peasant girl, there is the path of becoming a servant (maid) which often begins from the tender age of six years old. [...] In her case, the human mind stops before the inhumane treatment [...]. She (the maid) becomes unrecognisable from the hard work [...]. For the woman working in a factory, she is at the mercy of the employer. If she dares to complain [...] she will be scolded and prosecuted [...] because she dared to claim fair demands [...].

Lesson Plan 3:
Monuments and
gender stereotypes

Level:
Lower Secondary and
Upper Secondary

Estimated duration:
90′

R# =
R1.3.1; R1.3.2

Subject links:

History: History and stereotypes/bias, Gender and collective memory, Critical and historical thinking, Philosophy of history, Methods and approaches to history-telling and history-writing (historiography), Cultural Heritage, Active citizenship

Art: History of Art, Creativity, and artistic expression

Objectives of Lesson Plan:

- To examine how public monuments are shaped by their creator's point of view and are influenced by their intended audiences, the times they were created, and the hierarchies of power and norms dominating a particular society
- To contrast how men and women are depicted in certain stereotypical ways in public monuments
- To develop critical thinking
- To question and/or deconstruct gender stereotypes linked to historical narratives and monuments

Activity 1: Observe the monuments

Introduction

Welcome the class and explain that you are now going to observe two public monuments found in Cyprus and discuss the way people are depicted in them. You are going to do this in the classroom via pictures.

Instructions

Divide the class in groups of four to five. Give the pictures of the two monuments to each group (**R1.3.1** and **R1.3.2**).

Explain that each group needs to reflect on several aspects of the monuments by answering the following questions. Advise them to read all the questions once. They should then answer all the questions for one monument first and then all the questions for the other one. They will have around 20 minutes to answer the questions.

- Who is or are depicted in the monument?
- What do they look like (physical traits, age, what are they wearing, characteristics, and so on)?
- Are they holding something?
- Where are they standing? Are they all at the same level? Why are some figures standing higher than others? What do you think this shows?
- How is the posture of the figures?
- Are there some figures which are more dominant than others? In what way?

- How are the facial expressions of the figures?
- How do you think the depicted persons feel?
- What do you think is the story told by the monument? What do you think it represents?
- Who do you think has created this monument and why? Do you think they had a particular group of viewers in mind?
- Do you have any observations in regard to the male and the female figures? Do you find differences or similarities which characterize male figures in comparison to the female figures and vice-versa?
- Do you observe any similarities between the two monuments? For example, do they have similarities in the way figures are depicted or are there similarities in the gendered differences?

Tips for implementation

> If you are doing this activity with a bicommunal* group, it is best to include children of both communities in each group.
> If you are doing this activity with a monocommunal group (only Greek Cypriots or only Turkish Cypriots), we also encourage that you show both monuments to the class because this will be an opportunity for the learners to observe how gender stereotypes and hierarchies are found in respective monuments across the divide.
> However, you could also decide to use only the monument which corresponds to the community of your class if you suspect that using the monument of the other community would stimulate feelings of hostility towards the other community and its monuments.

*The term 'bicommunal' refers to the Cypriot context. In a different context, this could refer to a multi-communal or a multicultural group, etc.

Discussion (first cycle): The gender of the figures (20 minutes)

After the groups return to the plenary, allow each group to present its answers and facilitate a discussion based on their answers. It is important to have read **EDUCATOR'S INFO Women and men in monuments** and **The story of the monuments** before facilitating this discussion.

EDUCATOR'S INFO | Women and men in monuments

If one observes the monuments of Cyprus, they will see that monuments dedicated to women are much fewer than the monuments dedicated to men. At the same time, genders are depicted in stereotypical ways. Most monuments present men as leaders or accomplishers while women are most often depicted as mothers or victims. Overall, the representations of women and men in Cypriot monuments can be divided in three general categories:

SYMBOLIC FIGURES

Women are mostly depicted as mothers in the monuments of both communities while very rarely—if ever—one sees the representation of a father with their child in public monuments. Although motherhood for many people is considered something remarkable and worth celebrating, it is only one aspect of a woman's life. There have been a lot of women poets, intellectuals, athletes, artists, and scientists who are not visible in the public monuments. Moreover, fatherhood is also something remarkable and worth celebrating yet this aspect of a man's life is absent. Women are usually depicted in roles of suffering and victimhood such as women who mourn their husband or son. In the monuments within the Greek Cypriot community, the mother and the woman mourning or waiting for their missing loved ones are particularly dominant (Karaiskou & Christiansen, 2014, p. 134). Monuments in the Turkish Cypriot community, women are similarly depicted as mothers and/or as mourning over dead male bodies, again very often linked to nationalist ideas of remembrance (Karaiskou & Christiansen, 2014, p. 134). Moreover, although women are repeatedly depicted in the act of mourning and wailing for their dead or missing loved ones (husbands, sons, brothers, etc.), men are never depicted in that way, although men have similarly lost their loved ones and were also crying for them. In contrast, male figures are almost always depicted as soldiers, fighters, **heroes**, and leaders while women are very rarely depicted in proud fighting postures, implying that women never had moments of protecting others, showing bravery, and conducting courageous acts. However, many testimonies during war and conflict remember women acting courageously to protect others. Much more rarely, one can see a heroic female figure, or the women workers and activists in social struggles such as the labour movement. There is also sometimes the figure of the modern woman who is depicted as equal and standing up (as in one scene in

the National Struggle and Liberation Monument in the Turkish Cypriot community where a woman and a man are standing back-to-back holding the flame of liberty).

ABSTRACT IDEAS/CONCEPTS

Abstract ideas and concepts are very often personified as female figures around the world. Some examples are the Statue of Liberty in the USA, the three women statues representing liberty-equality-fraternity in France, and the statue of the Motherland (The Motherland Calls) in Russia. In Cyprus, freedom or liberty is one of the ideas which is mostly depicted in monuments. In the monuments in Greek Cypriot community such ideas are usually depicted following the classic ancient Greek aesthetics (Karaiskou & Christiansen, 2014, p. 134) as is the case of the liberty figure in the Statue of Liberty in the Greek Cypriot community. Monuments in the Turkish Cypriot community often follow a more modern outlook such as the Liberty figure in Kyrenia which depicts liberty as a female form following a feminine and contemporary hue (Karaiskou & Christiansen, 2014, p. 140, p. 163). However, there is a direct contrast between the abstract ideas and the figures representing actual women: while the idea are depicted as females, the concrete embodiments of such ideas are men while figures of actual women are usually embodying the opposite qualities such as submissiveness and obedience. In contrast, male figures rarely represent personifications of abstract ideas, yet they are the ones depicted as the concrete example of embodying such ideas. For example, the concept of bravery could be depicted as a female figure (Statue of Bravery in Russia), but male figures are the ones representing soldiers, heroes, leaders and therefore embodying the qualities of bravery. In the case of Cyprus, the concept of freedom is often depicted as a female figure, yet the men are the ones representing freedom fighters, heroes, and leaders.

ACTUAL PERSONS

Very few monuments are dedicated to women who have actually lived. In contrast, a great number of monuments are dedicated to actual men of history: military men, political leaders, thinkers, authors, poets, scientists, etc. Moreover, gender interacts with class and other hierarchies. In result, the very few women who are represented come from privileged backgrounds such as queens, Mary, benefactors, educators, etc. In the case of Cyprus, even such women are mostly visible in street names and names of areas rather than depicted in public monuments. In contrast, although

men are also mostly from privileged backgrounds, many of them are depicted due to their accomplishments rather than anything else, while the representation of women only due to their accomplishments (for example, women poets, athletes, fighters, intellectuals, artists, scientists, activists, leaders) is much more seldom.

Sources: Karaiskou, V. & Christiansen, A. (2014). Aphrodite's heirs: Beauty and women's suffering in Cypriot public sculpture. In M. Ioannou and M. Kyriakidou (Eds.), *Female beauty in art: History, feminism, women artists* (pp. 126-179). Cambridge Scholars Publishing. Council of Europe (2016). Training Unit 3: Gender and inclusivity. In *Developing a culture of co-operation when teaching and learning history* (pp. 124-158). Council of Europe.

EDUCATOR'S INFO | The story of the monuments
Statue of Liberty, Nicosia

This monument was commissioned by Archbishop Makarios. It was created by the Greek sculptor, Ioannis Notaras. It was erected in 1973. The monument has 17 realistic bronze figures including four visible female figures and two women who are located inside the prison. On the highest point of the monument stands a personification of Liberty, depicted as a female figure wearing a classical chiton. 'Her index finger points to the sky issuing a directive to two figures in military attire that stand in mid-action a level below her. One sports a military beret, both have guns slung over their shoulders and are engaged in pulling a chain lifting the door of a cell' (Loizidou, 2010). One level below there are fourteen figures either exiting the cell that is situated in the middle, or climbing the stairs that are to the left and right parts of the monument. The sequence towards the north is led by a man in a suit with his one hand resting on the shoulder of a priest behind him. There follows a young woman in mid-step, crossing herself in the orthodox way, and behind her an old man with his hands clasped together. Supporting himself on the wall behind rests a middle-aged man, who looks upwards to the sky. A man wearing a vraka (traditional Cypriot clothes) is leading the sequence towards the south. Following him up the stairs there is a young man gazing skywards and behind him a few steps lower there is a priest with his hands raised. Behind the priest a young woman stands upwards with her palms open. At the door of the cell there is a grieving older woman in a headscarf. Behind her a young schoolboy supports her by embracing her shoulders. At the centre of the cell there is a young woman looking downwards to the right part, a middle-aged man also looking at the ground to the left, and a middle-aged woman wearing a scarf.

Source: Loizidou, C. (2010). On the Liberty Monument of Nicosia. In T. Stylianou-Lambert, N. Philippou, P. Loizos (Eds.), *Re-envisioning Cyprus* (pp. 89-101). University of Nicosia Press.

EDUCATOR'S INFO | The story of the monuments
National Struggle and Liberation Monument, Gönyeli

The National Struggle and Liberation Monument was erected in 1988 and lies at the roundabout for the main motorways leading to Nicosia, Kyrenia, Famagusta, and Morphou (Besim and Kaşif, 2017, p. 73). The site and landscape were designed by the Turkish Cypriot architect, Hasan Emirali. 'Cyprus Credit Bank financially supported

the construction of its four emblematic columns covered with travertine. Together they form an inner space at ground level while the columns thrust up toward the sky. On four sides of the monument, sculptures and depictions surround the base' (Besim and Kaşif, 2017, p. 73). The municipality added pools after its initial installation as well as lights for the monument to be illuminated at night. This is a monument with four scenes (one on each side) and a total of nine figures. One scene depicts a mother mourning her dead son who lies in her lap. Her husband stands in the background (Karaiskou and Christiansen, 2014, p. 143). Another scene depicts soldiers. Another scene depicts two male politicians, Fazıl Küçük and Rauf Denktaş. This scene was designed by a famous Turkish sculptor, Prof. Ferit Özsen. Another side of the memorial shows a modern man and woman standing back-to-back, each holding the flame of liberty and looking toward the future with confidence (Karaiskou and Christiansen, 2014, p. 144). The last scene is particularly interesting as it shows a modern woman (signified also by her modern dress code) who is depicted as equal to the man next to her and standing up with confidence. In this case, this symbolises the future of the Turkish Cypriot community. This way, gender equality is linked to the ideal of development and progress.

Sources: Besim, D. Y. & Kaşif, A. (2017). An overview of existing monuments of Nicosia. *Journal of Cyprus Studies, 19*(43), 67-81.
Karaiskou, V. & Christiansen, A. (2014). Aphrodite's heirs: Beauty and women's suffering in Cypriot public sculpture. In M. Ioannou and M. Kyriakidou (Eds.), *Female beauty in art: History, feminism, women artists* (pp. 126-179). Cambridge Scholars Publishing.

During this discussion you can take notes referring to the characteristics or qualities of the different figures considering their gender. When someone describes a figure holding a baby you will consider the gender of the figure and make a relevant note on one side of the board. If for example this refers to a female figure holding a baby, you could write the word "mother", if elicited from the group, on one side of the board. This side will be devoted to the characteristics or qualities of female figures. The opposite side of the board will be devoted to characteristics or qualities observed in male figures. At this stage, you as the educator will know that you have assigned one side to female figures and the other side to male figures, but the learners will not yet know this.

The creation of these "sides" or "columns" is not the goal of this activity. This is just a tool to help you and the learners identify the stereotypical, binary, or dichotomous ways in which genders are often represented in monuments. The aim of the lesson plan is to deconstruct and question such dichotomies which assume that women are *always* victims, passive, crying, etc. while men are *always* heroes, leaders, acting strong and proud, etc. In real life, both women and men can assume all these characteristics: women have also assumed roles of being heroic, leaders, acting strong and proud (even if these acts weren't officially recognised by community or society) while men have also been victims and had moments of mourning, crying, and feeling helpless. In real life, one individual assumes all these roles at different moments of their everyday life. The main question posed is why we choose to link particular qualities to one gender while completely depriving the other gender of those qualities.

EDUCATOR'S INFO Women and men in monuments provides context and feedback for the facilitation of this discussion.

Therefore, if a learner describes a female figure appearing to be bowed and crying, you should note on the left side of the board words such as "mourning", "crying", "bowed". If they describe a female figure standing upright and looking proud, you should note relevant qualities, such as "proud" and "upright" considering the learners' description and selection of words. Similarly, when someone describes a male figure holding a gun or standing upright, you should note under the right side of the board words such as "soldier/fighter", "upright", "proud", "protecting others", etc. again considering the learners' description and selection of words. Other possible notes could include "imprisoned", "chained", "helpless", "pity", "dependent", "civilian", "brave", "protective", "leader", "hopeful", "leading the way", etc. At this stage, you should ask clarifying questions when needed to help the learners focus on gender-related qualities of the figures which you as the facilitator will note on the board. After all groups have presented their answers about both monuments, reveal the creators and the stories/intentions of the monuments (See **EDUCATOR'S INFO The story of the monuments**).

Tips for discussion

> Have in mind that it is very easy for the learners to become involved with one question and therefore lose track of time. For this reason, it is important that you go around the groups during this activity and remind them to make time for all the questions.

> Although you should advise each group to spend around 10 minutes on each monument, it is best that each group begins with a different monument. This way, if they spend most of their time and attention on the first monument, the other group will have paid appropriate attention to the other monument. This is to ensure that both monuments will receive proper attention.

Discussion (second cycle): Gender equality and freedom (15 minutes)

Return to the gendered columns and initiate another cycle of discussion by asking the learners if they can guess what each side/column represents. Reveal that they represent characteristics of the female and male figures depicted in the monuments. Continue the discussion based on the following questions. Remember to consult **EDUCATOR'S INFO Women and men in monuments** for context and feedback during the discussion.

• What do you observe about the two columns? Are there qualities/words repeated for women and for men?
• Do you observe differences between the female and male columns?
• Why are certain qualities pointed out for one gender while the same qualities are absent for the other gender? For example, why are women depicted as mothers with their children, yet men are rarely depicted with their children? Why are women not depicted in heroic acts or leadership roles?
• What is the impact of representing men and women in this dichotomous-stereotypical way instead of depicting all people from different perspectives within the different aspects of their lives (for example men as fathers too and women as achievers too, men as victims too and women as fighters too)?

• Building on the fact that the two monuments observed in the previous lesson were both built with the aim to symbolize freedom, ask the learners to observe the figures from the perspective of gender and freedom. How free are they to express themselves?
• Can gender stereotypes limit one's freedom?
• Is there a contradiction of the women who are depicted as personifications of the idea of freedom ("liberty" in the statue in the Greek Cypriot community and the woman holding the flame of freedom together with a man in the statue in the Turkish Cypriot community) with the figures symbolising actual women?
• Are these representations/depictions reflected in women's everyday life? If they are not, how do they differ? Why are such depictions are used in public monuments?

Tips for discussion

> In the observed statues, freedom was understood as national and/or ethnic freedom. However, the aim of this activity is to open the scope of what freedom is by bringing in the gender dimension. Therefore, if the learners focus on the national aspect of freedom, open the discussion by asking if national freedom is the only form of freedom and continue with the above questions.

Activity 2: Recreate a statue of liberty
(20 minutes)
Instructions

Divide the learners into groups of approximately three to six individuals and explain that they are now going to redesign a monument representing freedom. They should imagine that what they create will be placed in a public space. This will have an influence on everyone who passes by it. Ask the following questions:

• If you were asked to design a public monument which would represent freedom, how would you design it that is inclusive of all identities and/or people who might look, think, believe differently than you?
• How would you like the people passing by their monument to feel?
• What messages would you want to give to the people of Cyprus through the monument?

Give each group 20 minutes to think of their monument and design it. Offer different materials such as large white paper (A2), colouring pencils, collage material, etc. Each group will then present their creations to the rest of the class.

Tips for implementation

> Explain that the point of this activity is not so much the aesthetics nor is it to check one's drawing abilities but rather to describe the message they wish to convey.

Closing and feedback (10 minutes)

Ask each group to present their monuments. Close the lesson with each group presenting their monuments.

R1.3.1 Statue of Liberty, Nicosia

Statue of Liberty, Nicosia
Photographer: Eleni Pashia

Statue of Liberty (detail), Nicosia
Photographer: Eleni Pashia

Statue of Liberty (detail), Nicosia
Photographer: Eleni Pashia

R1.3.2 National Struggle and Liberation Monument, Gönyeli

National Struggle and Liberation Monument, Gönyeli
Photographer: Derya Ulubatlı

National Struggle and Liberation Monument (detail), Gönyeli
Photographer: Derya Ulubatlı

National Struggle and Liberation Monument (detail), Gönyeli
Photographer: Derya Ulubatlı

THEMATIC UNIT 2

Monuments

(1)

(2)

(3)

Lesson Plan 1:
What is a monument?

Lesson Plan 2:
Say What You See –
See What You Say?

Lesson Plan 3:
Let's build a 'monument'!

Keywords:
monuments, memorials, gender equality, history

Learning Outcomes of Unit:
→ To learn how to read an artwork/a monument
→ To learn how to collaborate and produce together
→ To create space for new perspectives through monuments
→ To enhance critical and creative thinking skills
→ To ask questions about current narratives

Background information
Monuments are generally thought of as a piece of memory, an element of history (See **Chapter 2**) that has been passed down from past generations to future generations, but it is still necessary to broaden our view of the idea of monuments and consider whether it can have other meanings. In its traditional definition which has been used for years and can be found in many books, a monument is any structure or statue dedicated to the memory of an event, a person, or a community. This definition has become largely obsolete today, with the meaning of 'monument' changing in different contexts and forms. For instance, as a product of sculpture, a monument means any work in an urban space, whether or not it is dedicated to an event, person or persons. As a part of the city, the monument is the structure that can be distinguished from most other structures in the general fabric of the city. In this sense, the monument is a contrasting element in the urban, as well as rural fabric. This unit will generally try to help learners form their own perspectives on monuments, to reflect on what kind of structures can be created other than the types of monuments they see around, and to use their imagination and creativity to produce new 'monumental' forms.

The title of the first lesson plan is **'What is a monument'** which aims to ask different questions about what a monument is and to draw inferences that will help learners form their own ideas on monuments. This lesson plan is specifically designed to be implemented in the classroom and the duration is 45 minutes.

On the other hand, the second lesson plan, **'Say What You See – See What You Say?'** can be used as an outdoor activity. This 90-minute lesson plan proposes to get learners out of their classroom and have them interpret the artwork they will see in public spaces.

Lastly, the third lesson plan **'Let's build a monument'** aims to encourage learners to do research and use their imaginations to create an extraordinary monument that promotes gender equality. The research part of this 45-minute activity will be done at home and at school, and the 'creation' part will be done in the classroom.

Sources:
International Council on Monuments and Sites (ICOMOS) (https://www.icomos.org/en)
Rossi, A. (1982). *The architecture of the city*. MIT Press.
Virginia Cooperative Extension.The history behind it:Monuments. Available at: https://www.theworldwar.org/learn/educator-resource/wwi-maker-activitymonuments (https://ext.vt.edu/content/ dam/ext_vt_edu/topics/4h-youth/makers/files/ww1- history-behind-it-monuments.pdf)

For more sources see **"Further Reading for Unit 2"** in Bibliography.

