

BH678:

Big History in the Italian middle schools, a manifesto against knowledge fragmentation



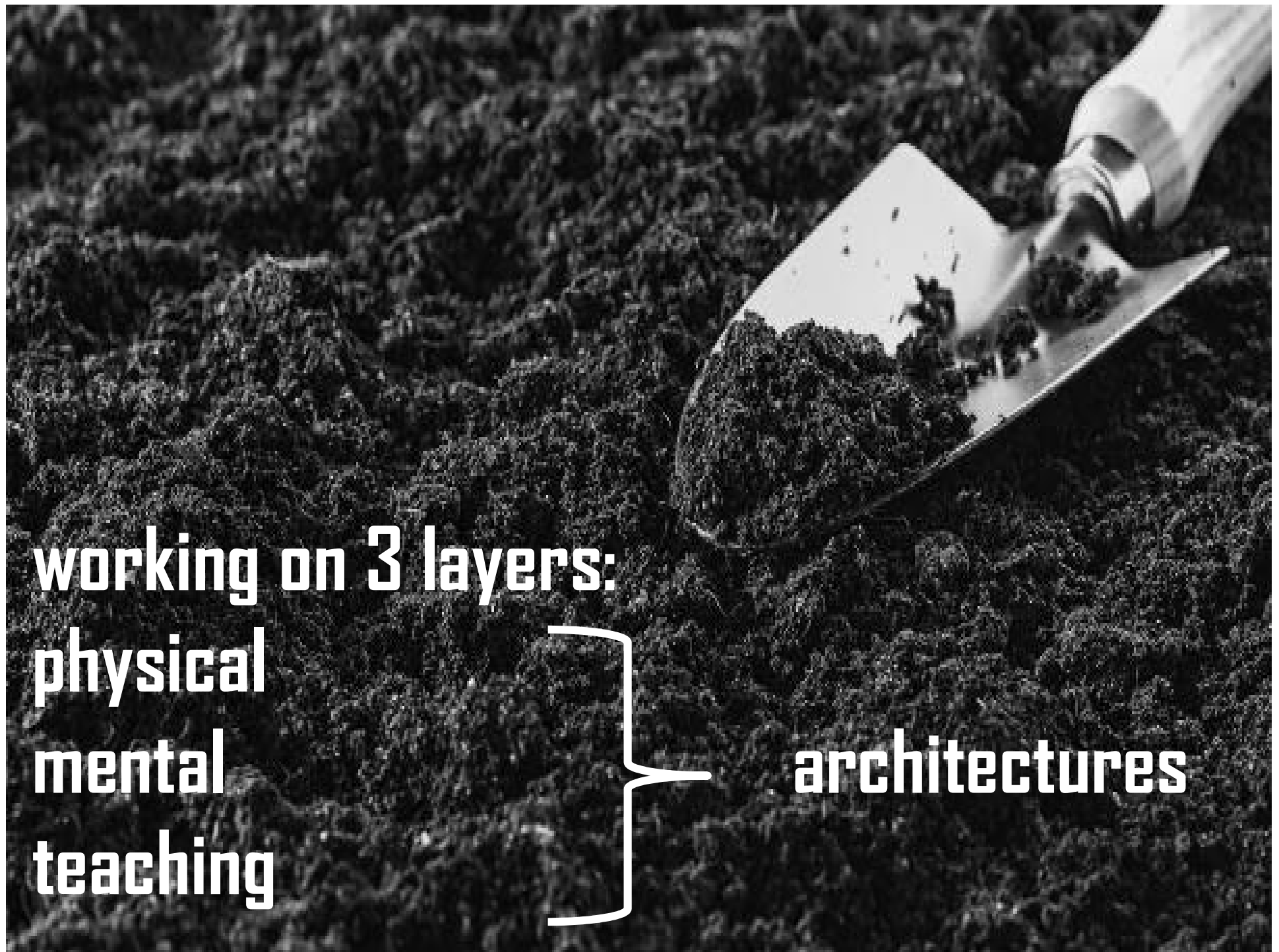
PAOLO VISMARA paovisma@gmail.com



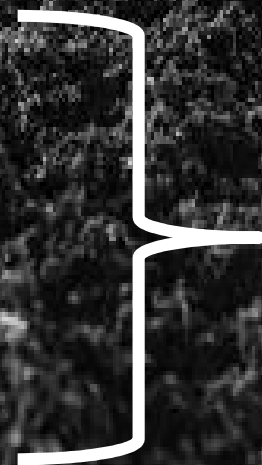
**HOW TO FIGHT
against knowledge fragmentation?**



