

COMENIUS SMS

SOCIAL MEDIA & SCHOOL



ALTERNATIVE MAGAZINE N° 4

**FRANCE - REPUBLIC TZECH - ITALY
GERMANY - TURKEY - ENGLAND**

June 2015

- ◆ **Last evening in Pardubice—**
- ◆ **EACH COUNTRY PRESENTS ITS PERFORMANCE**
- ◆ **Resum é of all the works**
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Vous pouvez retrouver tous les travaux, films, vidéos, power piont et activités des élèves dans les liens suivants:

SITE INTERNET du projet :

lien du site : <http://projects.educapardubice.cz/comenius-social/>

PAGE FACEBOOK:

Lien de la page <https://www.facebook.com/groups/1392146547688598/>

SITE INTERNET du lycée Notre Dame en France:

Lien du site: www.notredamecastres.com

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SMS: SOCIAL MEDIA & SCHOOL

• Enfin, l'internaute a la possibilité de partager à tout instant n'importe quel contenu. La diffusion de l'information ne coûte rien. Les réseaux sociaux donnent l'opportunité à l'internaute d'avoir un rôle actif, il peut ainsi relayer certaines informations via un blog, un commentaire ou même un vote.

Ainsi, on constate deux «idéologies différentes». Certains ont un avis positif sur les réseaux sociaux et pensent ainsi qu'ils sont réellement indispensables, tandis que d'autres considèrent ces derniers comme néfastes pour leurs enfants ou pour eux-mêmes.

UN GRAND MERCI A TOUS LES ELEVES DE TOUTES LES DELEGATIONS QUI ONT PARTICIPES A LA REDACTION DE CES 4 MAGAZINES.
UN GRAND MERCI AUX COORDINATEURS QUI ONT SU ETRE POSITIFS ET QUI ONT CRU A CETTE MAGNIFIQUE AVENTURE QUI A Rassemble 6 PAYS DE LA COMMUNAUTE EUROPEENNE.
LE PROJET SE TERMINE MAIS DES AMITIES SE SONT CREES ET DES LIENS SE SONT TISSES GRACE AUX RESEAUX SOCIAUX ILS POURRONT PERDURES.... MERCI AUX RESEAUX SOCIAUX, CAR GRACE A EUX UN PROJET A ÉTÉ MIS EN PLACE ET UNE CHAÎNE HUMAINE S'EST FORMÉE.

A BIG THANK TO ALL THE STUDENTS WHO HAVE PARTICIPATE FOR THE CREATION OF THESE 4 MAGAZINES .

A BIG THANK TO ALL THE COORDINATORS WHO KEPT THE POSITIVE ATTITUDE AND HAVE BELIEVED IN THIS WONDERFUL ADVENTURE WHICH BRINGS ALL TOGETHER 6 COUNTRIES OF THE EUROPEAN COMMUNITY .

IT IS THE END OF THE PROJECT BUT FRIENDSHIPS HAVE BEEN CREATED AND LINKS HAVE WOVEN THROUGH SOCIAL NETWORKS THESE LINKS WILL HOPEFULLY PERDURE THANKS TO SOCIAL NETWORKS THIS PROJECT WAS REALISED AND IT PERMITTED TO ESTABLISH A HUMAN CHAIN .

La dernière soirée de clôture a eu lieu à Pardubice en République Tchèque.

Chaque pays a ramené des spécialités culinaires de son pays. Les élèves ont animés la soirée grâce aux animations culturelles de chaque pays.

- ◆ Les élèves français ont ouvert le bal avec une pièce de théâtre.
- ◆ Les élèves allemands ont présenté une danse folklorique.
- ◆ Les élèves anglais ont chanté une comptine
- ◆ Les élèves italiennes ont présenté une danse typique d'Andria
- ◆ Les élèves Turcs ont présenté une danse turque
- ◆ Les élèves tchèques ont dansé la Polka

TRADUCTION—TRANSLATION

The last evening of the project was held in Pardubice in the Czech Republic.

Each country brought culinary specialties of his country. Students of each country prepared cultural activities .

The French students have opened the ball with a play .

The German students presented a folk dance .