Lesson Plan 1:
What is a monument?

Level:
Lower Secondary

Estimated duration:
45'

R# =
R2.1.1

Subject links:

Social Studies: Understanding social events, Social and cultural differences, Culture of democracy, Human rights and freedoms in social life, Taking responsibility for the use of rights and freedoms

Art: Sculpture, Figures

Objectives of Lesson Plan:
- Learning how to interpret an artwork/a monument
- To develop critical thinking skills
- To examine existing narratives and present different perspectives
- To create space for new perspectives through monuments
- To discuss stereotypical representations of genders in monuments
- To analyse different representations of women and men in monuments

Introduction

The purpose of this lesson is to question and expand learners' perceptions of monuments.

Through some questions, learners will reconsider their understanding of what a 'monument' is, which will help them broaden or change their perspective.

This lesson will give learners the opportunity to express their imagination and question the way they understand 'gender roles' through the representation of a 'statue' or a 'monument'.

Activity 1: What is a monument? (30 minutes)

Begin this activity by asking the following questions to the learners:
- What do you think the word 'monument' might mean?
- What is a monument?
- What is the purpose of monuments?
- What do monuments represent? Or why do people build monuments?
- Do they have an impact on our personal and collective lives?
- What factors should be considered when building a monument?
- Is an old building a monument? Similarly, is a work of art such as a painting on the ground a monument?

Then, divide learners into groups of four or five and distribute a copy of **R2.1.1** to each group. You can also add your own selection of monuments or exchange some of them with some of your own examples.

Give them space to discuss the following questions for each monument:
- What do you see in this image?
- Is this a monument in your opinion?
- Do you see any difference between the representations of men and women?
- Is there an imbalance between male and female figures?
- What happens if we change the roles of men and women in these monuments?
- Is there a 'missing element' in this sculpture? If yes, what is it?
- If you could change something in this monument, what would it be?

Discussion (10 minutes)

Initiate a discussion based on the following questions:
- Is there any other question you would like to ask about these monuments?
- Do you think monuments are key in conveying history?
- Can people learn history accurately through monuments?
- If you could make a monument, would it be figurative or abstract?
- If you were a figure in a monument, how would you like to be represented?

Closing and feedback

Monuments can appear in various forms today. The aim is for learners to ask questions on this concept through different examples and try to find new ways to think of the idea of monuments. At the end of the lesson, it is important for learners to be able to generate new questions about what a monument is and what is not, and to be able to look more critically at the structures around them. Educators should make sure that the lesson plan works in this direction.

R2.1.1 Images of Monuments

The Victory Monument, which is the largest monument in the Turkish Cypriot community, made by Zafer Öktem. Soldiers who died in the war, crying female figures and some political figures are depicted in the monument. At the top of the monument, there is the head of Mustafa Kemal Atatürk.

Tankut Öktem, Victory Monument, 1979, Anıt Roundabout, Famagusta, Photo: AHDR

The artist sets out from the concepts that constitute democratic values and examines the theme of 'home'. The divided and closed windows made of metal represent the physical structures in which human life takes place, and the bird images represent the human.

Sinem Akın, EV - The Earth, 2021, Dr Fazıl Küçük Park, Nicosia, Photo: AHDR

This sculpture is a human figure that is integrated with nature and earth, with all its weight to the ground and lying there in all its calmness. This statue is a reminder of peace and calmness to anyone who looks at it. The artist aimed to create an embracing sculpture on which children can climb and play.

Naz Atun, Yere uzanan biri - one who lays on the ground, 2021, Dr Fazıl Küçük Park, Nicosia, Photo: AHDR

The 'Remembering is Good' Project started in 2017 in cooperation with the Nicosia Turkish Municipality (LTB) and Studio 21, in order to remember the people who have become the symbols of the walled city with their personalities and the values they represent. Naciye Koroğlu, one of the 10 wall paintings made within the scope of this project, here represents the devotion to the walled city of Nicosia. Koroğlu, who continued to live in a shop inside the city wall until her death despite her whole family fleeing to other neighborhoods, is presented as the 'protector' of the walled city.

Stüdyo 21, 'Naciye Koroğlu', 2017, Walled City, Nicosia, Photo: AHDR

Georgian artist Ivan Tsiskadze, who was invited to a sculpture symposium held in Kyrenia in 2016, made a sculpture depicting the winged horse Pegasus, a character in Greek mythology. The artist used white marble for the horse, a symbol of purity usually depicted in white. After the symposium, the statue was placed in the Karavas roundabout in Kyrenia.

Ivan Tsiskadze, Pegasus, 2016, Karavas Roundabout, Kyrenia, Photo: Derya Ulubatlı

This sculpture was created by the Corfiot artist Angelos Gerakaris. The sculpture of the Farmer is made out of bronze and is 2.10m high. It was erected as a tribute to 'the woman' of the earth and toil' who collects the fruits of her labours and is grateful for the divine harvest.

Angelos Gerakaris, The Lady Farmer, 2015, roundabout at the junction of Kryo Nero and Makarios Avenue, Ayia Napa, Photo: https://www.tripadvisor.com/Attraction_Review-g262055-d10161749-Reviews-The_Lady_Farmer-Ayia_Napa_Famagusta_District.html

Artist Maria Kyprianou uses the archetypal symbol of life, the egg, as an allegory to gestation and time. It is at the seafront promenade known as Molos amongst other remarkable works of art of the open-air sculpture park. Most people call this sculpture "The Dinosaur Eggs".

Maria Kyprianou, Birth, 2009, Molos Sculpture Park, Limassol, Photo: https://in-cyprus.philenews.com/things-to-do/attractions/nicosia-attractions/the-most-beautiful-sculptures-in-cyprus/

This sculpture, which consists of a female figure combined with vegetal motifs, is accompanied by a metal plate decorated with leaf motifs. Loizidou addresses social and political matters with an emphasis to "the power of fragility". She explores issues of memory and time in poetic manner with the materials she uses and her seemingly fragile forms. The installation *Like a Tree* was carried out as part of the 1% public competition for the enrichment of public buildings with works of art. It refers to the concept of identity, of a person's longing to connect deeply with a place, spreading its roots like a tree.

Maria Loizidou and Socrates Stratis, Like a Tree, 1999, Strovolos Avenue (outside of the Department of Public Works of the Ministry of Transport), Nicosia, Photo: Socrates Stratis

Lesson Plan 2:
Say What You See –
See What You Say?

Level:
Upper Secondary

Estimated duration:
90′

R# =
R2.2.1

Subject links:

Art: Sculpture, Figures

Social Studies: Understanding social events, Social and cultural differences, Culture of democracy, Human rights and freedoms in social life, Taking responsibility for the use of rights and freedoms

Objectives of Lesson Plan:
- To understand how the concept of artworks is applied to a real space
- To develop or enhance skills for the acceptance of difference and diversity
- To observe how real and imagined places can be related

Introduction

In this lesson, if possible, we will conduct an on-site visit and look at a public artwork. If not, we will observe and work with the photograph of two sculptures.

The artwork presented here are sculptures. A sculpture is a three-dimensional artwork made by one of four basic processes: carving, modelling, casting, and constructing.

Tips for implementation

> Another public artwork can be integrated into the activity depending on location and accessibility. The artwork can also be provided as a resource sheet in case of being unable to conduct an onsite visit.

Activity 1: Say What You See – See What You Say?

Introduction

Explain that this is an individual activity, however learners will be asked to share and discuss within smaller groups and later with the entire class.

Instructions

First, share **R2.2.1 Images of artworks.** Ask learners to look at and focus on the artwork. Ask them to imagine that it tells a story and ask them to think of the following questions whilst making a quick sketch of it.
- Who is the protagonist?
- What are they doing?
- Imagine what happened before and what happened after?

Remind learners that their drawing does not have to be perfect, they should only draw the parts that stand out to them the most. Give them up to 2 minutes to do this. Ask learners to choose a word that represents their drawing of the artwork. Use this as a starting point to think about the word: for example, if they have chosen the word "HOPE," ask them to think of a time when they felt hopeful. Ask: 'What were you hopeful about?' 'What did that feel like?' 'What are some symbols of hope?' 'Create a list of words that come to mind when you think of that moment.' 'Use these words to create a poem or drawings that capture what hope feels like to you.' Allow learners about 5 minutes for this.

Bring the class together and sit in a circular arrangement, if possible.

Ask learners to hold up their drawings at the same time or place them on a surface where each person can view everyone else's drawing. Observe how similar or different these drawings are.

Now ask them to bring their drawings and poems side by side and ask them to share their writing and drawings.

Discuss how the image and poem relate to one another and ask the following questions:
- Are they similar or different from what the other represents?
- What stood out to you the most about the artwork? Are your sketches similar or different from one another?
- Did you choose the same words?
- Did you interpret any words or images in more than one way? How?
- What did you find most surprising?

Discussion
- How do you think being from a particular background or gender affects the way we experience or describe our surroundings? (Potential answer: our gazes are different as they are mediated by social, historical contexts in which we live in.)
- How is this different or similar to other public artworks you have seen in your hometown?
- How are things, people, or feelings (emotions) represented in different ways?
- Would you change anything if you were to redraw your image or rewrite your poem?
- How can citizens have a voice in shaping their environments, including public art and public spaces? Discuss how monuments are positioned as sites of meaning and how individuals participate in co-building meaning.

Closing and feedback

People communicate and share ideas and feelings differently, using words and sometimes images. The ways we describe images and visualise ideas are truly diverse. Some of these may be common, or some may be quite different. What can we learn from listening to different perspectives and interpretations on the same image or word? When we look at public space, we can reflect on the way we look at our environment and sometimes this may make us realise things we want to see or do not want to see. The way we imagine ideas and feelings are all different, just as we associate colours differently, and these can be represented in diverse ways. The more we are exposed to difference and diversity, the broader our understanding becomes of our environment as well as ourselves.

Tips for implementation

> If there is time, reveal the title of the artwork, discuss the artist's meaning, and compare it to individual definitions of hope or any other word. See **EDUCATOR'S INFO Background information on artworks.**
> If you have time, ask learners to think about what kind of images or colours they would want to see in the public space. What types of public art would they want to see and remind them that we can be co-creators of such spaces.

EDUCATOR'S INFO | Background information on artworks

Artist: Nurtane Karagil, Eda Zeybel, Gönen Karagil
Title of Work: "Rağmen - in spite of"
Date: 2021
Materials: Mix Media

How was it made? The sculpture was financed by a residency program open to artists and designers as part of the European Mediterranean Art Association's EU funded project, 'Art for All' and the Nicosia Turkish Municipality. It was made by a team comprising Nurtane Karagil, her brother Gönen Karagil, and friend Eda Zeybel. It was completed onsite in one and a half months. First, the team made a miniature model of the sculpture, which was reviewed by a jury of experts. After the jury's evaluation, the sculpture was approved for selection and funded. The team got together and started the creative process together with four other artists who were also selected.

Artist: Costas Varotsos
Title: The Poet
Date: 1983
Materials: Iron and glass

How was it made? The sculpture was donated by Deste Foundation of Contemporary Art to the city of Nicosia. The "Poet" was made by Costas Varotsos in 1983, and in 1985 it was placed at Famagusta Gate, the eastern entrance to the walled city of Nicosia, close to the Green Line. Varotsos, one of the most renowned Greek sculptors of his generation, used glass to capture the power of motion, and virtually expand the poet's presence in the public space. Glass is a characteristic material of Varotsos' work, but the "Poet" was the first work he attempted of this scale. The sculpture is 6 meters high. It is currently situated next to Eleftheria Square in the centre of Nicosia.

R2.2.1 Images of artworks

Nurtane Karagil, Eda Zeybel, Gönen Karagil, 2021, "Rağmen - in spite of", Mixed methods, 170x370x90cm, permanent sculpture in Dr Fazıl Küçük Park in Nicosia. Photo: AHDR

Costas Varotsos, "The Poet", 1983, Iron and glass. 6 metres. Eleftheria Square in the centre of Nicosia. Photo: AHDR

Lesson Plan 3:
Let's build a 'monument'!

Level:
Upper Secondary

Estimated duration:
45'

R# =
R2.3.1; R2.3.2

Subject links:

History: History and time, The importance of History Education, Concept of the hero, Narratives

Art: Sculpture, Figures, Expressionism

Objectives of Lesson Plan:
- To ask questions about current narratives and finding missing pieces
- To enhance critical and creative thinking skills
- To develop critical thinking about history and historical figures
- To see what happens when our understanding of history and its key figures changes
- To acknowledge women's participation in shaping history
- To collaborate and create together

Materials: A large drawing sheet, crayons, scissors, and glue

Introduction

This lesson aims to help learners bring a new interpretation and perspective to monuments with the help of their 'own' monument. It aims to encourage learners to ask questions about dominant narratives and discover new stories with new points of view. It will invite learners to look critically at historical events, to question them, and even to change them to see what happens when our understanding of history and its key figures change. For this lesson, learners will make a common monument with the materials that they will receive.

Activity 1: Let's build a 'monument'!

Pre-study: For this activity, divide the learners in groups of three to five and ask each group to do their own research for the next lesson to come up with a successful Cypriot or international woman's story. This woman can be a famous personality or someone from their circle. Ask them to bring the materials they found/prepared about these women to the class.

Part 1: Brainstorm (5 minutes)

Example 1: Short story of Monument Her/Story: According to the artist Serap Kanay, monuments always tell the stories of male heroes. Through this alternative monument, the artist wanted to add to the history the stories of women who were at least as heroes as men. That's why the work

was called Monument Her/Story. The artist wanted to make them visible by telling the stories of 7 women from 5 generations of her family through texts and photographs. For more information see **EDUCATOR'S INFO The Her/Story monument**.

EDUCATOR'S INFO | The Her/story monument

Based on the story of her grandmother, Cypriot artist Serap Kanay has created a monument that focuses on the stories of different women in her family. Thinking that the existing monuments are too masculine and do not contain strong women's stories, the artist built an 'alternative' monument. Consisting of photographs and the artist's own notes, this monument shows that it is possible to have a different idea of monument both in form and content.

Looking Deeper - Making Connections (Text written by Serap Kanay about her 'monument')

How does my installation work as a monument and what kind of monument is it?

This is what I have said in the Avesta Art 2010 catalogue: *My work is about bringing what has been kept 'outside' into the center of 'inside'. For Avesta Art I have created a 'Monument', . . . I had the idea of telling the stories of people whose names do not normally get placed on a 'monument' as well as questioning the role of monuments in our lives; what purpose do they serve, who are they really for? Having the monument inside will take away the isolation of monuments traditionally placed outside.*

Example 2: Short story of Mnemosyne and the prompter – I am the monument: The installation Mnemosyne and the Prompter, I am the monument is a collective artwork by Maria Loizidou, Socratis Socratous and Socratis Stratis, in collaboration with AA&U. It connects elements of theatre action, like the ones of speech, memory, and the stage, with those of the very building that hosts it. It is made of inox, bronze and recycled plastic. Being based on the mnemonic rule of associating places with things, the project comments on their practice of remembering. For more information see **EDUCATOR'S INFO Mnemosyne and the prompter – I am the monument**.

**EDUCATOR'S INFO | Mnemosyne and the prompter – I am the monument
(Text written by Maria Loizidou about their collective 'monument')**

The installation *Mnemosyne and the Prompter, I am the monument,* connects elements of theatre action, like the ones of speech, memory, and the stage, with those of the very building that hosts it. The relation between a thing and its place evokes a particular emotion in the visitor. Since her entrance, the visitor acknowledges the existence of another stage. She begins to discern the particular parts of a sculpture—starting from the hand, a handshake gesture extended before her, ready to welcome her. She is invited to get closer; she realises that many other sculptures are parts of a body. She is guided to wander, to visit other floors, to discover something else, another object, another aspect of an object. The possibilities of visibility are infinite. The successive mental visits to the places and objects make her remember. She wanders and recalls where she has placed her words.

The *Prompter*, the unsung hero who without appearing on stage reminds the actor of her lines, is our protagonist. The prompter is the symbol of Mnemosyne. She maintains the chain of events, ensuring the development of the play. She is the symbol of a mechanism that enables the actor to give her body to the text.

Show learners the images of **R2.3.1** and **R2.3.2** and ask the following questions:

- Do you think this is a monument? Why or why is this not?
- Why do you think the artist built this monument?
- Is it different from the monuments we see around us?
- How are hidden women's' stories are brought into light?

Part 2: Drawing a common monument
(20 minutes)

- Give each group a large drawing paper, crayons, scissors, and glue.
- Explain that each group has to create a monument based on the story of the woman they found.
- To do this, they should take turns so that each person will add an element/a figure to the paper until they create their 'collective monument'.
- This monument can be made by cutting and pasting materials related to the woman or by drawing.
- Care should be taken to build the monument in a way that best tells the story of the woman.

Presentations and discussion (15 minutes)

After each group has created their monument, ask them to present it to the rest of the group and initiate a discussion based on the following questions:

- Who is this person?
- What is her/his story?
- Why did you decide to build this monument for her?
- What message do you want to give?
- What have you learned during this exercise?

Closing and feedback

This lesson is designed to enable learners to interpret monuments from their own perspective. There may be some inequalities in the number of male and female figures in existing public monuments and in the way they are depicted. In dominant historical narratives, women tend to be less visible than men. Since monuments can also be seen as part of historical narratives, it is important to analyse them and be able to find inequalities. The learners should take this into account when answering the questions in the discussion section. The joint drawing is valuable because it is an alternative monument that the learners will create in collaboration with a new perspective. This common painting can then be displayed at school and set an example to other learners.

R2.3.1 Monument Her/Story

Serap Kanay, Monument: Her/story, 2010, Avesta Art, Sweden, Photo: Serap Kanay

**R2.3.2 Mnemosyne and the prompter –
I am the monument**

Collective work: Maria Loizidou, Socratis Socratous, Socratis Stratis in collaboration with AA&U, Mnemosyne and the prompter – I am the monument, 2021, 19x12x08 m. Inox, bronze, recycle plastic, Public Installation, THOC Nicosia, Photo: Maria Loizidou

THEMATIC UNIT 3

Looking at Art in Public Spaces

1

Lesson Plan 1:
Creating real and
imagined places

2

Lesson Plan 2:
Who is your hero?

3

Lesson Plan 3:
Sculptures for Equality

Keywords:
public art, monument, mural, sculpture, diversity,
expressionism, philosophy of art, representations
of the hero

Learning Outcomes of Unit:
→ To gain a basic understanding of what public art
   is and where it can exist
→ To introduce concepts of dominant narratives,
   male hegemony, and gender equality in relation
   to public art
→ To discuss visual interpretation and expression as
   relevant concepts to diversity and communication
→ To demonstrate observation, interpretation, and
   writing skills and apply these to a public artwork

Background information

The lesson plans included in this unit focus on examples of artwork that exists in public spaces. These range from murals to monuments and sculptures, including global and local examples to introduce alternative definitions of what a public artwork is, what it potentially can be and the wider implications of public space in relation to gender, social identity, diversity, and transformation. For an in-depth discussion of these subjects See **Chapter 2**. Monuments and memorials, examined in previous units are a distinct category of public art. However, public art is not limited to such examples; they can be abstract or realistic (or both), and their form may be cast, carved, built, assembled, or painted. Since public art can express community values, enhance our environment, transform a landscape, heighten our awareness, or question our assumptions, it becomes important to expand our definition of public art beyond conventional monuments and to look at diverse examples that are representative of not only certain hegemonic narratives or people but more relatable experiences. This unit introduces contemporary public art examples, like murals that are different from conventional forms of monumental public art. By looking at art examples, discussions are open to considering what a public artwork is, what it looks like and what it might mean in relation to place, experience and histories/herstories. Readers and participants are invited to critically engage with different examples of public art, engage in activities that will enhance awareness of their surrounding environment as well as reflect on their experiences. Activities offer examples with the objective of initiating discussions on how we perceive artworks and how this can help us understand ourselves as well as introducing concepts like diversity by sharing – listening to different points of view. Raising awareness of and understanding diversity through sharing individual and collective experiences of public space is key to introducing sensitive issues relating to gender equality and breaking down prejudice. These include looking at local examples of public spaces, such as parks and basketball courts*, and international examples that offer different forms of representation.