HOW TO SHAPE
a *Big history-friendly* substrate
to implement the BH678 format?



working on 3 layers:
physical
mental
teaching



architectures



fragmenting
entities fragment
ing factors wall
s borders fragm
enting fears

/part/part/part/part

/part/part/part/part

/part/part/part/part

/part/part/part/part whole

/part/part/part/part

/part/part/part/part

IF we aim at this kind of student profile:
A SERIAL FETISHIST SCHIZOPHRENIC



reality

HUG

complexity



HOLISTIC APPROACH

COMPLEXITY EDUCATION

SYSTEMIC THINKING

?

What can I do in my school?

... ok, I **READ** something

I N T E R P R E T A T I O N

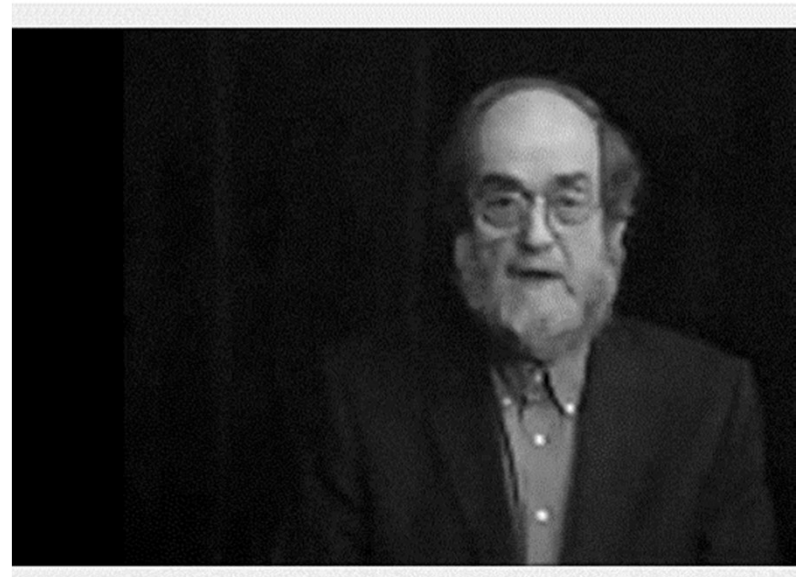
1

«be careful, don't fly too high!»



2

**"forget wax and feathers and
do a better job on the wings"**



Stanley Kubrick's Speech

2



(donut)
CIAMBELLA



S

t

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Me

What should I offer to my students?

LEARNING ENVIRONMENTS

**Offer each
student the
possibility to
express
his/her
maximum
potential**

It seems...



Right. Incomplete. Okay?

right but incomplete

LEARNING ENVIROMENTS
are not only for students



student



Homo sapiens

**We don't have to play together,
we must feel together...
(C.M. Giulini)**



SCENIUS (Brian Eno)=
community, creatively
fertile ecosystem, able to
involve *Homo sapiens*
emotionally, plunging him
into an atmosphere
where it becomes
possible to have an idea
and enjoy the pleasure of
having it.

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Brian Eno On Genius, And "Scenius"



brian-eno

Brian Eno had some interesting comments on genius vs "scenius" at the

Festival:

I was an art student and, like a few great figures sort-of appeared on

As I looked at art mo

What really happened and lots of people – so curators, thinkers, theorists – all sorts of people arose some wonderful w

Scenius is like genius, only embedded in a scene rather than in genes. Brian Eno suggested the word to convey the extreme creativity that groups, places or "scenes" can occasionally generate. His actual definition is: "Scenius stands for the intelligence and the intuition of a whole cultural scene. It is the communal form of the concept of the genius."