The English students sang a nursery rhyme

The Italian students presented a typical dance of Andria

Turkish students presented a Turkish dance

The Czech students danced the Polka



BETWEEN TRADITION AND LEGEND
WHAT IS "PIZZICA"?

It is the traditional expression of the "Salentina" dance. It is very difficult to locate the origins of this dance though we know that it is a RITE practiced by humble people during feasts singing and dancing, forgetting the hard conditions of life and work.

"Pizzica" is a courtship DANCE in which two dancers approach themselves but they never touch each other. The woman leads the dance and thanks to little escapes and jolts invites her man to follow her. However, when he tries to approach, she escapes.

He shows his desire using exciting glances and provocative signs; for example the woman's scarf it is the most important sign of provocation. When the woman gives it to the man, she indulges herself to him.

The show is concluded by a circle made out of dancers, musicians and spectators; it represents the perfection and the ENERGY that spills over on to the couple.

The Taranta, as we know, was born as a therapeutic kind of music, played by men inside the houses (or squares) to release the "pizzicate" from the bite of the

tarantula, spider of the family Lycosidae, known for his attitude to bite women under their dresses during reaping time. The music was used to make women dance, in a way to kill the spider and to free the girls from the illness. This dance has been indicated as "Pizzica Tarantata" but it is simply called "Taranta".

The facts tell that girls, bitten by the tarantula, fell into a state of possession and all the citizens gathered around them to help them with a long rite of exorcism.

The collective exorcism was developed in the chapel of the church dedicated to St. Paul, in Galatina in Salento, just during the festival celebrating the city patron. Sometimes exorcism began at home, where the musicians gathered to make the woman pinched dance. The aim was to kill the poisonous spider that had made her sick.



À la place de toujours dénigrer les réseaux sociaux, ces derniers peuvent toujours vous être utile.

• Tout d'abord, certains pensent que c'est un bon moyen parmi d'autres de rester disponible pour les amis (anciens comme nouveaux) clients, fans, et s'avère être l'outil idéal pour faire envoyer un message ou une idée sur une grande communauté de personnes qui vous suivent.

• De plus, c'est un moyen plus rapide (peu cher voire même gratuit) d'avoir un retour, un avis, ou une opinion sur le produit, l'idée ou même l'humeur. Les réseaux sociaux ne sont en aucun cas un moyen de remplacer les soirées entre amis, c'est simplement un autre média disponible à ceux qui en font bon usage.

Selon le sociologue Antonio Cassilli, dans le sujet «Internet bouleverse-t-il les rapports sociaux» tiré d'Alternatives économiques, «la sociabilité en ligne ne vient pas remplacer mais compléter les interactions de face-à-face, en même temps qu'elle les reconfigure.»

• D'autre part, les relations sur la Toile ont souvent un prolongement dans la vie "réelle". En effet, les réseaux sociaux se sont révélés être l'intermédiaire des rencontres pour les relations plus intimes avec des personnes. Facebook, Twitter, et d'autres offrent des fonctionnalités de partage propices à la viralité. Par ailleurs, la proximité géographique est le facteur qui exerce le plus de poids sur la formation des amitiés en ligne, avant le partage d'intérêts communs ou l'âge. Les réseaux sociaux permettent également de favoriser les contacts avec des personnes qui sont très éloignées, comme de la famille.

bouleverse-t-il les rapports so-

Avec les réseaux sociaux, des professeurs. Avec les ré- l'apprentissage pourrait être seaux de masse, on peut res- accessible à beaucoup de ter en contact avec l'en- personnes, on peut tout ap- semble de la classe et les prendre. Grâce à cette inno- professeurs via des pages vation technologique, le dia- créer spécialement pour l'oc- logue entre les formateurs et casion.

les formés pourrait se pour- Sur le réseau de partage, on suivre après les heures de peut communiquer à partir formations et ainsi favoriser d'images, de photographies, la réussite de la promotion de vidéos.

et l'avenir personnel. On peut partager les connais- sances acquises aux cours de l'année entre les élèves et même approfondir les cours