Lesson Plan 1: Creating Real and Imagined Places introduces diverse ways of looking at and engaging with public art. Examining the way we look at and understand public art is important in exploring how we relate to and define the concepts of the self through gender and identity. Public art can be a reflective tool to help us explore and at times mirror familiar-unfamiliar feelings, and approaches to such examples can provide ways to help us identify and discuss our experiences by using tools such as colour, expression, and language. **Lesson Plan 2: Who is your hero?** introduces the concept of the diversity and how we are all different. This is done through focused discussions on certain characteristics of art examples, such as subject-matter, colour, and style, that are utilised as accessible tools to allow participants to practise listening to and expressing different perspectives, as a way of introducing the concept of the hero and gender equality. The size and shape of a public artwork can vary, it can be very large or very small. In some cities, figurative monuments that are representative of certain people and messages dominate public places. In many cities around the world, there are hundreds of public art sculptures, but only a very small percentage of these represent women. Over history, many accomplished women

have been instrumental in different fields, like politics, sports, the arts as well as science. However, when we look at history, women's stories have not been represented equally, and have often been overlooked. **Lesson Plan 3: Sculptures for Equality** introduces sculptures of real-life women as commemorative monuments in contrast to other representations of predominantly male public figures. Artworks that are site-specific and placed in public spaces such as parks, streets and squares that are accessible to the public are defined as public art.

*Local examples of public art provided in this unit have been developed by local Cypriot associations Visual Voices, PeacePlayers and the European Mediterranean Art Association (EMAA), focusing on the issues of human rights, diversity, multiculturalism, and women in peacebuilding.

For more sources see **"Further Reading for Unit 3"** in Bibliography.

Lesson Plan 1: Creating Real and Imagined Places

Level:
Upper Secondary

Estimated duration:
75'

R# =
R3.1.1; R3.1.2; R3.1.3;
R3.1.4; R3.1.5;

Subject links:

History: World history, Concept of the hero, Narratives

Social Studies: Understanding events, processes, Basic concepts of democracy and diversity

Art: Colour theory, Sculpture, Expressionism

Philosophy: Philosophy of art

Objectives of Lesson Plan:
- To introduce examples of public art from a gender perspective
- To experiment with several types of expression and communication
- To become familiar with public space and different forms of public art
- To encourage engagement and active involvement in interpreting public art through creating meaning
- To question assumptions, dismantle through alternative depictions of gender and unpack gender binaries
- To build empathy towards different lived experiences

Introduction to lesson (5 minutes)

This lesson plan introduces diverse ways of looking at and engaging with public art. Art in general, such as painting, sculpture, music, literature, has the capacity to help understand and form a fundamental sense of self, and can be considered as a repository of a society's collective memory (See Chapter 2 and Glossary for definition). Public art, which are visual artworks that are specifically created to be situated in public spaces and accessed by the public, can be a most visible example of this; thus, public artworks like monuments, statues and/or different forms of sculpture can be instrumental in representing a place, a people and in turn, affecting a society's ideation of basic concepts such as selfhood, gender, and identity. Examining the way we look at and understand public art is important in exploring how we relate to and define the concepts of the self through gender and identity. Public art can be a reflective tool to help us explore and at times mirror familiar-unfamiliar feelings, and approaches to such examples can provide ways to help us identify and discuss our experiences by using tools such as colour, expression, and language.

Activity 1: Make Visible (25 minutes)

Objectives of Activity:
- To experiment with diverse types of expression and communication through colour
- To encourage learners to get to know each other
- To introduce concepts like stereotypes and heroes/heroines

Introduction

This is an introductory exercise to get learners comfortable with the idea of opening their imagination, experimenting with diverse types of expression and communication and becoming familiar with colour, and its impact on us and its application to public spaces. For more information on the inspiration behind the activity see **EDUCATOR'S INFO Colour the Court.**

EDUCATOR'S INFO | Colour the Court

The activity is adapted from the project 'Colour the Court' led by Visual Voices and PeacePlayers, which revitalised public basketball courts in both the Greek Cypriot community and the Turkish Cypriot community. The 'Colour the Court' project aimed to enhance women's role in peacebuilding and empower Cypriot youth to become activists for peace. It combined educational, artistic, and sports workshops in a creative approach to peacebuilding. The activity builds on this by using the familiar motif of the basketball court to tap into creative expression whilst reflecting on important issues. You can see more here: http://bit.ly/3lDevhj

Instructions

Write down the words "Peaceful," "Hopeful," "Strong", "Defensive", "Fragile", "Harmonious" on a board or a flipchart in bold and visible letters.

Explain that participants will work in pairs and that each pair will select three colour cards and one word from the board.

Give out **R3.1.1 Colour cards**.

Ask pairs to sit across from each other. Give pairs 5 minutes to discuss the questions below:

- What does each colour mean to you?
- How does it make you feel?

Now think of someone you know. This can be anyone from your relatives, someone you know or someone famous, such as an athlete or musician.

Now give out **R3.1.2 Colour the court diagram**. Using the selected colours make a painting of the person on your half of the court.

Show your painting to your partner and describe that person to your partner without telling them identifying features such as their name or their gender. (Example: explain what this person does, why you have selected them or share a memory with that person or how you feel about that person).

Discussion

Once all pairs have discussed the questions, address the following discussion questions to each pair:

- What have you learned about each other during this exercise?
- Who do you think the person in the painting is? Is it a man or a woman? How do you know?
- Is this person a hero? If yes, why?
- How do we represent heroes? Is it different from or similar to how we represent everyday people?
- Did you find the colours and words restricting or inspiring?
- Was there anything surprising that you discovered in this game?
- Was there anything interesting you found out about people you did not know much?

Tips for implementation

> To manage time, allow around 1 minute for learners to read the questions and 2 minutes each to answer.
> If you have time, ask each learner to present their images.

Closing and feedback (10 minutes)

- How did it feel to work collaboratively on the same page?
- How do you select the person to "make visible"?
- Did the colour selection have an impact on this process?
- How did you use colour to represent this person's distinguishing qualities?
- What are other ways important persons are represented? How are these similar or different from your painting?

EDUCATOR'S INFO | Debriefing on colours

Colours can be powerful and play a key role in our lives and how we respond to our surroundings. The colours we surround ourselves with can influence our perspective and emotions, as well as those around us. Colour can sometimes carry meanings that are coded and stereotyped. Can we think of some of these associations? (Example: red indicates the warmth of fire and blue indicates the cool of snow) What about pink for girls and blue for boys, do we think that is accurate? Colours can represent certain things and sometimes that can lead to stereotypes, but it can also be useful. For example, colour helps us to have better memories: "colour helps us store and process images more efficiently than colourless (black and white) scenes" (Morton, online), therefore we remember colourful images better. During the next activity learners will work in larger groups and look at two very colourful expressionist artworks by two artists who painted basketball courts just like what you did in the classroom.

Activity 2: Creating Real and Imagined Places (25 minutes)

Objectives of Activity:
- To explore different forms of public art (murals, immersive installations, sculptures) that deal with public space and subject matters such as peace and gender equality
- To work collaboratively for a common cause
- To develop communication and presentation skills using visual observation through verbal skills
- Introduce expressionism

Introduction

Explain the activity. Participants will look at two images designed as public artworks, as murals. A **mural** is a painting applied directly to a wall or a surface, usually in a public space. In this case, the mural is a painting applied directly to the floor of a basketball court.

The two murals were created in Nicosia as part of the 'Colour the Court' project by a Turkish Cypriot artist, Nurtane Karagil, and a Greek Cypriot artist, Christina Christofi. These paintings are very colourful examples of **expressionist** public art, which can communicate feelings and emotions through your painting, rather than just what is physically there. Expressionism is an artistic style in which the artist seeks to depict not objective reality but the subjective emotions and responses that people, objects and events arouse within a person.

For more information see **EDUCATOR'S INFO How were the murals made?**

EDUCATOR'S INFO | How were the murals made?

Two sets of workshops were held with youth from each community in Cyprus. Youth (12- to 16-year-olds) participated in discussions on peace and studied inspirational works by female peacebuilders. The participating youth were also asked to conduct group research on women active in peacebuilding. These workshops had an aim to contribute to gender equality in Cyprus by giving a voice to women and young girls, educating youth (both boys and girls) on the importance of gender equality, and highlighting the significant contribution of women to peacebuilding. Following the workshops, a design inspired by the student research about female peacebuilders was created by the female

artists leading this project, Nurtane Karagil and Christina Christofi. Inspired by the young people, each design was transformed into a giant mural and painted on a basketball court in the local community. Volunteers from both non-profit organisations and youth from the workshops painted the courts. (Description by Visual Voices)

Instructions

Divide the class into two. Break down larger groups into sub-groups of four to five participants.

Make sure they are in mixed groups of girls and boys. Give each group a case study in the form of a picture (**R3.1.3** and **R3.1.4**).

Each group will have to discuss and answer questions provided in **R3.1.5 Discussion questions**.

Tell the participants that they will have to write their comments on a piece of flipchart paper and present it in the end. Remind participants that the images presented are two different expressionist mural paintings inspired by women in peacebuilding.
 Ask each group to first look at the murals painted by the artist. Ask participants to imagine that they will have to describe the artwork to someone who has never seen it. They do not have any visuals to show them and will have to explain it verbally.
 Ask each group to discuss and write down the answers to the following questions provided on the resource sheet. Bring groups back to plenary and ask volunteers to share their initial answers.

Discussion

Now learners go back to their groups. Give groups more information about their pictures, **R3.1.6** and **R3.1.7**

Learn more about the artist.
 Ask each group to read more information on the mural and discuss the following questions:

- Were the murals as you imagined?
- What words were commonly used to describe the images?
- What did the murals communicate to you? Do they represent a person or subject? If yes, how did you imagine this person or subject? What about their gender?
- Think about your painting from the previous activity... Do you have any words, images, or colours in common with the artists?

Closing and feedback (10 minutes)
Discuss how public art can reflect the artist's response to our time and place and how this can relate to the wider public's own sense of identity. Ask how learners think expressionism can help reflect experiences without representing persons or historical events in public space. Ask group to further consider the following questions:

- How are they similar or different from other public artworks from your hometowns?
- Can we relate to these public artworks more or less than figurative statues or monuments?
- Are the people or subjects they represent more or less important than figurative statues or monuments?

EDUCATOR'S INFO | Diversity in expressing ideas, feelings and representation

People communicate and share ideas and feelings differently, using words and sometimes images. The ways we describe images and visualise ideas are truly diverse. Some of these may be common, or some may be quite different. What can we learn from listening to different perspectives and interpretations on the same colour, image, or word? When we look at public space, we can reflect on the way we look at our environment and sometimes this may make us realise things we want to see or do not want to see. The way we imagine ideas and feelings are all different, just as we associate colours differently, and these can be represented in diverse ways. The more we are exposed to difference and diversity, the broader our understanding becomes of our environment as well as ourselves.

Tips for implementation
> For alternative examples of murals, see Colour the Court Vol. 1 that took place in Agios Sergios and Nicosia, in collaboration with artists Asli Bolayır and Vasilis Vasiliou.
> If possible, plan a trip to visit the sites or view sites via Google Earth virtually.
> Get learners to work quickly. In large groups, it tends to take too long for people to work out who should be putting which points down.

Tips for discussion
> Rotate between groups and help with questions.
> If there is time, share more information on the project 'Colour the Court' led by Visual Voices and Peace Players, which revitalised public basketball courts on both sides of the island and aimed to enhance women's role in peacebuilding and empower Cypriot youth to become activists for peace. Show video if there is time: http://bit.ly/3lDevhj
> If you have time, ask learners to think about what kind of images or colours they would want to see in the public space. What types of public art would they want to see and remind them that we can be co-creators of such spaces.

R3.1.1 Colour cards
black, white, red, green, yellow, blue, pink, grey, orange, and purple
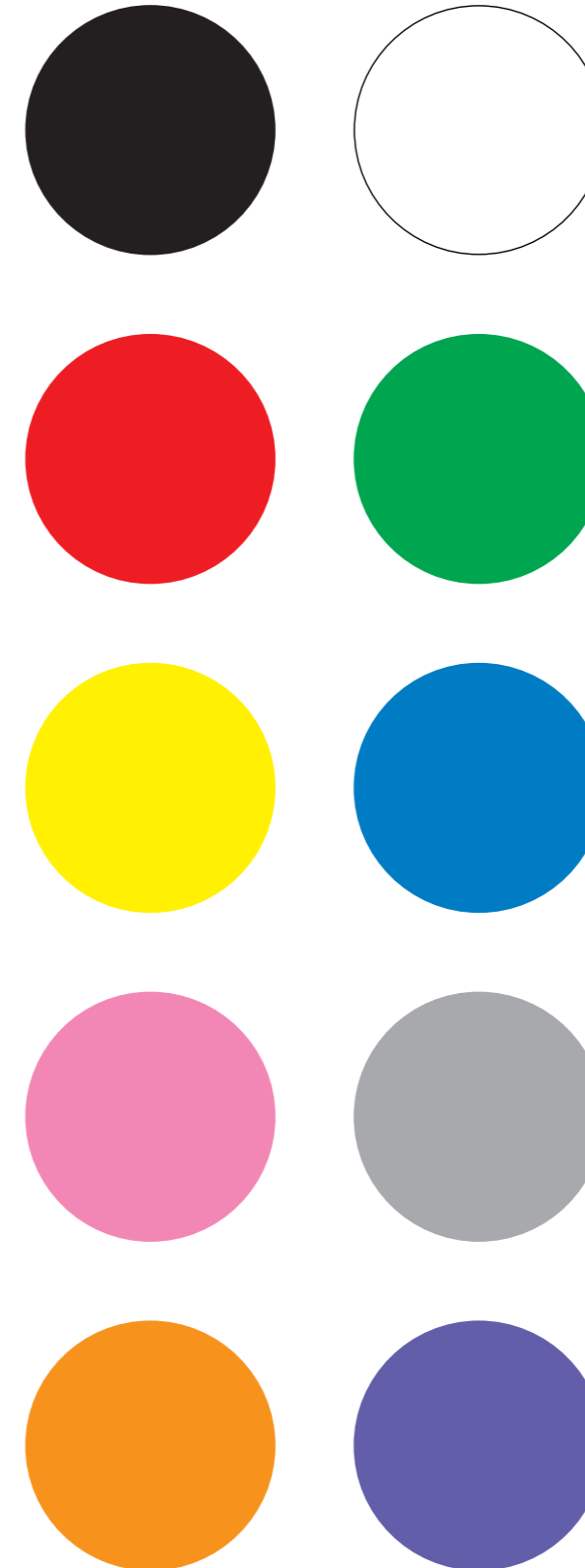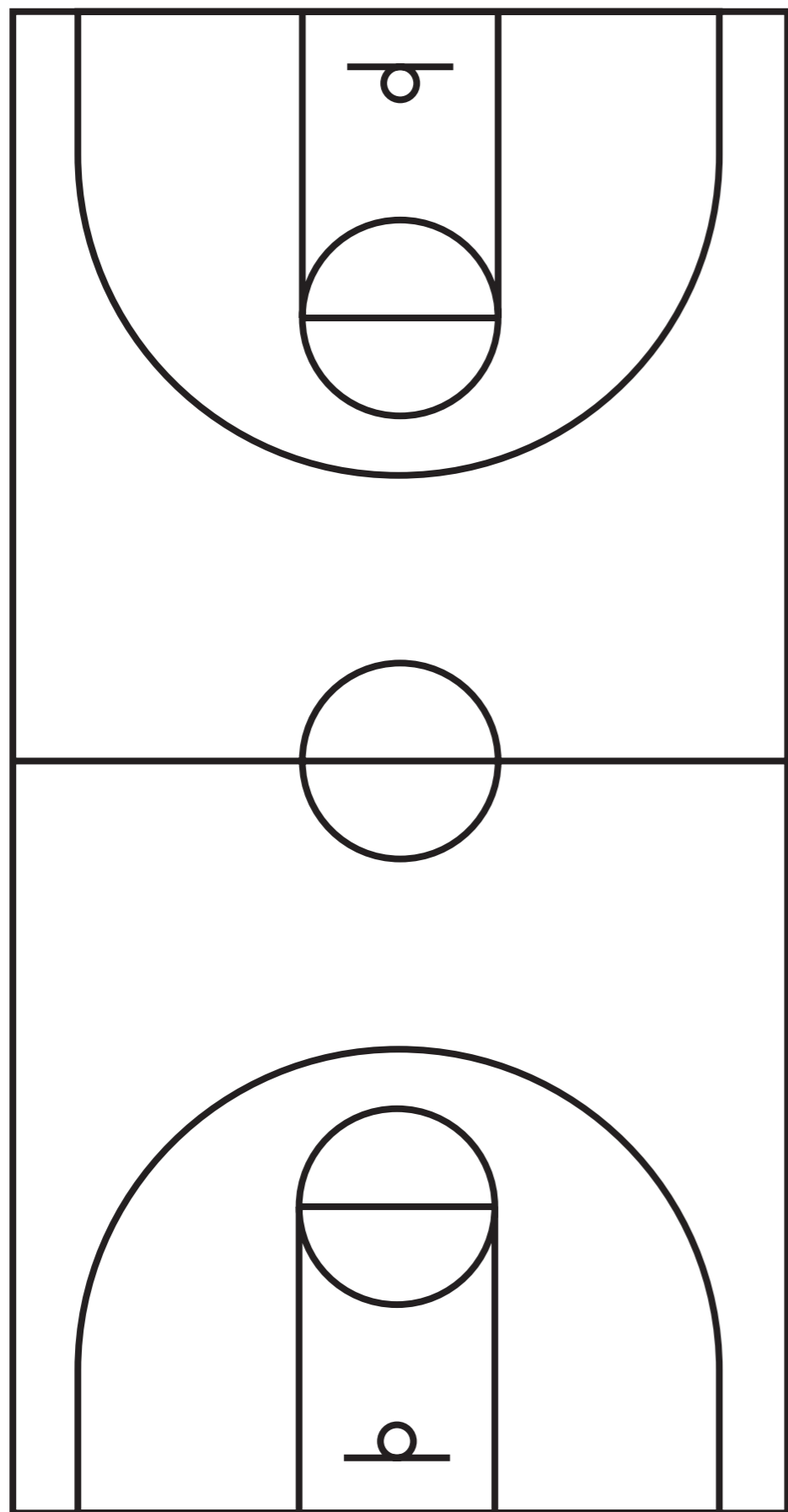
R3.1.2 Colour the court diagram
Courtesy of PeacePlayers Cyprus and Visual Voices.

R3.1.3 Nurtane Karagil, Mural for Colour the Court Vol. 2:
Women in Peace Building.
Photo credit: Giorgos Stylianou, courtesy of PeacePlayers
Cyprus and Visual Voices.

R3.1.4 Christina Christofi, Mural for Colour the Court Vol. 2: Women in Peace Building. Courtesy of PeacePlayers Cyprus and Visual Voices.

R3.1.5 Discussion questions

Look at the mural painted by the artist. Imagine that you will have to describe the artwork to someone who has never seen it. You do not have any visuals to show them, and you will have to present the image to the rest of the group verbally.

Discuss and write down your answers to the following questions:

- What do you see? What details do you notice?
- What is happening in this image?
- Where do you think they are? What do you notice about the setting? Does it remind you of something?
- Which elements do you think are real, and which are imagined? Why do you think so?
- What message do you think the mural is trying to convey? (In two-three words)
- What title would you give this image?

Learn more about the artist Nurtane Karagil (R 3.1.3)
Nurtane lives and works in Famagusta, Cyprus. In her work, she uses the power of memory, dreams, and surreal fantasies to create, which can be related to games and act as a playground for thoughts and feelings. These are random attempts to create alternative realities that combine the artist's childhood memories and everyday experiences of living in Cyprus.