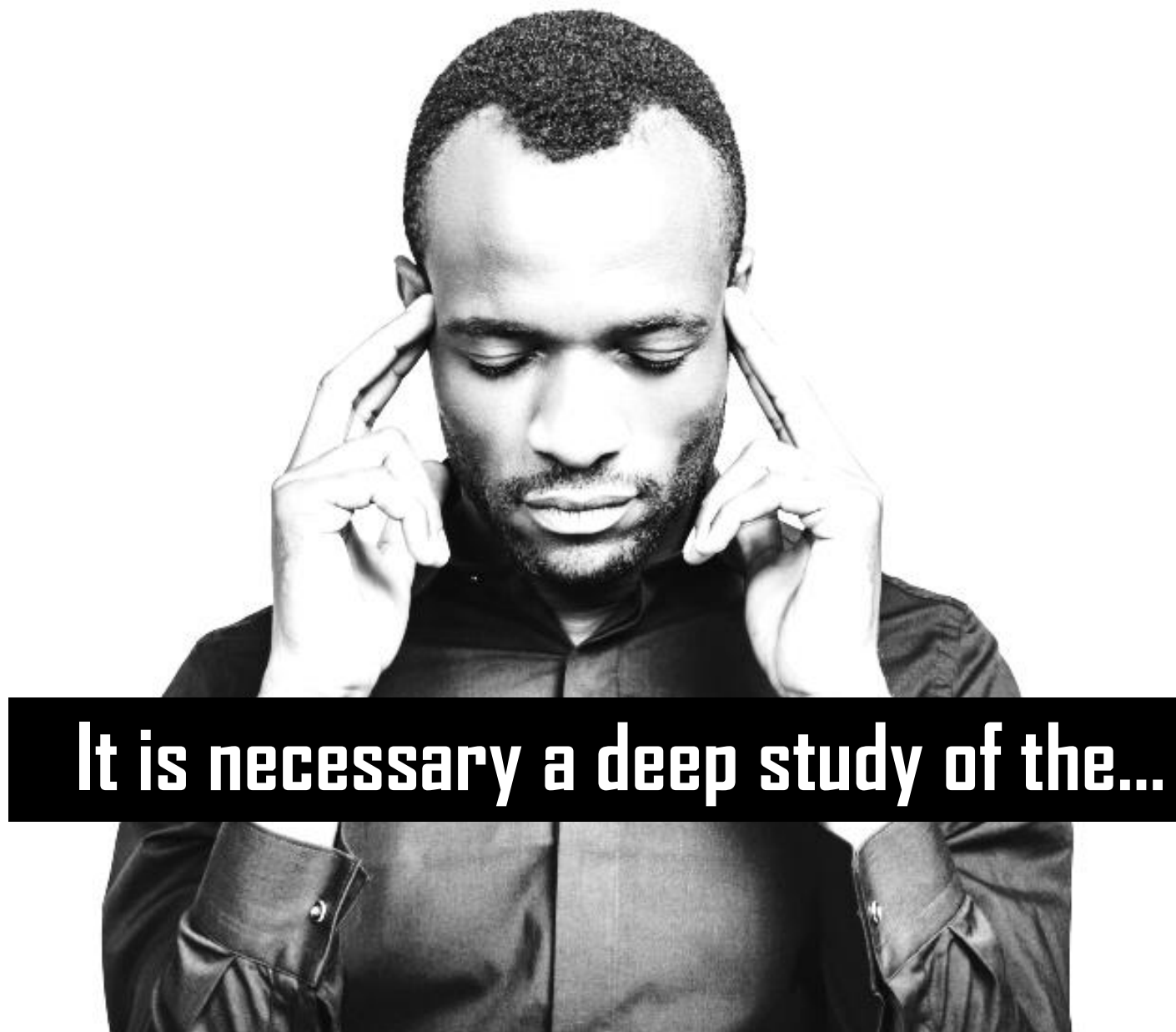
Individuals immersed in a productive scenius will blossom and produce their best work. When buoyed by scenius, you act like genius. Your like-minded peers, and the entire environment inspire you.