On the wound of the animal bite you had to trace the sign of the cross, the Christian symbol of blessing, and the woman pinched was then to drink some holy water taken from the well inside the woman's house, so to throw away all the evil with its poison. Tradition tells us that another version of "pizzica" is a courtship dance: the woman moves steps and jumps at the rhythm of drums, getting court from man. So he gives woman the power of choice, embarrassed from the sensuality of music, glances and dance. Woman is moved from her ancestral story and she chooses her own partner. The red scarf is the symbol of blood,

passion, uncontrollable instinct and the woman chooses man with it. If he accepts her choice, he approaches to her in a vortex of sensual and erotic dance, made of light brushings and erotic glances. This red scarf became a charm instrument and this rite survives today not only in "Salento" but in all the region and in some areas of "Basilicata" and "Campania". It has ancient origins and it symbolizes the love. The dance appears like hot movements in a courted vortex, joining the choice. The scarf is red like the heart of woman who gives it to the man who have seduced her.



POLKA

Polka is a traditional folk dance from Eastern Bohemia.

It is a fast-travelling dance with a basic pattern of hop–step–close–step, i.e. easy to learn but requires a lot of energy.

The name of the dance („půlka“) is Czech for „half-step“ because of its rapid shift from one foot to the other. Bohemian historians believe that the dance was invented in the first half of the 19th century.

The most famous example of polka music is Škoda lásky, world-known under the name Beer Barrel Polka (also known as Roll Out the Barrel). It is still played at wedding and social dance evenings.

La Polka est une danse folklorique traditionnelle de la Bohême de l'Est.

C'est une danse facile à apprendre mais qui nécessite beaucoup d'énergie .

Le nom de la danse (« pulka ») est en tchèque cela veut dire « demi-pas » en raison de son passage rapide d'un pied sur l'autre . Les historiens croient que la danse a été inventé dans la première moitié du 19ème siècle .

L' exemple plus célèbre de la musique de polka est Škoda lásky , plus connu sous le nom de Beer Barrel Polka (également connu sous le Roll Out the Barrel) . C'est encore joué au mariage et en soirées



**ALTERNATIVES AUX RÉSEAUX SOCIAUX :
QUE FAIRE SANS LES RÉSEAUX SOCIAUX ?**

SORTIR AVEC SES AMIS

**FAIRE DE NOUVELLES
RENCONTRES**

**VOYAGER À L'ÉTRANGER
DESSINER**

RÉVISER SES COURS

FAIRE DU SPORT

RIGOLER

VOIR SA FAMILLE

CHANTER

ENRICHIR SA CULTURE GÉNÉRALE

GOÛTER

PARTAGER

AVOIR UN VRAI CONTACT

JOUER

The Mens' Plattler (Burschenplattler) that was fine too, but (Miesbach area, approx. 1858). the real sensation was the young men. Now Prof. Karl Horak they no longer had to keep their eyes on their girl throughout the dance, but instead they could watch their fellow plattlers in order to maintain perfectly synchronous movement to the music. The plattler was transformed from a means to an end (the courtship ritual) to an end unto itself (the dance). This blazed the trail toward the all-men's dance. Two major requirements developed for the Burschenplattler: First, that the entire group perform the striking figures with the same movement at the same time (in Ramsau, approx. 1818). And second, the performance of plattlers entirely separate from the girls (expression of effer-

RING-A-RING O'ROSES

Les étudiants anglais ont chanté et dansé Ring-a-ring o' roses, une ronde pour enfants. Elle fait référence à la peste, maladie qui a ravagé l'Angleterre. L'éruption rose était un symptôme de la peste, les bouquets d'herbes chantés symbolisent la protection et la répulsion de l'odeur de la maladie. Les Éternuements dans la chanson représentent la phase finale de la maladie après laquelle les malades seraient «tous tomber par terre». Le second verset se réfère à la résurrection par la ceuillette des marguerites.

The UK students sang and danced Ring-a-ring o' roses, a traditional children's song, sang while dancing in a circle. It is generally believed to refer to the plague. A rosy rash was a symptom of the plague, and posies of herbs were carried as protection and to ward off the smell of the disease. Sneezing was a final fatal symptom after which sufferers would "all fall down". The second verse refers to resurrection when they push up the daisies then all jump up.