Here is what she said about this project: *In this mural, we are looking at a barefoot child, who appears to be a girl carrying a blooming, healthy tree. The tree seems to be heavier than herself while standing on a military missile. The strength of the girl is a symbol for women who are commonly stereotyped as being fragile and delicate beings. At a basic level, we can observe the state of her bare feet, her connection with nature, and the symbol of hope in her skyward gaze. However, at a closer look, the main point to be acknowledged is her internalised anger, that metamorphoses into a stubborn gesture. The young girl, against all odds, casts all of the absurdities in her life aside and decides to live and exist on her own terms. She is able to exist as a girl-woman, part of a wider-universe, who has overcome stereotypes and the expectations of society consequently serving inner peace, strength, and harmony. The image of her journey offers completion and reminds us of our shortcomings.* (Adapted from description by artist, Nurtane Karagil)

Here is what she said about art and peace: Quoted during Visual Voices Artist in Residence 2020: "Peace should not only mean a state of no war between nations, societies and people in general but a state of mind where we approach everything we do with peace in mind."

Learn more about the artist Christina Christofi (R 3.1.4)
Christina was born in Nicosia, Cyprus and later travelled abroad to study Fine Arts and Science of Art. In addition to producing and exhibiting her work as an artist, Christina also worked as the contemporary art project coordinator to promote the collaboration between Greek Cypriot and Turkish Cypriot artists.

Here is what she said about this project: *"The piece depicts a woman's hand in the centre which symbolises the creation of life, the hand holds the dove of peace and feeds with seeds the living creatures on earth, and through this gesture, the circle of life begins. All the elements are moving around in circles harmoniously in a peaceful environment where the sun meets the sea, the sky, and the moon in a cosmic universe".*

Here is what she is said about art and peace: Quoted during Visual Voices artist in residence, 2020: "Art can foster dialogue, reconciliation, and engagement between the communities. The more people can engage in it, the better the society will be. Art thinks about the society in its current state and can reimagine it as it should be." "My vision of peace is a world without violence where there is harmony and understanding between all people regardless of their orientation. Peace is a condition where we can finally rethink equality, justice and real acceptance towards others."

Sources: EMAA Art for All public residency video and Visual Voices and PeacePlayers "Color the Court" Project Some questions in this Lesson Plan is partly inspired by Mondays with MoMA weekly lesson plan format.

Lesson Plan 2:
Who is your hero?

Level:
Lower Secondary

Estimated duration:
60'

R# =
R3.2.1

Subject links:

History: The concept of the hero

Art: Colour theory, Sculpture, Expressionism

Social Studies: Understanding events, processes, Basic concepts of democracy and diversity

Objectives of Lesson Plan:

- To introduce concepts of the diversity through colour association
- To discuss public artworks in relation to the concept of the hero and gender equality
- To exercise looking at images, developing visual observation skills

Activity 1: Think Quick! (15 minutes)

Objectives of Activity:

- To introduce children to each other
- To learn different colour associations
- To energise learners in preparation for the next activity

Instructions

All learners, educators and facilitators pick out a colour card and form a circle around one of the facilitators.

Explain that learners will be taking turns to introduce themselves to the rest of the participants by first saying their name aloud and by showing the colour card they selected. See **R3.1.1 Colour cards** (as provided Lesson Plan 1 of this unit).

All learners must also recite a word that begins with the same letter of their colour card. (Example: If someone has picked the colour card "Red," they must recite a word that begins with the letter "R".)

Discussion

What were the words that came to mind for each colour? Do we see any patterns? Are there certain things we associate with certain colours?

Tips for implementation

> Make sure that all participants play this game very quickly and do not think too much.
> If you have time, play the game for more than one round, and keep the same card.
> To mix things up, ask learners to rotate colour cards (clockwise or counter clockwise) and play again!

Activity 2: Make Visible (45 minutes)

Objectives of Activity:

- To introduce concepts of diversity and heroes
- To exercise freedom of expression through colour
- To encourage learners to get to know each other better

Instructions (30 minutes)

Explain that you will practise how to use colour by making pictures. Pair the learners in groups of two. Each pair will select three colour cards (R3.1.1). For the first part, learners will work individually and later share their work with their pairs. Pairs will sit across from each other.

Part 1

Ask learners to think of someone they know individually. This can be anyone important to them. (Example: someone they know in real life or someone famous, such as an athlete or musician.)

Ask learners to create a picture of the person they thought of using only the colours from their colour cards.

This part of the activity is done individually and in silence.

Part 2

Now ask learners to look at their pictures with their partners and describe that person to their partner without telling them identifying features such as their name or their gender. For example, explain what this person does, why you have selected them, or share a memory with that person.

Write down the words in bold visible letters on a board or flip chart or word cards: "happy", "strong", "weak", "safe", "frightened", "hopeful", "funny", "sad".

Ask learners to pick a word card or word from the board to help describe how that person makes them feel.

Discussion

Ask each pair to present their partners' pictures and describe it and answer the following questions:

- Who do you think the person in the picture is? Is it a man or a woman? How do you know?
- Would you describe this person as a hero? If yes, why?
- How do we represent heroes? Is it different from or similar to how we represent everyday people?
- Did you find the colours and words restricting or inspiring?
- Was there anything surprising that you discovered in this game?
- Was there anything interesting you found out about people you did not know much?

Closing and feedback (15 minutes)

How did you find this activity? Was it hard to work with certain colours and not others?

The colours we surround ourselves with can influence our perspective and emotions, as well as those around you. Colour can sometimes carry meanings that are coded and stereotyped, such as pink for girls and blue for boys, but do we think that is accurate? Good? Bad?

- What have you learned about each other during this exercise? Did you represent similar or different people?
- How did you choose who to make a picture of? Are they heroes?
- What is a hero?
- What are other ways important persons are represented? How are these similar or different from your picture?
- Did the colours selected have an impact on the person you picked?

Explain that each person is different and has subjective experiences. This means that people are truly diverse and may know and like different things. Some of these may be common, or some may be quite different. What can we learn from listening to different perspectives and interpretations on the same colour, image, or word? When we look at public space, we can reflect on the way we look at our environment and sometimes this may make us realise things we want to see or do not want to see. The way we imagine ideas and feelings are all different, just as we associate colours differently, and these can be represented in diverse ways. For example, just because you associate green with nature, does not mean everyone else does. The more we are exposed to difference and diversity, the broader our understanding becomes of our environment as well as ourselves.

Tips for implementation:

> If you have time, ask learners to think about what kind of images or colours they would want to see in the public space. What types of public art would they want to see and remind them that we can be co-creators of such spaces.
> If you do not have time for individual presentations, ask some learners to volunteer.
> Depending on the level of learners, the activity can also be done with or without word cards

Alternative Activity: What do you see? (45 minutes)

Objectives of Activity:

- To introduce different perspectives and diversity
- To think about representation in public space
- To look at examples of public artworks

Instructions (30 minutes)

Explain that participants will work in groups of four or five. Each group will look at a public artwork. (For definition see **Glossary**)

Hand out each group an image of a public sculpture with information. See **R3.2.1 Case Studies** for pictures and **EDUCATOR'S INFO Information on case studies**.

Ask learners to read through, discuss and present their answers for the following questions:

- What does this look like?
- What do you think it represents?
- What colour is it? Is the colour important?
- What are some other physical qualities that stand out?
- Do you think it is a female or a male?
- Would it change if we look at it from different angles?
- Is this different from other public sculptures you have seen in your hometown?

Tips for implementation

> The duration of the activity can be shortened by introducing images and discussion to the larger group.
> The activity can also be adapted to a Home Learning Assignment where learners are asked to pre-prepare answers individually and have discussion or presentations in class.

Closing and feedback (15 minutes)

Invite groups to present their images and to discuss the variety of colours and sculptures they have seen in the images. Ask them how it was to work in groups and whether they agreed on the questions-answers.

- Try to compare these public monuments/art to the way we understand public art. What are the differences?
- What is the role of gender in that?
- What have you learned about public art during this exercise?
- What have you learned about colour during this exercise?
- Was there anything surprising that you discovered about your friends?
- Was there anything interesting you found out about people you didn't know much?

Introduce **diversity** as a concept (see Glossary) and how we are all different. Ask learners whether they liked these examples. If yes, why? If not, what would they want to see and why? Explain that looking at art is subjective and different forms of expression can be a positive thing in helping us understand different viewpoints.

R3.2.1 Case Studies

Case Study 1: Title: "'Maman", Artist: Louise Bourgeois, Location: Musée Guggenheim, Bilbao.

Image by dalbera is licensed with CC BY 2.0. To view a copy of this license, visit https://creativecommons.org/licenses/by/2.0/

Case Study 3: Title: "Spoonbridge and Cherry", Artists: Claes Oldenberg and Coosje van Bruggen, Date: 1988, Materials: Stainless steel and aluminum and paint, Location: Minneapolis Sculpture Garden, Minnesota.

Image by Jeff Knight, Flickr. To view a copy of this licence, visit https://flic.kr/p/aaxRC8

Case Study 2: Title: "Sunbather", Artist: Ohad Meromi, Date: 2016, Materials: cast bronze, industrial paint, Location: New York.

Image by Kristof Wickman. Licensed with CC BY-NC-SA 2.0. To view a copy of this license, visit https://creativecommons.org/licenses/by-nc-sa/2.0/

Case Study 4: Title: "Cloud Gate", Artist: Anish Kapoor, Date: 2006, Materials: Stainless steel, Location: Millennium Park, Chicago.

Image by Edwin Wagner on Flickr. To view a copy of this licence, visit https://flic.kr/p/2mbVBvQ

EDUCATOR'S INFO | Information on case studies

CASE STUDY 1:

The title Maman when directly translated from French means 'mummy'. Maman was created By Louise Bourgeois as an ode to the loving but tumultuous relationship that the artist shared with her mother. Maman was created to express the complexity of the relationship that parents have with their children. The large spider was designed to hold eggs in the belly area, just like a mother expectant does. Since spiders are some of the best weavers, the protective spider was created in part to pay tribute to her work as a weaver and tapestry restorer. According to Bourgeois, her mother was patient, soothing, subtle, and useful, just like a spider. The Maman is on permanent display in 10 different locations around the world: Canada, Japan, Qatar, Russia, South Korea, Spain, United Kingdom, United States (Kansas City, Iowa, Arkansas).

Source: https://publicdelivery.org/louise-bourgeois-spider-maman/
Further information: https://www.tate.org.uk/art/artworks/bourgeois-maman-t12625

CASE STUDY 2:

Sunbather was created by Ohad Meromi as an ambiguous sunbathing humanoid which is endowed with neither gender nor age. Its dimensions approximate the chassis of a delivery truck. It's made of about 400 pounds of bronze. It looks like something a preschooler might construct out of hot-pink pipe cleaners, magnified a millionfold. The sculpture was commissioned by the New York's Department of Cultural Affairs through its Percent for Art Program, which has been one of the most prominent public art organisations in New York City.

References:
Source: https://hyperallergic.com/368978/the-trials-of-a-hot-pink-sunbather/
Further information: https://www.sculpture-center.org/materials/11142/sc-conversations-ohad-meromi
Further images: http://www.ohadmeromi.com/stepanova-1

CASE STUDY 3:

Spoonbridge and Cherry is a sculptural fountain designed by Claes Oldenburg and Coosje van Bruggen. It was funded by art collector Frederick R. Weisman and is permanently located in the Minneapolis Sculpture Garden. The piece was completed and installed in 1988 for the Sculpture Garden's opening and consists of a large cherry resting atop a large spoon partially straddling a small pond. The cherry was contributed by van Bruggen who found inspiration in the formality of the sculpture garden's design, in the Palace of Versailles, and in the dining etiquette of Louis XIV of France's court. Walker curator Siri Engberg said in 2013 that the bowl of the spoon was associated with "the prow of a Viking ship, a duck rising out of the water, various flora and fauna, [and] ice skating" for Oldenburg and van Bruggen. Martin Friedman, director of the Walker, said of the work that the artists did not intend to craft a "sculptural symbol of Minneapolis" but that he believed Spoonbridge and Cherry would "be a landmark and [would] give a lot of people pleasure".

References:
Source: https://kids.kiddle.co/Spoonbridge_and_Cherry
Further information: http://oldenburgvanbruggen.com/largescaleprojects/spoonbridge.htm

CASE STUDY 4:

Cloud Gate was created by Indian-born British sculptor Anish Kapoor known for his large-scale works made of various stones, highly saturated pigments and, most famously, highly reflective stainless steel. The sculpture was created by using computer technology to cut 168 massive stainless-steel plates into precise shapes which were then pieced together like a puzzle and welded shut. Once fully assembled, the 12-foot-high central arch provided a "gate" to the concave chamber on the underside of the sculpture prompting Kapoor to formally name the piece Cloud Gate. A network of two large internal rings connects a truss that allowed the sculpture to be assembled and direct the weight to two points at the base. The stainless-steel skin was attached to the internal structure with flexible connectors that allow it to expand and contract in response to the extreme weather conditions in Chicago. Cloud Gate was Kapoor's first permanent public outdoor work in the United States and has become one of his most famous.

References:
Source: https://millenniumparkfoundation.org/art-architecture/cloud-gate/
Further images: https://www.chipublib.org

Lesson Plan 3: Sculptures for Equality

Level:
Upper Secondary

Estimated duration:
can be adapted to 60 – 75′

R# =
R3.3.1

Subject Links:

Art: Colour theory, Sculpture, Expressionism

Social Studies: Understanding events, processes, Basic concepts of democracy and diversity

History: World history, The concept of the hero, Narratives

Objectives of Lesson Plan:

- To introduce examples of public art and discuss them from a gender perspective
- To understand what a dominant narrative is
- To understand male hegemony in narratives told by public art
- To explore the missing stories and less dominant narratives
- To encourage learners to look for monuments that depict women
- To critically engage with women's contributions in history

Introduction to lesson (5 minutes)

In this lesson, we are going to focus on public art examples, like monuments and sculptures that specifically represent women. Artworks that are site-specific and placed in public spaces such as parks, streets and squares that are accessible to the public are defined as public art.

    In many cities around the world, there are hundreds of public art sculptures, but only a very small percentage of these represent women. Over history, many accomplished women have been instrumental in different fields, like politics, sports, the arts as well as science. However, when we look at history, women's stories have not been represented equally, and have often been overlooked.

    This is what is known as "**male hegemony**" in narratives told by history, this inequality is also reflected in the number of global public art examples. In this activity, we will look at specific examples of women's statues, read about who they are and think about how their stories are told through the medium of sculpture and why it is important that they are represented.

Activity 1: On the lookout (35 minutes)

Objectives of Activity:

- To encourage learners to look for monuments that depict women
- To explore the missing stories or less dominant narratives and particularly those of women through statues that portray women
- To understand what a dominant narrative is
- To understand male hegemony in narratives told by public art

Introduction

In this activity we will be observing our surroundings – looking for art that represents underrepresented narratives and missing stories. To further support the need for this, mention that only 3% of the statues worldwide depict women.

Source:
Statues for Equality: https://statuesforequality.com/pages/about-the-statues-1
Gillie and Marc: https://gillieandmarc.art

Instructions

Variation 1: In-class with preparation requirement

As preparation for in-class discussion, ask learners to observe different public art examples such as memorials/ monuments in their hometowns and pick one example that represents a woman or has a female character.

    Learners should write one paragraph describing it and if possible, make a drawing or take a picture of the public artwork. Explain that these can be monuments, sculptures, or murals.

    Learners must bring their findings, including written description and images, to the classroom and present them one by one. (Maximum 3 minutes each)

    During presentations, introduce the terms "**history**", "**dominant narratives**", "**gender inequality**" as well as "**herstory**" and "**feminism**". (See **Glossary** in Part 3).

Variation 2: Home Learning Assignment

Ask learners to research and examine different public art examples such as memorials/ monuments in their hometowns or abroad. Explain that these can be monuments, sculptures, or murals.

    Ask learners to pick one example that represents a woman or has a female character, and take notes and if possible, make a drawing or take a picture of the public artwork, identifying whether they represent men or women.

    Ask learners to answer the following questions about their chosen public artwork.

- Why did you select this particular woman?
- What inspired you from this woman's story?
- What were her biggest accomplishments?
- How did you feel reading about this woman's story?
- Describe her statue.
- What messages is her statue trying to convey?

Discussion

Open the discussion to thinking about the reasons for the absence of women's voices or representations in the depictions of history. What may be some of the reasons why women are less visible in the public sphere?

    Discuss male-dominated narratives and male hegemony (See **Glossary** in Part 3).

    Also discuss the impact of these male-dominated narratives in perpetuating gender inequalities:

- How did you feel reading about these women?
- Were there any statues in particular that made a particular impression on you? Why?
- Did you find these statues and stories inspiring? In what way?
- What stood out for you regarding the short descriptions you have read about these women?
- What were the biggest accomplishments of these women?
- In what areas did they excel? (Try to include a variety of areas: the arts, science, community work, etc.)
- Why have the voices/depictions of these women remained silent in public art?

Tips for implementation

> Alternatively, if you are pressed for time, this activity can be designed as a home learning activity to be merged with the activity "Statues for Equality". You can skip the discussion section here and opt to discuss pre-selected statues to present to the learners, followed by a comprehensive discussion that includes local and global examples.

Closing and feedback (5 minutes)

Monuments and statues are made for and placed in the public spaces, and are often forgotten, meaning we go about our daily lives without paying much attention to them. However, without realising, these depictions have an impact on our perception of history and narratives as well as our own sense of self. Reflect on the activity and close by asking the following questions:

- What do you think happens when we don't feel like our surroundings represent us, or the whole of society? Would you feel unhappy if there were groups of people that are overlooked or excluded?
- What are some things we can do to change the dominant male voice in the depictions of history?

Activity 2: Stand up (15 minutes)

Objectives of Activity:

- To energise the learners
- To encourage participants to get to know each other better
- To empower learners by speaking up and standing up for women who they find influential
- To honour women's contributions in history

Introduction

This is an energiser activity inspired by American poet and civil rights activist Maya Angelou, who once said "Each time a woman stands up for herself, without knowing it possibly, without claiming it, she stands up for all women." This activity is to get learners to loosen up and begin thinking about important women they know and stand up for them. This is a chance for learners to get to know each other better, exercise expression and learn about influential-inspirational women.

Instructions

Gather all learners and educators in the centre of the room and kneel or sit in a circle.

Take turns in standing up and reciting your name. Each learner must then name a famous or influential woman that begins with the same letter as the previous speaker's name. (Example: John stands up and says to Greta Thunberg, the next learner must recite the name of a woman that begins with the letter "J", such as Judith Butler.) The first speaker can recite any name they want. Learners are not allowed to repeat the same name twice.

Discussion

- How did you find this activity?
- Did you hear any names that were unfamiliar?
- Are there any names that you are curious to get to know better?
- Was it difficult for you to come up with a woman's name? How come?

Tips for implementation

> If the activity proves to be too difficult, allow learners to say any name that comes to mind without repeating one another.
> If it proves too easy, ask the next learner in line to explain the achievements of the name that was recited.
> For a fun twist, ask learners to get in the middle of the circle and add a pose that best represents the woman they are reciting.

Activity 3: Statues for Equality (40 minutes)

Objectives of Activity:

- To explore the missing stories and less dominant narratives and particularly those of women through statues that portray women
- To explore a more equal gender representation in public art by examining statues of some of the most inspirational women of different times/eras
- To honour women's contributions in history

Instructions

Divide learners into groups of four or five. Give each group one case study from **R3.3.1 Case studies**. These will be used as examples of public art sculptures for the learners to analyse based on a set of questions. Explain that each group will present their case study to the entire class.

To guide them through this process, invite them to answer the following questions:

- Who is the person portrayed in the statue?
- Describe her statue, how is she portrayed?
- What messages does her statue convey?
- What were her biggest accomplishments? Is there anything that inspired you?
- Is there anything from her story that is missing from the statue? Is there anything that is exaggerated?

Discussion

Ask learners to present their case studies to the entire class.

- How did you feel reading about these women?
- Is there anything that stood out to you the most about how women are represented in public art?
- Was there any statue that made a particular impression on you? Why?

- What were the biggest accomplishments of these women?
- In what areas did they excel? (Try to include a variety of areas: the arts, science, community work, etc.)
- Which women are missing here? From which parts of the world? Why do you think we might know less about these women?