The geography of scenius is nurtured by several factors:

- **Mutual appreciation** — Risky moves are applauded by the group, subtlety is appreciated, and friendly competition goads the shy. Scenius can be thought of as the best of peer pressure.
- **Rapid exchange of tools and techniques** — As soon as something is invented, it is flaunted and then shared. Ideas flow quickly because they are flowing inside a common language and sensibility.
- **Network effects of success** — When a record is broken, a hit happens, or breakthrough erupts, the success is claimed by the entire scene. This empowers the scene to further success.
- **Local tolerance for the novelties** — The local "outside" does not push back too hard against the transgressions of the scene. The renegades and mavericks are protected by this buffer zone. Scenius can erupt almost anywhere, and at different scales: in a corner of a company, in a neighborhood, or in an entire region.



*Uuuh, this idea is
soooo loooovely
Paolo...
BUT how to
transform a school
into a SCENIUS ?*



It is necessary a deep study of the...

CIAMBELLA'S FACTORS



HOLE
DOUGH
COOKING TIME



**3 CIAMBELLA'S FACTORS:
HOLE/DOUGH/COOKING TIME**

**3 LAYERS:
PHYSICAL/MENTAL/TEACHING**

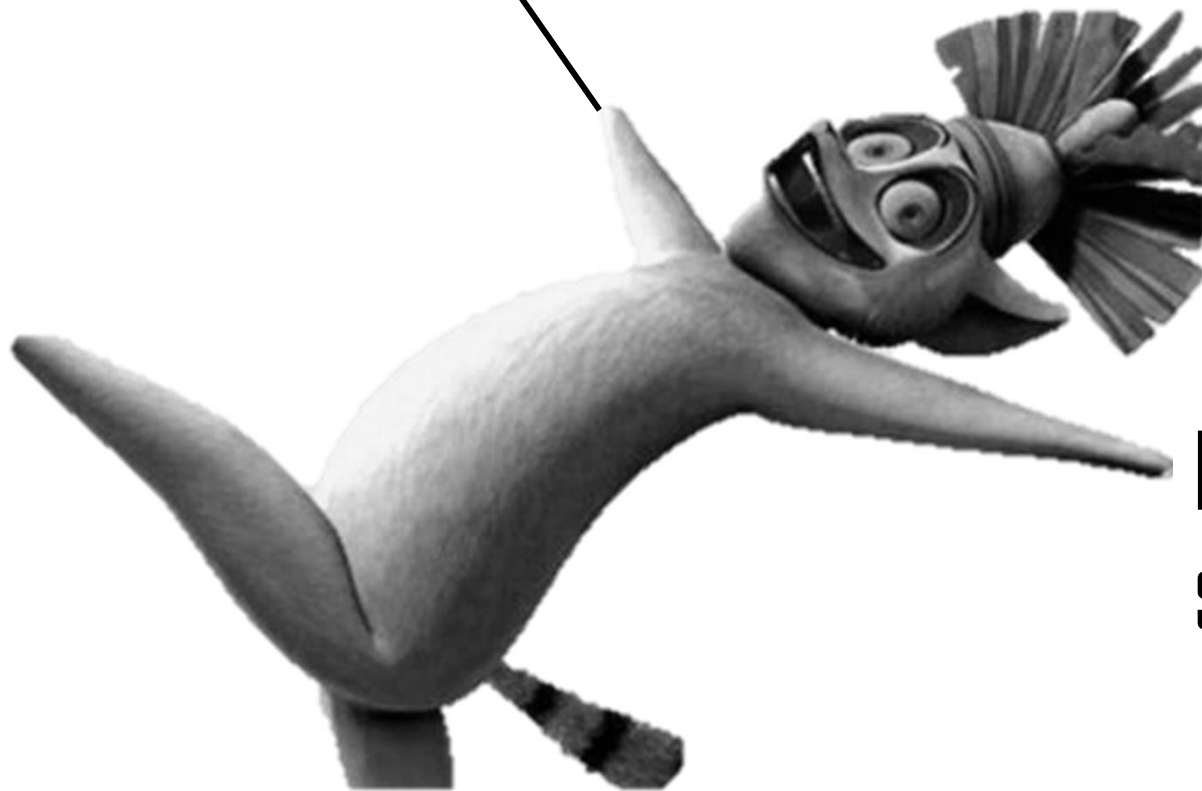
COOKING TIME

TEACHERS

FEARS

CHANGE

COOKING TIME



**perfect
school principal**

DOUGH

LANGUAGES

BIG HISTORY





BH678

MONTESSORI

**The main principle of education is
correlation among all subjects,
which find their centre at the
cosmic level.**

(to educate the human potential, 1970)





LEONARDO

**«Learn how to see. Realize that
everything connects to
everything else»**

ITALIAN NATIONAL SCHOOL GUIDELINES

FOR A NEW HUMANISM



.00A ENCOUNTER WITH REALITY

.00B DIVERSITY

.00C COMPLEXITY

. 01 ORIGIN OF THE UNIVERSE (space, time, matter, energy)

.02 ORIGIN OF STARS AND GALAXIES

.03 ORIGIN OF THE NEW CHEMICAL ELEMENTS

.04 ORIGIN OF THE SUN AND THE SOLAR SYSTEM (focus on EARTH)

.05 ORIGIN AND EVOLUTION OF LIFE

.06 HUMAN ORIGIN AND EVOLUTION

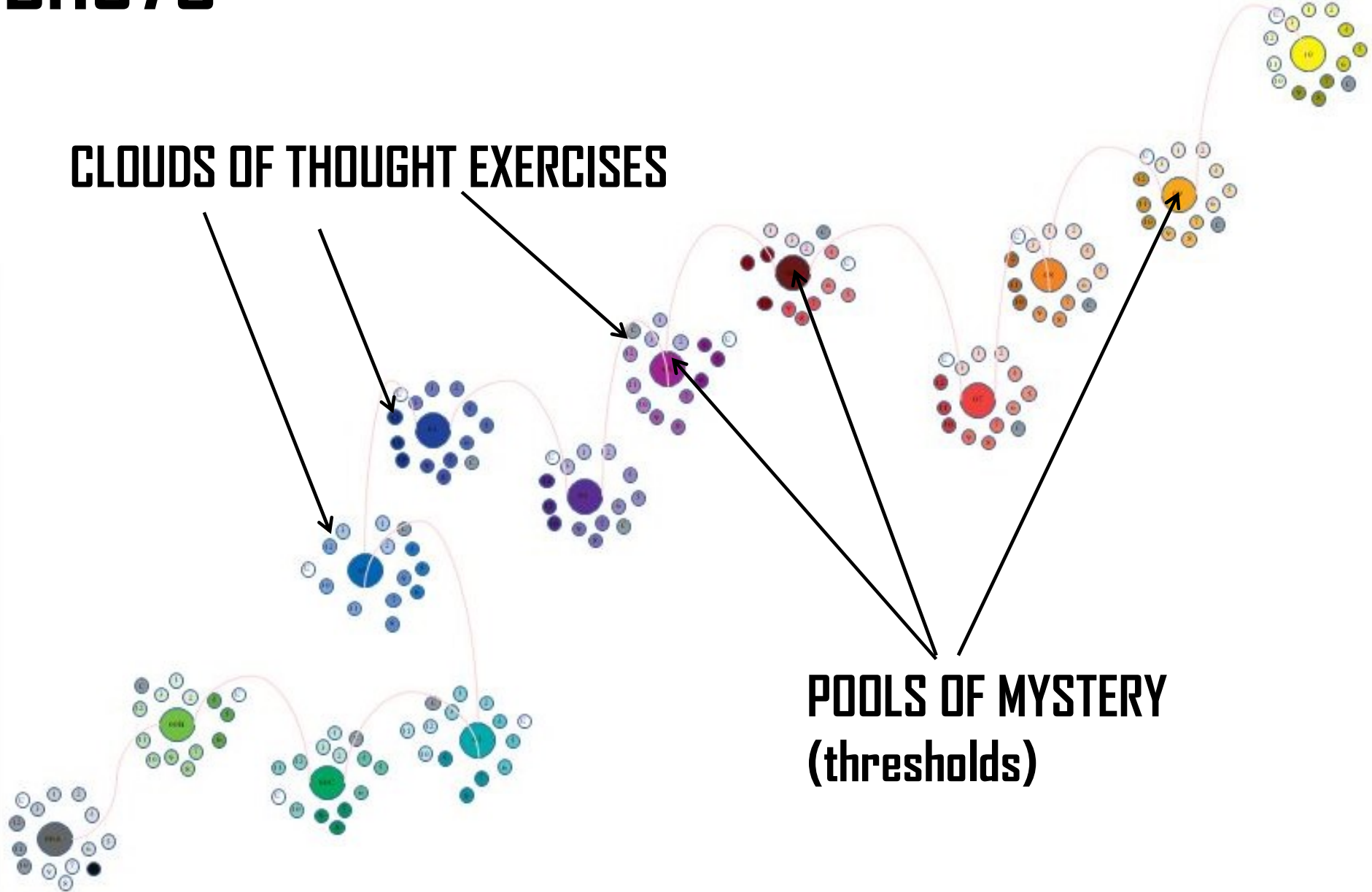
.07 DOMESTICATION (of animals and plants), CITIES, STATES, AGRICULTURAL CIVILIZATIONS AND THEIR EVOLUTION