France

Le théâtre est l'un des arts français qui représente le divertissement en France . Le plus célèbre dramaturge français et pionniers comique est Molière . La saynète joué par les étudiants français représente le «malentendu» .

Deux politiciens se réunissent pour débattre, accompagnés de leurs interprètes . Ces traducteurs traduisent mal les conversations. Au lieu de montrer leur désenchantement, la traduction sauvera le pays d'un éventuel conflit .

Les élèves ont voulu montrer comment le manque de communication peut conduire à des malentendus involontaires.

Theater is one of the arts that represents entertainment in France . The most famous french playwright and comic pioneers is Molière. The saynète played by the French students represents the «Misunderstanding».

Two politicians meet to debate , accompanied by their interpreters . These translators will translate the inverse conversations. Instead showing their disenchantment , the translation will save the country of a possible conflict.

The students required to do this translation, to show how the lack of communication can lead to unintended misunderstandings.



History of the Schuhplattler dance

The Schuhplattler certainly belongs to the most characteristic of all Bavarian forms of expression. The word

"Schuhplattler" has its origins in the fact that the dancer strikes the soles of his shoes ('Schuhe') with his hands held flat ('platt').

The 'inventors' were simple folk: farmers, hunters, woodsmen. It's difficult to determine the exact origin and history of the dance.

"Ruodlieb", a knight's poem written by a monk at Tegernsee monastery (not far south of Munich) in the year 1050, de-

scribes a village dance featuring "leaps and hand gestures" that could actually denote an early form of the Schuhplattler.

When the empress of Russia spent time in 1838 at a spa in Wildbad Kreuth, the locals honored her with the performance of a dance that very closely resembled the Schuhplattler.

During the dance, the boy was allowed to move however he liked to the melody of a 'Laendler' folk tune, i.e. he would make figures, leap, stomp and slap while his girl rotated in time with the music and did not

join him until the waltz began. His unregimented, free 'plattling' was known as "Bavarian dancing".

There are about 150 different Schuhplattler dances, and regional differences are evident throughout the areas in which the Schuhplattler is part of the local culture:

the east to Lake Constance in the west, from the Danube River in the north to the border of Tyrolia in the south. Wherever the dance is performed, it is irrevocably linked with Bavarian tradition and genuine zest for life.

The Origin of the Schuhplattler dance, such as the famous "Reit im Winkler" and the one in Miesbach. "Haushamer". The dance is normally performed in pairs, i.e. the boy turns his girl out, does the plattler to the 'landler' portion of the music, and then resumes dancing with the girl at the trio. In several regions, however, a different basic form known as the 'reiner Burschenplattler' (boys-only plattler) is practiced: the first dancer hits the floor and the rest follow him with slapping and snapping hand movements. When the melody repeats, the plattling begins. And it's this form of the 'reiner Burschenplattler' to which our group of students is dedicat-

gel, there were already Schuhplattler groups in existence, Through travel and performances, the Schuhplattler became known throughout the region and especially at the court of the Wittelsbacher dynasty. The Schuhplattler had already taken on its club-oriented character at this point: it was performed in groups, with standardized sequences of striking and stomping, and not much of the earlier courtship character of yore was left. Insiders can tell where a group comes from by the way they dance the plattler. Many clubs and regional societies have their own

Over 125 years ago, the dialect poet Karl Stieler described the Schuhplattler so fittingly by comparing it with the courtship ritual of the wild grouse. And indeed, the Schuhplattler too began as a courtship dance, with each boy trying to outdo the other's powerful leaps, dancing and intricate striking sequences to impress the girls. All this originally took place no-holds-barred without any sort of established figures or rules. Historical records show that already 20 years before the first folk costume club was founded in 1883 in Bayrischzell by a teacher named Joseph Vo-

DAMAT HALAY

Traditional folk dances are usually performed at weddings, national festivals and other ceremonies.

People wear daily or special costumes and the folk dance is sometimes accompanied by musical instruments.

There are a lot of different types of folk dances performed in various ways in Turkey, reflecting the cultural structure of each region. It is estimated that there are more than 4000 different kinds of dances.