Tips for implementation

> If you are pressed for time, instead of presentations, you can ask learners to have a group discussion among themselves.
> This activity can also be designed as a home learning activity to be merged with the activity "On the lookout". You can skip the discussion section here and opt to discuss pre-selected statues from local examples to present to the learners, followed by a comprehensive discussion that includes local and global examples.
> You can choose any combination of case studies from the examples provided in the resource sheets or include your own examples of local and global public artworks.
> To add another layer to the discussion, you can search for photographs of the real-life women portrayed and discuss how their appearances relate to their representations in sculpture. Are there notable similarities, has the artist taken any liberties, what qualities are distinctive or exaggerations?

Feedback (10 minutes)

Open the discussion to thinking about the reasons for the absence of women's voices/representations in the depictions of history. What may be some of the reasons why women are less visible in the public sphere?

Introduce, define, and discuss the term "male-dominated narratives" and "male hegemony".

- Why do you think the voices/depictions of these women remained silent in public art?
- How can we change the dominant male voice in the depictions of history?

The impact of public monuments that represent male-dominated narratives, such as the achievements of men, perpetuating gender inequalities, resulting in the lack of awareness and celebration of women's achievements. Public art monuments can include different stories, whether these are women's experiences, perspectives as well as important achievements. By including such representations in public space, we create more inclusive and whole representation of the public.

R3.3.1 Case studies
(Adapted from: https://statuesforequality.com/)
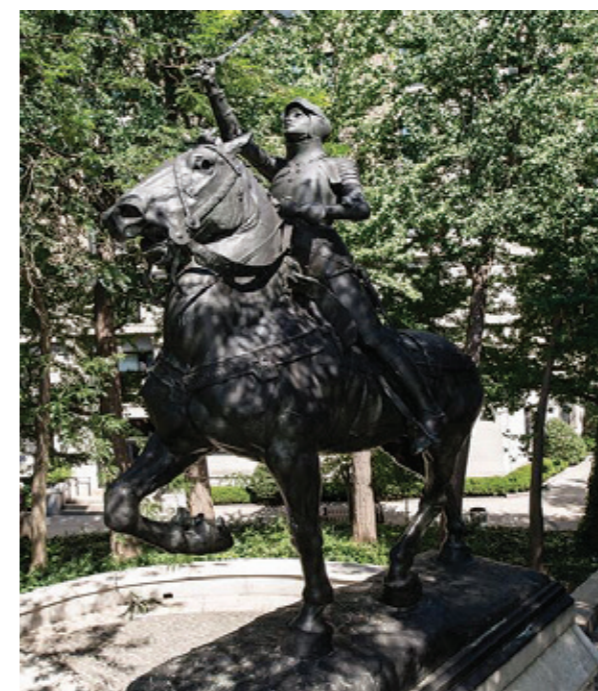
Case Study 1: Joan Of Arc (1412-1431)

Location: Riverside Park, New York

Artist: Anna Vaughn Hyatt Huntington

The sculpture of Jeanne La Pucelle, later known as Joan of Arc, was unveiled on December 6, 1915. This heroic and intricately detailed bronze statue depicts the peasant maiden in full armour, holding her sword aloft while standing in the saddle of her warhorse. Joan, who was said to have been divinely inspired to aid in the liberation of France from English rule, is portrayed as spiritual rather than warlike in this over life-size masterpiece.

Case Study 2: P!NK (1979-)

Location: Financial District, New York

Artist: Ohad Meromi

P!nk is a 21st century pop icon, accomplished singer-songwriter and Grammy award-winner, with seven studio albums, 15 top 10 singles, over 50 million albums sold worldwide and sold-out tours. Known for her raw, honest and subversive approach to pop music and powerful vocal performances, P!nk also advocates for various causes such as serving as UNICEF Ambassador, animal rights, LGBTQ rights and women's rights, with a focus on body positivity and female representation, making her a true inspiration to many.

Case Study 3: Harriet Tubman (1822-1913)

Location: Manhattan, New York

Artist: Alison Saar

Harriet Tubman was an abolitionist and freedom fighter who led enslaved individuals to freedom via the Underground Railroad. The 'Swing Low' statue, a 4-meter bronze and Chinese granite sculpture created by Alison Saar, was unveiled in 2008. It depicts Tubman striding forward despite roots pulling at the back of her skirt, symbolising the roots of slavery. The statue's base features illustrations of key moments from her life and traditional quilting symbols. It received a Public Design Commission Award for Excellence in Design in 2004.

Case Study 4: Amelia Earhart (1897-1939)

Location: West Lafayette, Indiana

Artist: Ernest Shelton

Earhart was an American aviation pioneer and author. She was the first female aviator to fly solo across the Atlantic Ocean. She set many other records, wrote best-selling books about her flying experiences, and was instrumental in the formation of The Ninety-Nines, an organisation for female pilots.

Case Study 5: Emmeline Pankhurst (1858-1928)

Location: St Peter's Square, Manchester

Artist: Hazel Reeves

The statue of Emmeline Pankhurst, officially called "Rise Up Women" is a bronze sculpture in St Peter's Square, Manchester, depicting Emmeline Pankhurst, a British political activist and leader of the suffragette movement in the United Kingdom. She is the first woman to be honoured with a statue in the city since Queen Victoria, more than 100 years ago.

Case Study 6: Greta Thunberg (2003-)

Location: West Downs Centre, Winchester University

Artist: Christine Charlesworth

Greta Thunberg is a renowned Swedish climate activist who began her journey in activism with a school strike outside the Swedish parliament building. Her tireless efforts in promoting environmentalism led to her being named 'Person of the Year' by TIME magazine in 2019. To commemorate the University of Winchester's declaration of a climate emergency in 2019 and to honour their ongoing commitment to sustainability and social justice, a life-sized bronze statue of Greta titled 'Make a Difference' was commissioned. The sculpture, created by artist Christine Charlesworth, not only celebrates Greta's achievements but also serves as inspiration for young people to persevere in overcoming obstacles and making a positive impact on the world.

Case Study 7: Statue of Peace

Location: Seoul, South Korea

Artists: Kim Seo-kyung and Kim Eun-sung

The Statue of Peace, created by South Korean artists Kim Seo-kyung and Kim Eun-sung, depicts a young girl as a symbol and a representation of young Korean women, known as "comfort women", who were forced into sexual slavery by the Japanese army during World War II. Initially, the Statue of Peace was installed in Seoul to pressure the Japanese government to acknowledge and pay respect to those who were victims. The bronze statue of a young girl seated with a clenched fist and an empty seat next to her, represents the slaves who did not survive, and implies that although Japan has officially apologised, they still need to do more to recognize the victims. With a determined expression, she gazes towards the consulate: a provocation for the Japanese government. However, for the numerous women who were never compensated or recognised for their anguish, she stands as an unyielding symbol of resistance.

Case Study 8: Benazir Bhutto (1953-2007)

Location: Quetta, Pakistan

Artist: Fakeero Khemoom

The statue of Benazir Bhutto in Quetta, Pakistan is a tribute to the late Prime Minister and chairperson of the Pakistan People's Party (PPP) who was assassinated in 2007. The statue was unveiled in 2018 in the Balochistan province, where Bhutto had significant support. The statue depicts Bhutto with her arms outstretched, symbolising her commitment to democracy and the empowerment of women. The statue is made of bronze and stands on a pedestal, with Bhutto's name inscribed on the base. She is depicted wearing a traditional Pakistani shalwar kameez and a scarf draped over her head. The installation of the statue was met with controversy, as some conservative groups opposed it. However, it has become a popular landmark in Quetta and a symbol of hope for many Pakistanis who continue to be inspired by Bhutto's legacy of political courage and leadership. Nevertheless, the statue was recently removed by supporters of the PPP who believe that it is not beautiful and does not make justice to the real face of Benazir Bhutto.

Source:
https://www.businessinsider.com/comfort-woman-statue-testing-landmark-agreement-between-japan-south-korea-2015-12

Source:
https://dailyoutcome.pk/statue-of-benazir-bhutto-controversy-a-statue-of-a-woman-but-where-is-benazir-bhutto/

THEMATIC UNIT 4

Exploring Public Space and Diversity

1

Lesson Plan 1:
The school as a
microcosm of public
space

2

Lesson Plan 2:
Designing the town
we want to live in

3

Lesson Plan 3:
A walk in someone
else's shoes

Keywords:
public space, critical analysis, embodiment of space, diversity, difference, gender inequality, gender stereotypes, sexism, intersectionality, inequality, social structures, social inequalities, empathy

Learning Outcomes of Unit:
→ To observe and explore their surroundings (school, neighbourhoods, city centres, busy streets, parks, squares, malls, etc.) through a gender lens and identify how genders and different social groups have different experiences of and in public space
→ To explore how gender is **embodied in public space** (physically, in buildings, in the makeup of people who frequent certain spaces, in street names, in the use of the space itself, etc.) and how this impacts inclusion, equality, safety and enjoyment in the space
→ To encourage learners to pay particular attention to **intersectional** aspects of gender in their surrounding spaces
→ To cultivate feelings of empathy, respect for diversity and acceptance, contributing to a peace culture
→ To discuss **privilege** and **male hegemony** in space and how this results in gender inequalities
→ To brainstorm on possible solutions that could provide equal 'standing' of certain groups in public spaces and eliminate gender and social inequalities

Background Information
The lesson plans in this unit invite learners to critically engage with public spaces (as outlined and explained in more detail in **Chapter 2** above) and see them through a new gendered, intersectional and human rights lens; i.e. a lens that explores how gender, difference and identity intersect, are produced and reproduced in public spaces. On one hand, this critical exploration particularly aims to illuminate how gender and difference are **embodied** in the public space through physical aspects (such as in street names, space allocation, in different uses of public space by men and women, in the dominance of the male gender in the space, etc.) and on the other hand, it explores the different experiences of women, men and different groups in terms of access, visibility, interaction, use and enjoyment of space and feelings of comfort and safety.

Lesson Plan 1: The school as a microcosm of public space starts with encouraging learners to explore a public space that is particularly familiar to them- that of the school environment. Schools act as a microcosm of public spaces, mirroring unequal power relations and the **structural inequalities** present in society: identities that are marginalised, excluded, and discriminated against in the broader society also experience marginalisation, discrimination, exclusion, bullying and violence within the school. Notably, schools remain quite hostile places for girls. Boys tend to dominate 'noises' and 'spaces' within the school environment: they more easily assert their presence in and out of the classroom, are more easily allowed to dominate the discussion, cut-in and interrupt conversations (especially when girls are talking), promote and claim their needs more, their gender enjoys more visibility (in school texts, in discourse, in language, in school activities, etc.) and assert their **male privilege** in all social interactions. This renders the specific needs of girls more and more invisible. What's more, schools can also become grounds where **toxic masculinity** is tolerated and reproduced, with **sexism, gender-based violence**, sexual harassment, sexist language and gender stereotyping being quite commonplace in school settings (see MIGS, 2019). As a result of sexual harassment, girls learn to "take up less space" and adopt strategies to avoid being noticed and singled out for unwanted attention, even if this means they miss out on more positive attention and recognition of their achievements" (UK Feminista, 2017, p. 6). Such experiences elucidate how fundamental gender equality is to ensuring safer and inclusive school spaces for all.

Lesson Plan 2: Designing The Town We Want To Live In, invites learners to physically, sensorially and 'tangibly' re-experience wider public spaces (such as busy streets, city centre, neighbourhoods, or public squares). Learners are encouraged to critically analyse visual images, street names, monuments/statues, sounds and people interactions in public space and ask questions that can help them understand who is more dominant in the space, who is less visible and which groups feel safer and more included in the space. By applying a critical and gender lens, they can recognize how the social divisions of gender, age, ethnicity, sexuality, religion, and culture are manifested in public spaces and identify covert and overt gender inequalities. The lesson plan also encourages learners to reimagine and redesign public spaces, transforming them to spaces where women

and less dominant groups can enjoy an equal visibility and an equal claim to the space. In this way, learners can explore how public space transformation can lead to new spaces where power can be renegotiated, human rights are safeguarded, new interpretations can be made, new memories are constructed and new histories and herstories are illuminated.

Unequivocally, all groups have an equal right to any public space, a right to be, to be visible, to be included, to be represented, to be safe, to enjoy and flourish. However, women, migrants, ethnic or religious minorities, **LGBTIQ+** individuals, older people and people with disability often do not fully enjoy equal rights in public spaces. Evidently, using an intersectional lens, women with different intersectional identities (for instance, women who are also migrants, LGBTIQ+, with disability, etc.) constitute the groups which experience significantly fewer rights in public spaces in comparison to the equivalent groups of men. To this end, **Lesson Plan 3: A walk in someone else's shoes** strives to enhance an understanding of difference and of 'the other' in public space and cultivate feelings of empathy, acknowledgement, acceptance, and respect for diversity.

Sources:
Freiler, T. J. (2008). Learning through the body. *New Directions for Adults & Continuing Education*, *2008*(119), 37-47. https://doi.org/10.1002/ace.304
Mediterranean Institute of Gender Studies (2019). *GenderEd: Combating gender stereotypes in education research report*. Available at: https://bit.ly/3uCsR2y
National Education Union & UK Feminista (2017). "*It's just everywhere": A study on sexism in schools – and how we tackle it*. UK Feminista. Available at: https://bit.ly/2Z39O2H

For more sources see **"Further Reading for Unit 4"** in Bibliography.

Lesson Plan 1:
The school as a microcosm of public space

Level:
Lower Secondary and
Upper Secondary

Estimated duration:
90'

R# =
R4.1.1

Subject links:

Geography: Critically perceiving and interpreting space, The influence of different cultural and gender values, beliefs, and political systems in different environments, Gender equality

Environmental Studies: Social justice, Autonomy, Democracy, Gender equality, Responsibility

Literature: Gender equality, Respect for diversity, Deconstructing traditional stereotypes and prejudices, Fundamental human values and rights, such as freedom, equality, justice, democracy, solidarity

Health Education: Formulating positive attitudes, relationships and behaviours within the school, Development of interpersonal and social skills, Acceptance and respect of diversity, Critical exploration of stereotypes, multiculturalism, diversity, gender, sexuality, sexual and reproductive health and rights

Objectives of Lesson Plan:

- To examine the school environment from a gender lens, identify how boys and girls are interacting and behaving in the space and how different genders have different experiences
- To critically analyse everyday images, discourses, spaces, and interpersonal and social interactions to identify how sexism, gender stereotyping and gender inequality are manifested in the school environment
- To explore intersectionality and how the intersection of gender with other aspects of identity (ethnicity, culture, religion, sexuality, etc.) may be enhancing experiences of discrimination
- To challenge and deconstruct gender stereotypes and explore possible ways in which the school can become an equal space for all

Lesson 1.1

Activity: The school as a gendered space
(45 minutes)

Objectives of Activity:
- To critically examine the school as a gendered space and identify gender stereotypes and gender inequalities that are reproduced in the school environment
- To explore how intersectionality may be enhancing experiences of discrimination

Materials: Coloured pieces of A4 paper

Introduction

Welcome everyone and explain that today you will have the chance to explore your school environment from a gender perspective. This implies that you will explore the different experiences of girls, boys and different genders at school, pay attention to gender inequalities, understand how intersectionality may enhance experiences of inequality and discrimination and then have a chance to envision together how the school can become a more inclusive, safe and equal space for all. Read **EDUCATOR'S INFO Background information** before implementation.

> **EDUCATOR'S INFO | Background information**
>
> While not always easily recognised, stereotypical perceptions of gender are produced and reproduced directly or indirectly in the curriculum, school textbooks, the language, general discourse in the school environment and in the "hidden" curriculum (the everyday activities at the school which take place outside the formal curriculum). Learners learn which gender is more valuable and therefore more important in politics, history, science, technology, arts, and sports when they are inundated with images, examples, stories and the accomplishments of notable male figures (MIGS, 2017). On the other hand, women are often presented as supporting characters or occupying secondary roles in the public sphere, while their contributions are less visible. Spaces within the school environment also remain gendered both in respect of how these spaces look like and how they are used differently by boys and girls. Different decorations or artefacts also point to a 'maleness' of the space (e.g., trophies). Additionally, certain spaces in the school environment may constitute unsafe grounds for girls and certain students, as in the absence of supervising adults, these spaces may become grounds for bullying or harassment (MIGS, 2017; UK Feminista, 2016).

Combating gender inequalities, discrimination and abuse entail constantly challenging and deconstructing gender norms and readily responding to sexist incidences. Schools need to listen to girls' and all voices which can be vulnerable, understand their experiences, and establish safe spaces. Educators and learners must take an active role in challenging socially inherited beliefs and question what they have considered to be the 'norm', especially beliefs, attitudes and behaviours that perpetuate gender discrimination or gender inequalities. At the same time, young people need to be supported to construct new concepts and new ideals based on respect, **egalitarianism**, and gender equality. Boys must also be actively engaged in this process to challenge the harmful attitudes that underpin sexual harassment and gender-based violence.

Instructions (15 minutes)

1. Start by setting the group ground rules or group agreement for safe space. See **Chapter 3.**
2. Place several coloured sheets of paper (size A4) sporadically on the floor (the number of sheets of paper should be half the total number of learners).
3. Play some music and invite learners to walk around the space. Explain that when the music stops, they need to run to the closest coloured sheet of paper and form a pair with the person closest to them.
4. When the pairs form, read out the first question (**R4.1.1 Questions**) and invite learners to answer it and discuss it amongst themselves. They have 60 to 90 seconds to do so, and all pairs discuss the same question simultaneously.
5. When discussing the question, invite learners to pay particular attention to the differences between boys and girls and how these differences may be creating discrimination. Encourage them to share examples of incidences that they have witnessed in their school that had to do with gender stereotypes, gender inequalities or gender-based violence, taking care to maintain the anonymity of those involved. Remind them of the ground rules for respect and confidentiality.
6. Once the time is up, start playing music again and repeat the same process for the remaining questions (**R4.1.1**), choosing questions that are more relevant in your context. You will have time for around 8-10 questions.
7. Once all questions have been discussed, invite learners to form groups of five and reflect for 5 minutes on the activity in their small groups by answering the following questions:

- What made a particular impression on you from the discussions you had in pairs?
- What gender differences did you observe?
- Did you identify any gender inequalities?

> **Tips for implementation**
>
> > If you have a multicultural group of learners and incidences of tension/intolerance have been observed, be sensitive when bringing up issues of intersectionality and matters of safety or inclusion. In that case, it may be wiser not to ask questions about intersectionality in pairs but to ask them in plenary when you can have control of the discussion and where you can frame the discussion more sensitively. You may decide to rephrase (or omit) questions 8 and 9 from **R4.1.1** according to what would be more applicable or appropriate to the specific context of your group. Similarly, you can rephrase or omit the equivalent questions in the discussion/reflection.

Discussion (20 minutes)

Hold a discussion in plenary to help learners reflect on the activity.

- How are boys and girls behaving in the school environment? Are they using the space differently? How? Where do they each hang out? What do they do?
- Are there spaces in school that you would consider more 'male' or more 'female'? Why? What do these spaces look like?
- Are there different expectations for boys and girls in the school environment?
- What incidences of gender stereotypes and gender inequalities or gender discrimination do you think manifest in the school environment as a whole? Probe also segregation in educational choices, the dominant male gender in textbooks, gendered images in textbooks, questioning girls' abilities, or lower visibility of girls in science, technology and/or sports, allocation of different or gendered tasks, sexist language, gender-based violence, sexual harassment.
- Thinking more comprehensively about identities (including intersecting identities of gender with ethnicity, culture, religion, and sexuality) which identities do you think are more visible in a school environment? Which are more dominant? Which identities do you think feel safer or more comfortable in a school environment? Which identities may not feel so comfortable? Why?
- How does what you have observed at school relate

to what is happening in society? What are gender inequalities present in society? Which gender has more power and more privileges?

- How are these gender stereotypes or inequalities you identified impacting the lives of young people?

Tips for discussion

> Gender stereotypes and gender inequalities in the school environment often go unnoticed because they have been normalised. It may be the case that learners have trouble in understanding how gender inequalities are manifested in the school space and why this should matter.

> Challenge their thinking and probe with critical questions and specific examples, helping them understand that gendered spaces are not always welcome, safe, or equal to all and that girls and young people from vulnerable groups may not enjoy equal opportunities, visibility, inclusion, and safety.