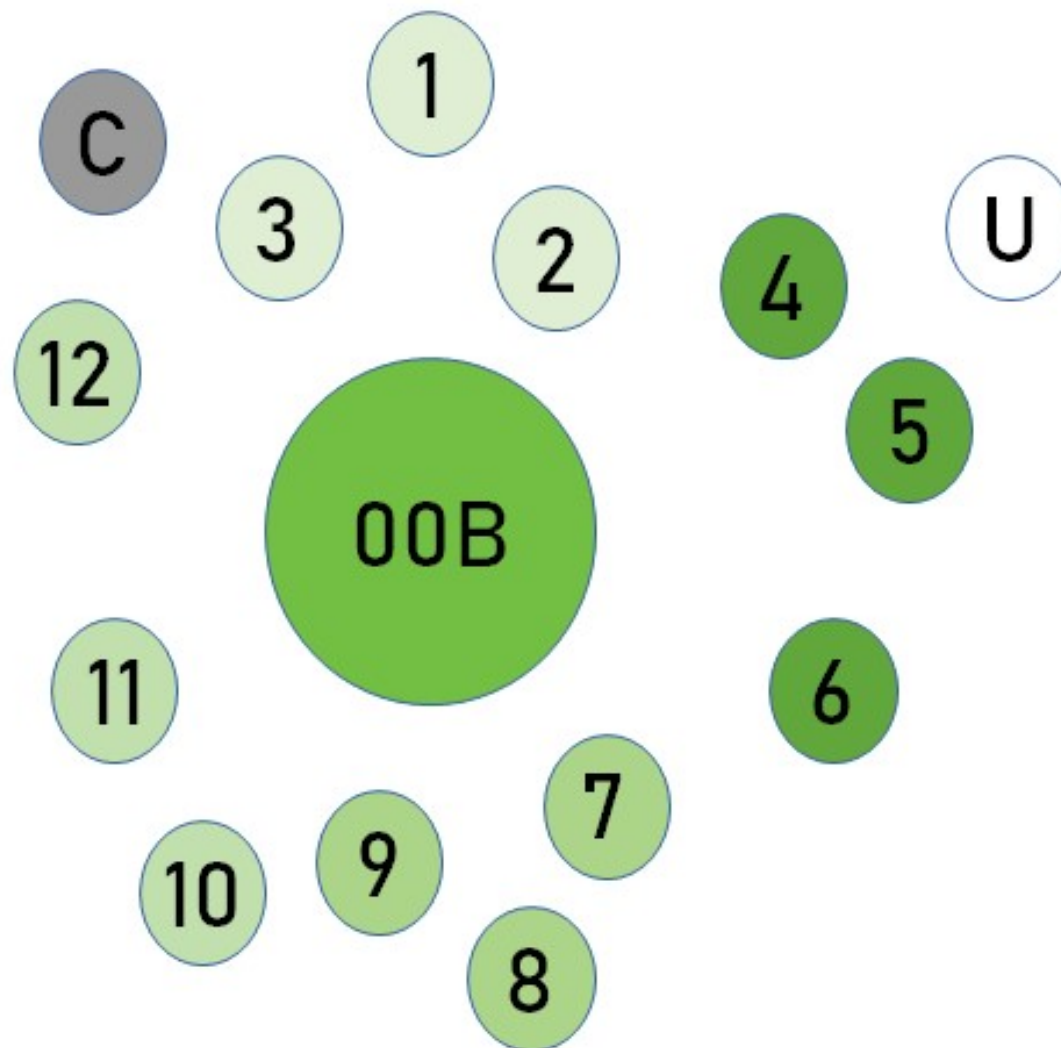
.08 EXPANSION AND CONNECTION: TOWARD MODERNITY