R4.1.1 Questions

1. How are boys expected to act to feel included in the school environment?
2. How are girls expected to behave in the school environment?
3. Which tasks are girls allocated at school?
4. Which tasks are boys allocated at school?
5. Which gender is more visible/dominant in school textbooks, texts, stories, images, and course examples? Share some examples of what you have noticed.
6. Are boys and girls using the school space differently? How? Do they hang out in different spaces within the school?
7. What would you consider male and female spaces in the school environment? What do male/female spaces look like? What is visible in them to make them a male/female space?
8. Do you think all people feel equally comfortable and safe at school? For instance, do boys and girls feel equally comfortable? Think also about young people with different sexualities, cultures, ethnicities, etc.? Do they feel comfortable and included?
9. How are young people with intersecting identities (i.e., boys who are gay, girls from an ethnic minority, boys or girls with a disability) interacting in the school environment?
10. Generally, what gender inequalities do you observe in the school environment?

Lesson 1.2

Activity 1: Imagining a gender equal and egalitarian school (15 minutes)

Materials: Post-it notes (large so the writing can be visible)

Introduction

Explain to the group of learners that, following on from the previous activity where we explored gender inequalities, they can now broaden their imagination and envision a school that is gender equal, inclusive, and all people have equal opportunities, equal visibility, and equal rights. They will do so by creating a vision board (either with words on post-it notes or with images) and then explore different ways the school can become a more egalitarian space for all.

Instructions (15 minutes)

1. On a large board, write the heading 'I want my school to be a space for equality by…..' (For example, by treating everyone equally and fairly, making us feel protected and encouraged.)
2. Separate the group of learners into groups of four.
3. Invite each group to envision an egalitarian school where all diversity is respected and all genders and all groups enjoy equal visibility, equal opportunity, equal rights and feel equally safe and comfortable in the space.
4. Each group is given large post-it notes, and they are invited to write on them words or suggestions that complete the sentence 'I want my school to be a space for equality by….'
5. Give them 8-10 minutes to formulate their suggestions.
6. When they finish, invite each group to stick their suggestions on the vision board.
7. Invite young people to come and read the vision board for a couple of minutes.
8. Close this activity by asking learners to quote any suggestions that made an impression on them or that they consider important.

Tips for implementation

> Instead of post-it notes, you can ask learners to create a digital vision board on a Padlet, Jamboard, Microsoft Whiteboard or similar. Invite them to post quotes, images, videos, emojis and GIFs about a gender equal and inclusive school. The groups can update the same digital board simultaneously by using their phones. Once they finish, you can show the board on the big screen through a projector.

Activity 2: Taking action for equality (30 minutes)

Materials: Flipchart paper and markers, duct tape

Introduction

Remind the group of the vision they created in the previous lesson and read out a few words or point out to some of the pictures in the vision board. Explain that you will now explore what different stakeholders can do in order to help make this vision a reality, where the school can become an equal space for all.

Instructions (25 minutes)

1. Explain that you will use World Café methodology for this activity. There are four stations in the room, represented by four pieces of paper that appear in different corners of the room.
2. Each station represents a different stakeholder, namely: (1) young people themselves, (2) educators, (3) the school management (4) educational authorities or ministry.
3. Divide learners into four groups. Each group goes to a different station. The groups write down suggestions with regards to what the specific stakeholder needs to do in order to help the school become a more gender equal and inclusive space.
4. Each group has 8 minutes to work on the first station.
5. Once the 8 minutes are up and the groups finish from their station, they move on to the next station. In the second station they build on the existing suggestions of the previous group and write down their own thoughts.

They have 5 minutes in the second station until they move on the third and fourth station, building on the suggestions of prior groups. They have 5 minutes in each of the last two stations.

6. Once the groups have passed through all the stations, they go back to the station they started from.
7. Each group then presents all the suggestions written in their station.

Tips for implementation

> You can help the groups brainstorm on different suggestions under each 'station' by going around them and asking questions to stimulate their thinking. For instance, what should the ministry do at the policy level? Do we need a gender equality policy that all schools need to abide by? How can the curriculum change and become more gender inclusive? Should the young people themselves draft a classroom harassment or equality policy? Do they want to organise a social media campaign? How can young people combat gender stereotypes and stand up to gender inequalities in school? How can they treat each other in a gender-equal way? Should the educators make sure they supervise spaces that are not visible in the school environment to ensure the safety of all students? Or invite an expert to conduct a workshop and talk about these issues?

Closing and feedback (5 minutes)

Close the lesson by reflecting on the gender inequalities that learners have identified as being present in the school environment. Explain that schools act as mirrors of society, reproduce stereotypes, privilege, male dominance, and social inequalities in the same way that these are present in society at large. Validate young people's dream of a gender-equal and inclusive school and remind them of the power they have both as individuals and collectively to become agents of change and strive for a better and more egalitarian world. Finally, remind them that they are not alone in this vision and that for change to happen a synergy needs to take place between different stakeholders who have to do their own part, as identified in the lesson.

R4.1.1 Questions

1. How are boys expected to act to feel included in the school environment?
2. How are girls expected to behave in the school environment?
3. Which tasks are girls allocated at school?
4. Which tasks are boys allocated at school?
5. Which gender is more visible/dominant in school textbooks, texts, stories, images, and course examples? Share some examples of what you have noticed.
6. Are boys and girls using the school space differently? How? Do they hang out in different spaces within the school?
7. What would you consider male and female spaces in the school environment? What do male/female spaces look like? What is visible in them to make them a male/female space?
8. Do you think all people feel equally comfortable and safe at school? For instance, do boys and girls feel equally comfortable? Think also about young people with different sexualities, cultures, ethnicities, etc.? Do they feel comfortable and included?
9. How are young people with intersecting identities (i.e., boys who are gay, girls from an ethnic minority, boys or girls with a disability) interacting in the school environment?
10. Generally, what gender inequalities do you observe in the school environment?

Lesson Plan 2: Designing the town we want to live in

Level:
Lower Secondary and
Upper Secondary

Estimated duration:
255'

R# =
R4.2.1; R4.2.2

Subject links:

Geography: Critically perceiving and interpreting space, The influence of different cultural and gender values, beliefs and political systems in different environments, Gender equality, social cohesion and democracy, Respect for diversity and multiculturalism, Applying different methods, such as field study to investigate various issues

Environmental Studies: Social justice, autonomy, democracy, gender equality, responsibility, The power of people to bring social change, Democratic citizenship

Social and Political Education: Strengthening of social cohesion, solidarity, and intercultural dialogue, Democracy, Equality, Multiculturalism, Ecology-environment, Social justice

Literature: Gender equality, Respect for diversity, Deconstructing traditional stereotypes and prejudices, Fundamental human values and rights, such as freedom, equality, justice, democracy, solidarity

Health Education: Formulating positive attitudes, relationships and behaviours within the community, Development of interpersonal and social skills, Acceptance and respect of diversity, Critical exploration of stereotypes, multiculturalism, gender, and difference, Conflict resolution, Effective communication, Respect for human rights

Objectives of Lesson Plan:

- To observe and explore their city, busy street, city centre, neighbourhood, square, or places where people gather through a gender lens and identify overt and covert **gender biases** or inequalities
- To explore how gender differences are embodied in the space (i.e. physically, in the makeup of people who frequent certain spaces, in street names, in the use of the space itself, etc.) and how this affects visibility, enjoyment of the space and feelings of inclusion and safety
- To explore diversity and how the intersection of gender with other aspects of identity (age, sexuality, race and ethnicity, ability, social class) is expressed in differences in the use of space
- To discuss the impact of (male) hegemony in space and to enhance an understanding of how social structures, privilege and hierarchies of power results in gender and social inequalities
- To imagine and design the 'town they want to live in': a town which is inclusive, accessible, enjoyable and safe

for all and where all genders and all social groups enjoy equal rights in public spaces
- To enhance youth participation in taking action to make towns and public spaces gender equal and equalitarian for all social groups

Activity 1: Pre-Field Study (30 minutes)

Materials:

- Pictures of people using public spaces (diverse representations of people and uses of public spaces)
- Street names (you can find street addresses via your municipality's maps and the post office)
- Travel itinerary (bus tickets, maps)
- Notebooks and pens for notetaking

Introduction

Welcome the class and explain the learning outcomes as mentioned above. Explain the different stages of the activity, including the field study, the reflection and discussion afterwards, and the creative activity about transforming and redesigning the space they experienced. Before implementing this activity please read through the **EDUCATOR'S INFO Observation of public space with a gender lens** and **the General guidelines for successful study visits**

EDUCATOR'S INFO | Observation of public space with a gender lens

This is primarily an outdoor activity where learners are encouraged to act as 'detectives' and critically observe a public space outside the school environment. Field studies and study visits constitute an excellent way for learners to critically explore and interpret public spaces, especially if these spaces are chosen by the learners themselves, according to what is most relevant to their own lives and realities.

The main aim of this activity is the exploration of gendered and intersectional experiences of space by inviting learners to pay attention to (i) the physical presence or concentration of different genders and different social groups at specific locations (e.g., coffee houses, shops, parks, playgrounds), (ii) the visibility and dominance (particularly of men) in historical or cultural landmarks, monuments and statues, (iii) the different uses of the space by men, women and other groups, and (iv) feelings of inclusion and safety in the space. Street names are also highly gendered, with an overwhelming majority of them

being male, in honour of the achievements of important male figures in history. An exercise run on analysing the street names in Nicosia (including only the city and not the suburbs), yielded that only 12.5% of the street names belonged to women in the Greek Cypriot community[1] and 3% in the Turkish Cypriot community respectively[2]. The representation of women and their achievements remain essentially invisible both in street names and monuments in public spaces.

Notably, the exploration of public space needs to include an exploration of both the visible and the often more covert gender differences and biases in aspects such as use, access, dominance, enjoyment, comfort, and safety, illuminating the different gender inequalities and social discriminations that may be present in this respect. The activity concludes with learners putting on their 'architect' hat and (re)imagining, (re)creating and (re) designing the public space they experienced, to make it more inclusive of diversity, gender equal and socially just.

EDUCATOR'S INFO | General guidelines for successful study visits

For a field study to be successful, it is important that preparation begins in the class using proposed activities and discussion. It is also important to make the necessary arrangements with parents and colleagues at the school and to inform all those involved in the field study about: means of travel, activities that will be offered, people accompanying the group, supervision arrangements, clothing (comfortable clothes and walking shoes), equipment (pencils/pens, notebooks, cameras or mobile phones, voice recorder apps, first aid box), food, details of costs (buses, food, etc.). During the study visit, make sure that there is an adult supervising all groups. If there are limited educators or escorts, it is best if the groups stay close to each other and not spread out too far.

Source: "Nicosia is calling" and "Cyprus: A Classroom Without Walls", AHDR publications. Available at: https://www.ahdr.info/our-work/supplementary-educational-materials

Instructions

1. Present some pictures of different groups of people (in terms of age, gender, ethnicity, ability/disability, etc.) using public spaces and use them as a springboard for discussion.
2. Hold a short discussion about the different use of public spaces.
3. Invite learners to think of the different social groups visible (or not visible) in public spaces and how each group may use public spaces differently. At this point, keep the discussion at a general level, without discussing the space you will visit, to allow learners to draw their own conclusions about it.
4. Brainstorm about symbolisms, features, or elements in public spaces (for instance, posters, ads, monuments, public art, street names, cultural buildings). How are these symbolisms gendered? Which gender is more dominant in these? Which ideas are they promoting about gender and the differences between women, men, and other social groups?
5. You can present street names as a practical example of the above. Research on the city of Nicosia has yielded a breakdown of 88% male street names in the Greek Cypriot community and 52% male street names in the Turkish Cypriot community. Present some examples of street names and add another layer to the discussion: Who are the males represented in these names (kings, politicians, writers, lawyers, mayors, heroes, saints, etc.)? Who are the women represented in these names (queens, princesses, wives of noblemen, actresses, female mythological figures, etc.)? What differences are evident? Why do these differences exist?
6. Once the group is starting to get an idea of how gender intersects with public space, explain the general framework of questions that learners will need to ask themselves when exploring the public space they will visit. In the observation process, they can concentrate on the set of questions appears in **R4.2.1.**
7. Explain that the observation questions are only there to guide them, and that they can feel free to record any other relevant observations or issues that may come up during the field trip.

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1 This was calculated by taking into account street names that reflect names of people, including also mythological characters, but not including street names that pertain to places or abstract concepts or ideals. In Nicosia, in the Greek Cypriot community (city part only, excluding suburbs) out of 982 streets, only 123 were named after women.

2 This exludes the names that can be considered neutral, sometimes with male or female connotations or affinities (which was 45%). 52% were clearly identified as having distinct male names.

8. Encourage them to take notes of their observations.
9. Explain that, during the observation, they will be working in groups of four. Create the small groups and ask each group to select a leader who will be responsible for contacting an escort or a teacher during the field study, if something happens. If possible, allocate an escort to each of the small groups. Finally, discuss safety protocols (staying with their group, proper conduct and behaviour, etc.).

Field study (90 minutes)

Learners will go to their chosen location (public space, busy street, city centre, square, etc.) and conduct their observations in small groups, paying attention to the guiding questions throughout this process.

Home learning

The small groups will then work together after school hours, if possible, and discuss the field study and observations. If they cannot meet after school hours, then you need to provide time during school hours. Invite them to pay particular attention to the 'gendered' and intersectional aspect of their observations as explained above, i.e., to highlight the differences in the experiences of women and men and different social groups in terms of their visibility, dominance, representation in the space, different use of space, feelings of comfort and safety, etc.). Lastly, invite them to note any inequalities they may have observed. Inform them that they will present their findings in the classroom: 4-5 minutes each group.

Activity 2: Post Field Study

Presentation and discussion (45 minutes)

Invite the groups to present their findings one by one. Each group has 4-5 minutes for their presentation. Presentations should not take more than 20 minutes.
   Then discuss in plenary to help learners reflect together and pay more attention to gender inequalities.

Discussion (25 minutes) You may select from these questions according to what you want to focus on:

1. Having heard the different observations from the different groups, what made an impression on you?
2. How did it feel to critically explore a public space you are familiar with?
3. Did you develop any new realisations about this public space? Which?
4. In what ways was this public space 'gendered'? i.e.
   • How did men and women have different experiences of space?
   • How did they use the space differently?
   • Which gender enjoyed more visibility? More representation? (How about in street names, monuments, public art, other visuals in the space?)
5. How about the experiences of different social groups in the space in terms of use of space, visibility, access, and representation?
6. Which groups do you think feel more at ease and safer in the public space? Think of who benefits the most of this space, who is more visible/dominant, who is represented more, who feels more comfortable.
7. Which groups enjoy fewer rights in the public space?
8. How does the different use of space relate to wider gender norms, social structures, and privilege?

R4.2.1 Guiding questions during the field study

What
• What is happening in this space?
• What are women and men doing?
• What are different groups doing? (Younger, older, ethnic groups, other minorities, etc.)?
• What visuals are present in the space (such as what type of advertisements)? What do they communicate? Do these visuals communicate different ideas about women and men?
• What historical and other symbolisms are present in the space, i.e., monuments, statues, public art? What do these represent?
• What sounds can you hear, what can you smell?
• What are the street names? How many of these are female names and how many of these are male?
• What lessons can we learn from public space, including texts, monuments, and public art?
• What would be a counter argument to these symbols, for instance, monuments, public art, visuals, or street names?
• What would you like to see in this public space?

Who
• Who is present in the space? What different social groups are present?
• Who or which gender is more exemplary based on what you see in the public space, monument, piece of art, narrative?
• Which gender seems to be more dominant, more important, more successful?
• Who or which groups are more visible in the space, which groups are less visible?
• Who or which groups do you think feel safer and more comfortable in the space)?
• Who or which groups are not benefiting so much from this space?

Where
• Where are people gathering, which social groups are gathering where?
• Where do certain groups feel more comfortable/safer?
• Where may certain groups feel less safe? Less included?

How
• How are people interacting? Which groups are interacting with whom?
• How is this place 'gendered' - i.e., what differences do you observe with regards to how women and men are using the space?
• What differences do you observe in terms of how women and men are represented in the space (in activities, visuals, monuments, street names, public art, ads?)

Why
Why do these gendered differences in the space exist? For instance, in interaction, use, visibility, and/or representation?

Activity 3: Post Field Study

Designing the town we want to live in
(45 minutes)

Materials: Large post-it notes, markers, a large board (the classroom board or a standalone big board, similar to those used for announcements
Video: Redefining how we use public spaces | Candy Chang: https://bit.ly/3yuZfVZ
What is Neighborland? https://bit.ly/3PkCpHA

Introduction

Building up on the previous discussion of critically reflecting and exploring public space, we can now imagine public spaces and particularly our neighbourhood in a way that would make it more inclusive, accessible, more enjoyable, more fun and most importantly a more equal space for all people, so that everyone can equally enjoy their rights in this space. We will view an initiative called 'Neighborland' to inspire us for some ideas. As the creators of the initiative say, "Let's reimagine the ways that our communities can be designed and create places that reflect what matters to us". See **EDUCATOR'S INFO Neighborland**.

EDUCATOR'S INFO | Neighborland
This activity is based on an initiative by Candy Chang, called Neighborland. Candy Chang is an installation artist with a passion in participatory public art installations. Some of her projects are here: https://bit.ly/3auKcnl. Neighborland is a public engagement platform which encourages people to participate in shaping the future of their neighbourhood/town/community in an accessible, inclusive and engaging way. People have used Neighborland to advocate for their needs, desires, hopes and dreams regarding their neighbourhoods and to enact real change. Huge boards with large stickers representing speech bubbles having 'I want in my neighbourhood' written on them (See **R4.2.2 Bubbles**) are placed around the neighbourhood, inviting residents to write down their suggestions. A digital tool has also been created to take these suggestions directly to municipalities, town councils and other decision makers to make sure people's voices can be heard. From then on users can connect with others who share their vision, engage local government, and gather support for their ideas from friends and family. It acts as a beautiful way to inspire change for communities and to encourage people to actively participate in shaping their surrounding environments. Toward this end, this activity aims to inspire learners to imagine a new neighbourhood and design it in a way that mirrors their needs, expectations, aspirations, and dreams.

EDUCATOR'S INFO | Youth participation
This activity invites learners to engage in **youth participation**. Youth participation refers to the active involvement of young people (including children and teenagers) in processes, institutions and decisions that affect their lives. Youth participation encourages young people to take an active stance to promote their ideas, opinions and needs and advocate for social change on issues that concern them. Some examples of youth participation include consultations of stakeholders with young people, awareness-raising campaigns, social media campaigns, structured dialogue and advocacy with decision-makers and political leaders, peer-to-peer activities, youth events, workshops, meetings and seminars that put certain issues on the agenda for discussion, etc.

Instructions (40 minutes)

1. Show the two videos 'Redefining how we use public spaces' and 'What is neighborland' You can find more info on the Neighborland initiative here: https://bit.ly/3NXUERY.
2. You can also browse through the different projects at https://neighborland.com/ or show pictures of different Neighborland initiatives to further inspire learners about the initiative.
3. Ask learners what they think about this initiative, what they like about it and what they think the positive outcome of it would be.
4. Explain that they will now have the opportunity to do the same for their own neighbourhood. Following on their observations from the field study, invite them to apply a gender lens in their recommendations, focusing on how they can combat gender discrimination and bring gender equality in their neighbourhood.
5. Put up a board (about the size of the classroom board) and write the title 'For my neighbourhood to be an inclusive, gender equal, safe and a happy space for all, I want..........'. (similar to Neighborland).
6. Ask learners to form groups of five and provide them with large post-it notes. Invite them to imagine how their neighbourhood can become a place where all genders and all social groups can feel included, accepted, safe and a sense of belonging in the space. They can then record their ideas, dreams, needs, suggestions on the post-it notes, one idea per post-it. They have 15-20 minutes to brainstorm.
7. Once the groups complete their task, ask them to come and stick their notes on the board.
8. Invite learners to come and read the suggestions on the board.

Tips for implementation
> To make this activity even more fun, you can ask learners to find images (i.e., from magazines or printed images from the internet) that represent an inclusive, happy, gender equal, or welcoming space for all. They can then make a collage using these images. Alternatively, learners can create this vision board online, using digital tools such as Padlet, Jamboard, or Microsoft Whiteboard. On the digital board, besides images, they can also post videos, GIFs, famous quotes, and write their own suggestions in text.

Closing and feedback

Close the activity by asking learners to identify the ideas/suggestions/dreams/aspirations they liked most. Also go through the different ideas that appear on the board and provide a quick summary of them (no need to read them one by one). Close the activity by pointing out the importance of having public spaces being inclusive equal, safe, happy, accessible, enjoyable, and welcoming to all people regardless of gender and background. Also note the importance of taking action in changing our environments and how empowering it is to advocate for things that truly matter to us in our environments.

Activity 4: Engaging young people to take action (45 minutes)

Objectives: To encourage youth participation and support learners in exploring different actions they can take to further promote their suggestions for their envisioned neighbourhood

Materials: Flipchart paper, markers, duct tape

Introduction

Tell the group of learners that, similarly to the Neighborland initiative, you will now explore ways that can further promote their ideas about creating more egalitarian and more gender equal public spaces. One way to do this, is through youth participation i.e., through the active engagement of young people in matters that directly concern them. Explain that in this activity, you will brainstorm about possible ways in which young people can take a more active involvement in bringing social change in their neighbourhoods. You will explore how they can further promote the ideas that appear on the vision board (from the previous lesson) to decision-makers and other stakeholders (such as the mayor, the municipal board, local politicians, NGOs, youth organisations) to instigate change. See above, **EDUCATOR'S INFO Youth participation**.

Instructions (20 minutes)

1. Break the group of learners into smaller groups of five.
2. Invite each group to brainstorm how they can further promote their suggestions on more gender equal public spaces and how they can engage more young people in this process.
3. Each group has 15 minutes to brainstorm and write their ideas on flipchart paper.
4. The groups then present their ideas to the plenary (a couple of minutes per group).

Discussion and closing (10 minutes)

Summarise the different ideas presented by the groups. If not mentioned, you can probe young people to also think of the following: social media campaigns to promote their vision board; posting selfies with the vision board on social media; putting up a board in a central space in the school environment to also capture ideas from other students; conducting workshops to talk with other students in their school about their experiences from the field study and capturing other students' ideas about how to improve their neighbourhood; meeting up with youth organisations and sharing the results of their vision board; arranging a discussion or dialogue with decision makers and putting forth their ideas.

R4.2.1 Guiding questions during the field study

What

- What is happening in this space?
- What are women and men doing?
- What are different groups doing? (Younger, older, ethnic groups, other minorities, etc.)?
- What visuals are present in the space (such as what type of advertisements)? What do they communicate? Do these visuals communicate different ideas about women and men?
- What historical and other symbolisms are present in the space, i.e., monuments, statues, public art? What do these represent?
- What sounds can you hear, what can you smell?
- What are the street names? How many of these are female names and how many of these are male?
- What lessons can we learn from public space, including texts, monuments, and public art?
- What would be a counter argument to these symbols, for instance, monuments, public art, visuals, or street names?
- What would you like to see in this public space?

Who

- Who is present in the space? What different social groups are present?
- Who or which gender is more exemplary based on what you see in the public space, monument, piece of art, narrative?
- Which gender seems to be more dominant, more important, more successful?
- Who or which groups are more visible in the space, which groups are less visible?
- Who or which groups do you think feel safer and more comfortable in the space)?
- Who or which groups are not benefiting so much from this space?

Where

- Where are people gathering, which social groups are gathering where?
- Where do certain groups feel more comfortable/safer?
- Where may certain groups feel less safe? Less included?

How

- How are people interacting? Which groups are interacting with whom?
- How is this place 'gendered' - i.e., what differences do you observe with regards to how women and men are using the space?
- What differences do you observe in terms of how women and men are represented in the space (in activities, visuals, monuments, street names, public art, ads?)

Why

Why do these gendered differences in the space exist? For instance, in interaction, use, visibility, and/or representation?

R4.2.2 Bubbles

I want

in my neighborhood.

Lesson Plan 3: A walk in someone else's shoes

Level:
Lower Secondary and Upper Secondary

Estimated duration:
205'

R# =
R4.3.1; R4.3.2; R4.3.3

Subject links:

Geography: Critically perceiving and interpreting space, The influence of different cultural and gender values, beliefs and political systems in different environments, Gender equality, social cohesion and democracy, Respect for diversity and multiculturalism, Applying different methods, such as field study to investigate various issues

Environmental Studies: Social justice, autonomy, democracy, gender equality, responsibility, The power of people to bring social change, Democratic citizenship

Social and Political Education: Strengthening of social cohesion, solidarity, and intercultural dialogue, Democracy, Equality, Multiculturalism, Ecology-environment, Social justice

Literature: Gender equality, Respect for diversity, Deconstructing traditional stereotypes and prejudices, Fundamental human values and rights, such as freedom, equality, justice, democracy, solidarity

Health Education: Formulating positive attitudes, relationships and behaviours within the community, Development of interpersonal and social skills, Acceptance and respect of diversity, Critical exploration of stereotypes, multiculturalism, gender, and difference, Conflict resolution, Effective communication, Respect for human rights

Objectives of Lesson Plan:
- To bring awareness to physical dominance in public space (taking more or less space)
- To understand and explore urban space from different perspectives (i.e., from that of women, men, different age groups or ethnicities, etc.) and explore the different narratives and different stories from different communities
- To explore normative dimensions of gender: differences between women and men and how these are reflected in space
- To develop empathy, understanding, acceptance and respect for 'the other.'
- To identify (male) hegemony in space (primarily through dominance and visibility)
- To explore possible solutions that could address discrimination in public space

Lesson 3.1
Activity 1: Body Posture (25 to 40 minutes, depending on how many resources you are planning to use)

Objectives of Activity:
- To understand how our body and body posture interacts with space (i.e., how specific body postures take up more or less space)
- To explore how certain body postures contribute to feelings of power, empowerment and confidence

Introduction

Explain to the class that in this activity, you will explore our body posture and how our body posture makes us feel. Notably, our body posture also conveys indirect (non-verbal) messages about us. Other people can make assumptions and inferences about us influenced by these indirect messages our body posture conveys. Similarly, we may also make assumptions about others, based on how 'they carry themselves'.

EDUCATOR'S INFO | Background information

This lesson plan brings awareness to how people interact with public space by exploring both aspects of (physical) dominance and diversity in space. Moreover, discovering differences in everyday places and having respect for others is very important for sustainable peace. This lesson plan essentially aims to help learners to understand the 'other' (people that are different than them), recognize diversities in public spaces and to explore solutions to eliminate discrimination.

The first activity, playing with body posture, and bringing awareness to body posture, encourages learners to explore how different people 'carry themselves in space': how, when, who usually succumb into themselves to take less space and how, when, who spread out to take more space. Amy Cuddy, a social psychologist who has extensively studied body posture, posits that body posture communicates essential messages about power, dominance, and prejudice. This activity encourages learners to use Amy Cuddy's propositions of power poses (see **R4.3.1** for ideas) and to explore how different body postures make them look and feel.

Instructions (10 minutes)
- Show the high-power poses from **R4.3.1 Image 1**
- Ask learners to describe the people they see, using the following questions:
  What are these people communicating with their body posture?
  What do you think these people are feeling?
  Why do you think some people adopt this body posture?
  What do you think other people think of them?
- Mention that these poses are called 'high power poses'. They convey messages of power, assertiveness, confidence, and dominance.
- Similarly, show low power poses of the same resource sheet and ask the group of learners to describe the people they see. Ask the same questions as above.
- Explain that when our body posture is 'closed', we take up less space and convey messages of fear, loneliness, insecurity, sadness, withdrawal, and lack of confidence.
- Show more power poses of women and men (**R4.3.1 Images 2, 3, 4** and **5**). Encourage learners to describe how the people in the pictures look.
- Encourage learners to stand up and to try the poses. Say: 'When I clap my hands, I invite you to get into yourselves, shrivel up as much as you can and take as less space as possible. For instance, you can try hunching, bringing your shoulders in as much as possible, bending and crossing your legs, wrapping your ankles. Hold that posture for a few seconds and pay attention to how you are feeling.' 'Now, when I clap my hands, I invite you to adopt the superhero power pose. Stand up straight, with your chin slightly up, the chest is out, the legs stand a hip length apart on the ground, and the hands rest on your hips. Hold this posture for a few seconds. Pay attention to how you are feeling.' 'When I clap my hands again, I invite you to adopt the winning pose, with your hands raised in a V shape above your head. Hold that posture for a few seconds and pay attention to how you're feeling.'

Discussion and closing (10 minutes)
- What did you think of this activity?
- How did you feel in the low-power poses?
- How did you feel in the high-power poses?
- Do you think people make assumptions of others based on their body postures? How about you?
- Which pose do you think we need to adopt in our everyday lives?
- Do you think people sometimes misuse or abuse the power they convey with their body posture? How?
- After the learners have provided their answers, show **R4.3.1 Image 6**.
- What do you think of the power pose here? Does this represent a misuse of power?
- How can we make sure we use our power in the right way? (For example, respect for others and respect for other people's feelings and rights.)

Tips for implementation

> If you have time, you can close the discussion by watching one of Amy Cuddly's videos, i.e. https://bit.ly/3yPldTG, explaining her theory on body posture, power, and dominance.

> If you have time, right after learners have tried their own high power poses, you can play the 8 Power Poses Body Language and Confidence video (https://bit.ly/3PDDH0p), and ask learners to copy Parmita Katkar's lead as she explains and demonstrates 8 different power poses.

References

Tips and Tools: Power Poses https://bit.ly/3o8YahP
Your body language may shape who you are: https://bit.ly/3ofPA0B

Activity 2: Mirrors (20 minutes)

Introduction

Explain that we will play a game that will help us understand others better. Understanding others is essential for us to understand ourselves and discover ways that we can coexist peacefully and happily.

EDUCATOR'S INFO | Mirror Exercise

Understanding the other enables children and teenagers to explore themselves better. By playing and acting, learners explore the 'other' (people who are different from them) in fun and interactive ways. In this activity, we use the 'mirroring' technique, which is often used in drama and theatre as a warmup activity. You can find more information about this technique here: https://bit.ly/3os4EbX

Instructions for implementation (10 minutes)

1. Ask the class to stand up and split in pairs, so every person has a partner. If you have an odd number of learners, you can either join the group or one learner can go twice.
2. The pairs stand facing each other. One of them will be the leader, and the other one is the mirror.
3. When you will start playing some music, invite the leader to start making some gestures or some simple movements with their body. The person acting as the mirror then tries to copy these movements precisely as they are by mirroring them. For example, if the leader raises their right hand, the "mirror" should raise their left, just as the figure in a real mirror would.
4. Invite the pairs to start moving into space (being mindful of the other pairs that are also moving). Encourage them to maintain eye contact (rather than look at their partner's hands or legs) and to make smooth and continuous movements, so there will be a flow in their 'dance'. If they manage to have this flow, it will be difficult for an outsider to say who is the leader and who is the mirror.
5. When you clap your hands (or lower the music) the pairs switch roles: the leader becomes the mirror, and the mirror now takes the lead.
6. Encourage the leaders not to try to 'trick' their partners; on the contrary, as leaders it is their responsibility to perform movements that the "mirror" can follow precisely.
7. After a few minutes, ask the pairs to continue the activity by changing roles between them organically whenever they feel like it, without communicating. Thus, they will be leading and mirroring organically, following each other, without waiting for your cue to switch roles.

Discussion (10 minutes)

- How was this activity?
- What did you like about this activity?
- Was there anything that was difficult for you? Please explain.
- Which role did you find easier or more comfortable, leading or mirroring? Why?
- Did you reach that point in the exchange between you when you organically mirrored each other without communicating? How do you think that happened?
- Interacting with your pair, did you learn something about yourself? Please explain.
- What do you think this activity teaches about being with the 'other' (people that we may consider different than us)? How can we coexist with others? (**Tip**: encourage learners to think about how they learned from the other person's lead, show respect, openness and give 'space' to the other person to be, to act or to create. If these aspects are not mentioned, you can reflect on them as the observer).

Lesson 3.2: Pre-Field Study Preparation

Activity 1: A walk in someone else's shoes

Objectives of Activity:

- To explore urban space from different perspectives (i.e., from that of women, men, different age groups or ethnicities, etc.) and explore the different narratives and stories from different communities
- To explore normative dimensions of gender: differences between women and men and how these are reflected in space
- To develop empathy, understanding, acceptance and respect for 'the other'
- To identify male hegemony in space primarily through dominance and visibility and explore its impact
- To brainstorm on the different solutions that could render the use of public space more equal by all

Materials: Travel itinerary (bus tickets, maps), notebooks and pens for taking notes

Introduction

Inform the class that in this activity, they will try to understand the diversity and **pluralism** of our society. They will be going on a field study where they will explore a public space through the 'eyes' and 'shoes' of different people.

Instructions (30 minutes)

1. Start the activity by showing pictures of a variety of shoes. You can use the shoe illustrations in **R4.3.2**.
2. Ask learners to identify which people could be wearing these shoes. Are they men or women? What are their ages? Can they deduce their ethnicity? What can these people be doing for a living?
3. Explain that the different types of shoes represent the diversity of people we encounter around us.
4. Explain that during the field study they will have the chance to explore how different groups of people interact in public spaces by observing these public spaces more critically. The aim is to understand how different people use the space, what differences are apparent in the use of the space between different groups, what inequalities may be evident and how the experiences different groups in the space differ.
5. To this end, they will observe different identities, their reactions, and most importantly other people's reactions towards them. Possible identities that learners can observe can include: (i) child, (ii) teenager, (iii) young person, (iv) older person, (v) a woman from the dominant ethnic group, (vi) a man from the dominant ethnic group, (vii) a woman from an ethnic minority, (viii) a man from an ethnic minority.
6. Explain that in their observations learners have to pay attention to how different groups walk, act and interact in the space.
7. It is important to explore the space from many different genders and ethnicities, other than their own so they can record a wider spectrum of different experiences.
8. Discuss **R4.3.3 Observation questions for the field study** with the learners and the aim of each question, answer any concerns the learners may have, add additional questions that may come up from the discussion and amend existing ones. Try to engage the

learners in this process as much as possible so they can take ownership of it. Explain also that the observation protocol is only there to guide them, and they can feel free to take in any other relevant observations that may come during the walk.
9. Discuss safety protocols when they go out in the public space to make their observations. For example, working in pairs or triads, groups not spreading out too much, and proper conduct and behaviour.

Field study (90 minutes)

- Please refer to **EDUCATOR'S INFO General guidelines for successful study visits**, outlined in Lesson Plan 2 of this Unit on page 93.
- Learners will go to a chosen location and conduct their observations in small groups, paying attention to the guiding questions throughout this process.
- Encourage learners to walk in the public space and observe two or three different identities.
- While conducting their observations in the space, encourage them to take notes on a notepad or record their observations by voice on their phones.

Home learning

The small groups will then work together after school hours and discuss their field study and observations. If they do not have the possibility to meet in person, they may arrange an online meeting. Invite them to pay particular attention to the differences in the experiences of women and men and different social groups regarding their visibility, dominance, representation in the space, different use of space, feelings of comfort, belonging and safety, etc. Lastly, invite them to note any inequalities they may have observed. Inform them that they will present their findings in the classroom, 3-4 minutes for each group.

Lesson 3.3: Post Field Study

Presentation and discussion (45 minutes)

Invite the groups to present their findings one by one. Each group has 3-4 minutes for their presentation. Presentations should not take more than 25 minutes. You can invite groups only to add new observations, so they do not repeat what the other groups have said.

Discussion (20 minutes)

- What was the most striking thing you felt or observed?
- Did you learn something about different groups during this activity? What?
- Did you learn something about yourself? What?
- What kind of public spaces do different identities chose?
- What differences did you notice in the experiences of different people in terms of how they are interacting in the space?
- What differences in body postures did you observe?
- How did the experiences of women and men differ? Why was this so?
- How did the experiences of different social and cultural groups differ? Why was this so?
- What inequalities did you observe?
- Which groups do you think feel more included and more visible in the space? Which groups do you think feel that they 'fit' into this space? Which groups feel they don't belong so much?
- Did you note that some of the needs were not met of different identities? Which needs?

- What do you think will make the different groups that use this space feel happier, more included and feel that their needs and rights are equally considered? (Probe for understanding diversity, empathy, acceptance, freedom to be, respect, and safeguarding human rights)

Closing and feedback

Close the lesson plan by reflecting on the different experiences that learners have identified in public space. Explain that discovering differences in ordinary places, understanding them, cultivating empathy, and respecting others is very important for coexisting and sustainable peace. Reflect the identified need that public spaces need to be equal for all, where every single person can feel that they are visible, included, and feel safe and happy. Reiterate that to make this possible, we should all do our part by being understanding of others and their experiences and showing respect and acceptance.

> **EDUCATOR'S INFO | Background information**
> This activity was inspired from the memorial 'Shoes on the Danube Promenade' (https://bit.ly/3O9Gm0A). While this activity does not aim to discuss the Holocaust, it aims to pay tribute to people who symbolically wear different shoes and discuss diversity, acceptance, multiculturalism, and intersecting identities. This activity is primarily an outdoor activity where learners are encouraged to critically observe and experience a public space through the eyes of another. Its primary aim is to provide the opportunity for young people to (re)discover the spaces they may frequent, explore them, and view them from a different perspective.

R4.3.1 Images
Illustrations by Philippos Vasiliades

Bold and Confident   Wonder woman   Victory   Statue of Liberty
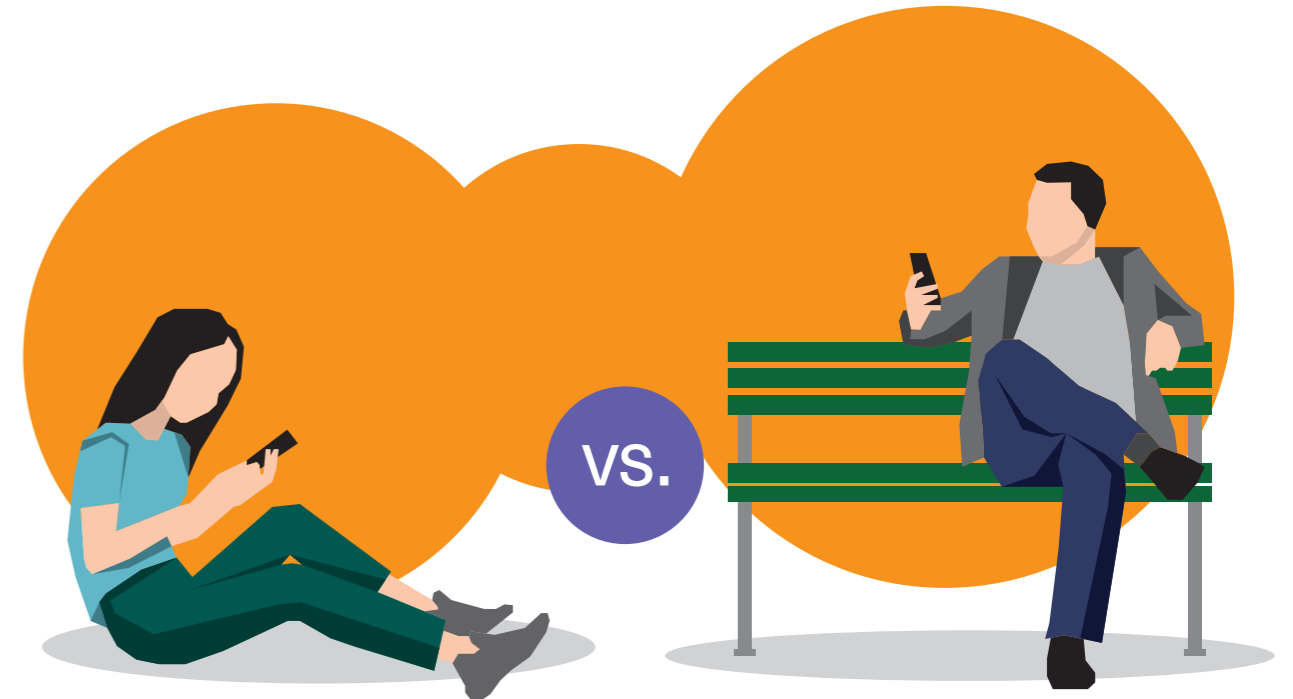
Image 1: High Power Poses

Image 2

Image 1: Low Power Poses

Image 3

Image 4: HIgh power poses

Image 5

R4.3.2 Pictures of shoes

R4.3.3 Observation questions for the field study

Try to answer these questions as you observe people in the space. Sometimes you may not know the answer, so try to guess. It is important to explore the space from many different genders and ethnicities, other than your own so you can record a wider spectrum of experiences.

1. What is the gender of the person you are observing? Can you guess their age? Ethnicity? Religion?
2. What are they doing in the space?
3. Where are they? Are they hanging out with someone?
4. How are other people behaving toward them?
5. How did they get here? Did they walk, take the bus, rode their bike, drove their car, etc.?
6. Is there a cultural place or any specific place in the public space that they would visit (a place of worship, a café/restaurant, a specific place where people of their community gather, etc.)?
7. Pay attention to their body posture.
8. Pay attention to how they are behaving, looking, interacting with others.
9. Which groups are the most dominant in the space?
10. As you are walking around the place, try to guess how they may be feeling in this space? Do they feel comfortable or safe? Do you feel uncomfortable or uneasy?
11. Are there some parts of this street or this area that they would avoid going to? Which ones? Why?
12. What would make them happier and more included in this space?

PART 3

GLOSSARY

GLOSSARY

The description of terms included in this section are either direct quotations as found at the original source(s) or paraphrased based on the original source(s), while a few are described by the authors and thus left without a stated source. All the above and the overall content of this section reflects the authors' understanding, purposes, and standpoint for this publication.

How to read: Terms within the Glossary are better understood as found in their original places within this publication.

Aesthetics is the philosophical inquiry into the nature of what makes a work of art a "work of art," and not just an object; our response to the work, and the resulting examination of our values concerning art. Other aesthetic inquiries include questions like who is the artist? or when or under what circumstances is a work art? Aesthetics can change over time, in response to context and culture (The New York State Education Department, 2017).

Allegory is a story, play, picture, etc. in which each character or event is a symbol representing an idea or a quality, such as truth, evil, death, etc.; the use of such symbols (Oxford University Press, n.d).

Bias is a tendency, inclination, or prejudice toward or against something or someone. Some biases are positive and helpful—like choosing to only eat foods that are considered healthy or staying away from someone who has knowingly caused harm. But biases are often based on stereotypes, rather than actual knowledge of an individual or circumstance. Whether positive or negative, such cognitive shortcuts can result in prejudgments that lead to rash decisions or discriminatory practices (Psychology Today, 2009).

Context is the organisational, functional, and operational circumstances surrounding materials' creation, receipt, storage, or use, and its relationship to other materials. It can also be used as the circumstances that a user may bring to a document that influences that user's understanding of the document (Society of American Archivists, n.d).

Cultural Capital, as defined by Pierre Bourdieu, refers to the collection of symbolic elements such as skills, tastes, posture, clothing, mannerisms, material belongings, credentials, etc. that one acquires through being part of a particular social class. Sharing similar forms of cultural capital with others—the same taste in movies, for example, or a degree from an Ivy League School—creates a sense of collective identity and group position ("people like us"). Bourdieu also points out that cultural capital is a major source of social inequality. Certain forms of cultural capital are valued over others, and can help or hinder one's social mobility just as much as income or wealthy (Routledge, 2016).

Form is the physical appearance of a work of art - its materials, style, and composition or any identifiable shape or mass, as a "geometric form." (ModernArts, n.d).

Gender Bias is prejudiced actions or thoughts based on the gender-based perception that women are not equal to men in rights and dignity (European Institute for Gender Equality, 2016).

Democracy comes from the Greek words "demos", meaning people, and "kratos" meaning power; so democracy can be thought of as "power of the people": a way of governing which depends on the will of the people (Council of Europe, n.d). Democracy provides an environment that respects human rights and fundamental freedoms, and in which the freely expressed will of people is exercised. People have a say in decisions and can hold decision-makers to account. Women and men have equal rights and all people are free from discrimination (United Nations, n.d).

Diversity is differences in the values, attitudes, cultural perspective, beliefs, ethnic background, sexual orientation, gender identity, skills, knowledge and life experiences of each individual in any group of people (European Institute for Gender Equality, 2016).

Dominant Narrative is a story that is more powerful, influential than others. For this publication we mean what most society accepts, often uncritically as a given historical truth and is found in official history textbooks, media, internet, newspapers, etc. (Morrison, 2019).

Embodiment and Embodied Learning refers to a tangible or visible form of an idea, quality, or feeling or the representation or expression of something in a tangible or visible form. Embodied learning is defined as a way to construct knowledge through direct engagement of both the body, paying particular attention on how the body experiences a feeling/thought/idea/concept. Embodied learning also involves a sense of connectedness and interdependence of lived experiencing with one's complete humanness, both body and mind, in perceiving, interacting, and engaging with the surrounding world. Simply stated, embodied learning involves being attentive to the body and its experiences as a way of knowing. (Freiler, 2008)

Embodiment of Space draws from feminist and critical theories on space, the term 'embodiment' highlights the inseparable connection of the body with space, and therefore, the inseparable connection of the social life with space. The presence of the body in a space by default (or the embodiment of space) denotes this connection. Such a view deconstructs the dominant perspective of space as being static, and which is reproduced by logico-mathematical systems that 'see' space and social life from above, and Therefore, people as mere objects contained within. Rather, feminist and critical perspectives on space, support the view of space as dynamic, and so as our social life. (Lefebvre, 2014; Rendell,2009)

Expressionism is an artistic style in which the artist seeks to depict not objective reality but the subjective emotions and responses that people, objects and events arouse within a person (Chilvers, 2015).

Feminism is a political stance and commitment to change the political position of women and promote gender equality, based on the thesis that women are subjugated because of their gendered body, i.e., sex (European Institute for Gender Equality, 2016).

Feminist Pedagogy is a way of thinking about teaching and learning, rather than a prescriptive method. As such, it is used in different ways and for differing purposes within and across disciplines and learning environments. Definitions of feminist pedagogy vary widely, but there is common agreement on these three key tenets (Gender and Education Association GEA, 2016):

- **Resisting hierarchy:** In the learning environment, the teacher figure and learners work against the creation of a hierarchy of authority between teacher and student; the learners also deliver 'content' and influence the design of the class.
- **Using Experience as a Resource:** As well as using traditional sources of information, such as academic journals and books, the learners' and educators' own experiences are used as 'learning materials'. The purpose of using experience as a resource is twofold: firstly, experiences which have not been documented in academic work are brought into discussion, and secondly the class participants experience transformative learning...
- **Transformative Learning:** Feminist pedagogy aims for the class participants (learners and educators) not just to acquire new knowledge, but for their thinking to shift in new directions. This may involve the realisation that personal interpretations of experience or of social phenomena can be re-read and validated in new, critical ways.

Gender is a social construct and refers to the set of expectations and rules that society has on how men and women are supposed to act, dress, behave, look like and so on. Gender includes a set of cultural identities, expressions and roles that are socially assigned— to define what is feminine or masculine in specific historical, cultural, social and political contexts (World Health Organization, n.d; UNICEF, 2017).

Gender Equality is the concept that women and men, girls and boys have equal conditions, treatment and opportunities for realising their full potential, human rights and dignity, and for contributing to (and benefitting from) economic, social, cultural and political development. Gender equality is, therefore, the equal valuing by society of the similarities and the differences of men and women, and the roles they play (UNICEF, 2017).

Gender Inequality is a legal, social, and cultural situation in which sex and/or gender determine different rights and dignity for women and men, which are reflected in their unequal access to or enjoyment of rights, as well as the assumption of stereotyped social and cultural roles (European Institute for Gender Equality, 2016).

Gender Norms are accepted attributes and characteristics of male and female gendered identity at a particular point in time for a specific society or community. They are the standards and expectations to which gender identity generally conforms, within a range that defines a particular society, culture and community at that point in time (UNICEF, 2017).

Gender-Neutral refers to anything – a concept, an entity, a style of language – that is not associated with either the male or female gender. The nature of systemic and embedded or internalised bias is such that, unfortunately often, what is perceived to be gender neutral is in fact gender blind (UNICEF, 2017).

Gender-Stereotyping is ascribing to certain attributes, characteristics and roles to people based on their gender. Gender stereotypes can be negative (i.e., women are bad drivers, men can't change diapers) and benign (i.e., women are better caregivers, men are stronger) (The Office of the High Commissioner for Human Rights, n.d.).

Gender Stratification is the uneven distribution of wealth, power and privileges between the different genders (Geist & Myers, 2016).

Gender Transformative Approach in education seeks to utilise all parts of an education system to transform stereotypes, attitudes, norms and practices by challenging power relations, rethinking gender norms and binaries, and raising critical consciousness about the root causes of inequality and systems of oppression (UNICEF, 2021).

Hegemony is the authority, dominance, and influence of one group, nation, or society over another group, nation, or society; typically through cultural, economic, or political means. See the related term 'Male Hegemony' below (Bell, 2015).

Male Hegemony in this publication refers to the dominance of patriarchy indicated by the control of men over women and society.

Heritage is what we have inherited from the past to value and enjoy in the present, and to preserve and pass on to future generations. The heritage comprises historical sites, buildings, monuments, objects in museums, artifacts, archives, waterways, landscapes, woodlands, bogs, uplands, native wildlife, insects, plants, trees, animals, customs, sports, music, dance, folklore, crafts, skills, and traditions (The Heritage Council, n.d.).

Hero is someone who has done something brave, new, or good, and who is therefore greatly admired by a lot of people (Collins, n.d.).

Herstory in this publication refers to the special attention to women experiences or the presentation and analysis of historical events from a feminist perspective.

Heteronormativity is the belief that traditional gender identities or gender roles and heterosexual relationships and are the "norm", are deemed 'natural' and act as a reference point against which a society measures the humanness of everyone, thus exclusion is the natural outcome to any other type of gender or sexual diversity (European Institute for Gender Equality, 2016; The 519, 2020).

Hierarchy is a system of ranking and uneven power distribution in which an individual or group resides within a culture, organisation, or society (Bell, 2013).

Social Hierarchy in this publication refers to a society's system of power distribution where its people are categorised into groups based on socioeconomic factors like wealth, income, social status, education, gender, race, ethnicity etc.

Historiography / History-writing, especially the writing of history based on the critical examination of sources, the selection of particular details from the authentic materials in those sources, and the synthesis of those details into a narrative that stands the test of critical examination. The term 'historiography' also refers to the theory and history of historical writing (Vann, 2023).

History (the study of) past events considered together, esp. events or developments of a particular period, country, or subject (Cambridge University Press, n.d.).

General or Total History refers to different methods of writing history. Whereas Total History is described as a simplistic way of posing historical events next to each other in a linear way on the timeline, General History is described as a process through which historical events are analysed so as to reveal important moments in history - either small or large events - the way they occurred and relate to each other, and associated meanings for different societies (Philo, 2000).

History, Microhistory is a particular methodological approach to history that studies an event, place or person in microscopic detail (Magnússon, Szijártó, 2013). Micro Historians focus on "the contradictions of normative systems and therefore on the fragmentation, contradictions and plurality of viewpoints which make all systems fluid and open." (Levi, 1991, 107)

Interpretation is inferences about, discern or extract meaning, purpose, and/or subject of investigation, based on visual evidence gathered through observation and analysis, and examination of context (The New York State Education Department, 2017).

Intersectionality is an analytical tool for studying, understanding and responding to the ways in which sex and gender intersect with other personal characteristics/ identities, and how these intersections contribute to unique experiences of discrimination (European Institute for Gender Equality, 2016).

Intersectional Identities in this publication refers to the intersecting factors of an individual's identity. Based on the concept of Intersectionality identity consists of multiple, intersecting factors, including but not limited to gender identity, gender expression, race, ethnicity, class (past and present), religious beliefs, sexual identity and sexual expression.

LGBTIQ+ is an umbrella term used to denote individuals from the Lesbian, Gay, Bisexual, Trans and Queer/ Questioning Community.

Masculinity/Femininity is the gender norms lead to the development of the ideal standard of masculinity and femininity, which may not represent reality, but constitutes the dominant model for "evaluating" a man or a woman, embedding the binary representation of gender further, and set of gender roles and relations (UNICEF, 2017; Gendered Innovations, n.d.; Fernandez & Nelson, 2021; Care, 2018).

Male Privilege is the notion of patriarchy is often used as an "abbreviation" for the dominance of men in society. As members of the dominant group, men enjoy significant privileges, such as more freedom and independence, higher salaries, professional development, positions of greater power and generally have more prestige, dominance and control (IGI Global, n.d.).

Memorial is an object or process to commemorate an individual or event usually sited in a public place. This may take the form of a gravestone, plaque, sculpture, building, cenotaph, park, temporary installation, event or performance. (Irish Museum of Modern Arts, n.d.).

Microhistory pertains to narratives that are relatively smaller in scale, less visible and more personalised histories/herstories. As a methodology, microhistory studies an event, place or person in microscopic detail (Magnússon & Szijártó, 2013) and illuminates individual experiences. Microhistory allows us to reduce the scale of observation so that the complicated function of individual relationships within each and every social setting can be revealed often underrepresented stories, such as herstories can be illuminated.

Monument can be architectural works, works of monumental, sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science (UNESCO, 1996).

Mural is a large painting applied to a wall or ceiling, especially in a public space. (MoMA Learning, n.d.).

Palimpsest, as described by Andreas Huyssen, as a term that is used to describe the way buildings and cities register time and memory (Huyssen, 2003). For Huyssen, an urban palimpsest is a city that is constantly writing and rewriting itself. The value of the writing of the palimpsest is in the imperfection of each of its layers, the unfinished and fragile nature of its veneer (Márquez & Rozas-Krause, 2016, 67).

Patriarchy is a system of social structures and practices, whereby men dominate, oppress and take advantage of women and other groups (UNICEF, 2017).

Philosophy Of Art is a branch of Philosophy. The arts are an important part of human life and culture. But what makes something 'art', and why should we value it? Philosophy of art is simply an attempt to answer these questions in a sustained and coherent way, while drawing upon the thinking of the major philosophers who have devoted most attention to them (Graham, 1997).

Place or Space are existing physical locations where social processes and creativity do not take place, therefore, they have no meaning ascribed to them, while places are more than just physical locations, they have meanings associated with human experiences. Those meanings are produced through human activity and creativity; therefore, the interactions between humans and the physical locations (Lefebvre, 1974; Massey, 2005).

Pluralism can be defined as a society in which members of diverse ethnic, racial, religious, and social groups maintain participation in and development of their traditions and special interests while cooperatively working toward the interdependence needed for a nation's unity (England, 1992).

Power is understood as the capacity to make decisions. All relationships are affected by the exercise of power. When power is used to make decisions regarding one's own life, it becomes an affirmation of self-acceptance and self-respect that, in turn, fosters respect and acceptance of others as equals. When used to dominate, power imposes obligations on, restricts, prohibits and makes decisions about the lives of others. Within patriarchal societal structures there can be hierarchies of power that arise from: Gender Stratification, Gender-Stereotyping, Gender Norms, Gender Equality, Sex, Sexism, Institutionalised Sexism, Patriarchy (IGI Global, n.d.).

Power Relations refer to the way people, groups, or countries are connected behave towards each other, and therefore, the way power is distributed to the different levels of society (IGI Global, n.d.).

Prejudice is attitudes and feelings – whether positive or negative and whether conscious or non-conscious – that people have about members of other groups, which may be based on preconceived ideas and influenced by elements such as gender, race, class, personal characteristics or other factors (European Institute for Gender Equality, 2016).

Privilege is a right or benefit that is given to some people and not to others (Encyclopaedia Britannica, n.d.).

Public Art is an artwork that is site-specific and accessible to the public. What distinguishes public art is the unique association of how it is made, where it is, and what it means. Placed in public sites, public art is there for everyone, a form of collective community expression. Public art can therefore act as a reflection of how we see the world – an artist's response to our time and place combined with our own sense of who we are (Association for Public Art, n.d.).

Public Monument in this publication refer to public monuments that can be accessed freely. Monuments can be works of art placed in public spaces and open-access but are commissioned by public or private individuals or groups, and funded by private citizens, political leaders or public bodies such as municipalities.

Public Space in this publication refer to any space that is open and accessible to people, which contributes to the vibrancy and liveability of the city and to the well-being of its residents.
    However, as with public monuments, public spaces can be owned by public or private individuals or groups, and funded by private citizens, political leaders or public bodies such as municipalities (Friedmann, 1961; Collins & Stadler, 2020).

Public Sphere is the notion of the public sphere is at the center of participatory approaches to democracy. The public sphere is the arena where citizens come together, exchange opinions regarding public affairs, discuss, deliberate, and eventually form public opinion. According to German philosopher Habermas, the public sphere is the domain of social life where public opinion can be formed (Habermas et al., 1974; The World Bank, n.d.).

Representation is the visual portrayal of someone or something. It is a (visual) description or statement of facts (an image, likeness, or reproduction in some manner of a thing) (Kingsborough Community College, n.d.; Cleveland Institute of Art, n.d.).

Reconciliation is the act of causing two people or groups to become friendly again after an argument or disagreement (Encyclopaedia Britannica, n.d.).

Sex is the biological characteristics that one is born with, which are determined by genitalia, hormones, and chromosomes. One can be born as female, male, or intersex (carrying a mix of anatomical characteristics attributed to males and females) (UNICEF, 2017).

Sexism is the conviction that the male gender is innately superior to women and essentially all other expressions of gender. (European Institute for Gender Equality, n.d.; Encyclopaedia Britannica, n.d.)

Institutionalised Sexism is when the institutions of a society operate in a sexist manner, resulting in discrimination and the denial of equal opportunities and rights to everyone.

Selfhood is one's individual identity that makes her/him be distinct from others (The Free Dictionary, n.d.).

Social and Political Life are systems and matters of everyday life that denote the interrelation of social and political factors influencing the way of living. This implies that a social issue - such as poverty - is also a political one, as it is influenced and defined by political factors - such as decisions for combating or not poverty.

Social Change is a significant alteration over time in behaviour patterns and culture, including norms and values (Moore, 1963).

Social Identity is one's sense of self, defined by the social groups they choose to belong to (Ellemers, 2022).

Social Reproduction are the ways and processes through which social structures and systems ensure their existences and become self-maintained and self-perpetuated over time. Processes that contribute to social reproduction can be biological, economic, cultural, social and symbolic. Feminist perspectives support that there are more processes, often invisible to power, such as the organisation of sexuality, the care and socialisation of children and elderly, and many more (Zhurzhenko, 2001; Laslett & Brenner, 1989).

Structural and Social Inequalities is a condition in which members of a society have different amounts of wealth, prestige, or power.

Social Transformation in this publication refers to small-scale and large-scale changes in social structures achieved through collective shifts of shared beliefs, consciousness, habits, norms, values etc. among a society - local, national, global.

Toxic Masculinity refers to the fact that norms ascribed to the dominant perception of what it means to be a man may be harmful for society, gender and personal relations, and men themselves (Coppen, 2019).

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The Association for Historical Dialogue and Research is an inter-communal, non-profit and non-governmental organization established in 2003 in Nicosia, Cyprus. The AHDR envisions to contribute to the advancement of dialogue, critical thinking and intercultural understanding amongst teachers, students, and the general public by providing access to various learning opportunities for all. More specifically, the AHDR promotes the study and research of the History of Cyprus in a critical and comprehensive way; develops supplementary educational material for educators and students in relation to History and Peace/ Anti-racist Education to be shared and used in and beyond classrooms; increases public awareness on the importance of dialogue and multiperspectivity; promotes a Culture of Peace and Non-Violence through education at a local, national and international level. In 2011 the AHDR opened the Home for Cooperation (H4C), a unique educational, cultural and community center in the heart of Nicosia, in the UN Buffer Zone.

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