.09 ACCELERATION AND ANTHROPOCENE

.10 THE FUTURE

CLOUDS OF THOUGHT EXERCISES





Threshold 00B

Departments

1 HUMANITIES

4 STEM

7 GEO - HIST

10 ARTS

C CLIL

U TRAVELS

SYLLABUS



WELCOME

I WAS WAITING FOR YOU

PLEASE TAKE A SEAT

SCHEDA ATTIVITA' → → → → BHC



Numero soglia

Parole chiave soglia

Numero attività (lo inserisce il coordinatore de

Codice completo attività (lo inserisce il coordinatore della sperimentazione)

TITOLO attività

POETICA dell'attività (perché la proponi in questa soglia/link con parole chiave soglia)

Numero totale ore previste per lo svolgimento dell'attività

AMBITO DISCIPLINARE (da crocettare)

Umanistico Geostoria Stem Arti CLIL Uscite

EXERCISE OF THOUGHT
FORM

ALLEGATIONS

→ **TEACHER'S TEAM
THRESHOLD FORM**

Tabella di programmazione della soglia $n \rightarrow \rightarrow$

Referente di soglia: $\rightarrow \pi$

Totale ore → 11

[illegible]

PIANO DI LAVORO 5

studente _____

**STUDENT'S
INDIPENDENT
WORKING PLAN**

		Vol 1BLU, Cap 1				Volume 1BLU, Capitolo 2																			
EX CASA	PARAGRAFI lezione: Q la terra del mutafoma. Tre forme per rappresentare gli abitanti di Q Come passare da una forma all'altra	3		4		11		12		13															
		T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es								
		Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A								
		F	M	D	F	M	D	F	M	D	F	M	D	F	M	D	F	M	D						
Vol 2 BLUcap 3		Volume 1 BLU, Capitolo 7				Volume 2 BLU, Capitolo 1																			
EX CASA	PARAGRAFI	29		48		49		50		1		2		3		4		5		6		7		8	
		T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es	T	Es		
		Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A	Al	A		
		F	M	D	F	M	D	F	M	D	F	M	D	F	M	D	F	M	D	F	M	D	F	M	D
RIFLESSIONI SUL TUO LAVORO																									

Volume 2 BLU, Cap 1							Volume 3 BLU, Capitolo 1						prenota il tuo TEST 05									
PARAGRAFI	9			10			In viaggio oltre Q	8		9		10		Ricorda di continuare ad allenarti sul calcolo di perimetri e aree di figure nel piano cartesiano								
	T	Es		T	Es			T	Es		T	Es										
		Al	A			Al		A			Al	A									Al	A
EX CASA	F	M	D	F	M	D		F	M	D	F	M	D	F	M	D						

RIFLESSIONI SUL TUO LAVORO

**LIBERALIZATION OF
LEARNING TIMES
TESTS ON DEMAND**

HOLE

SPACE

FREEDOM

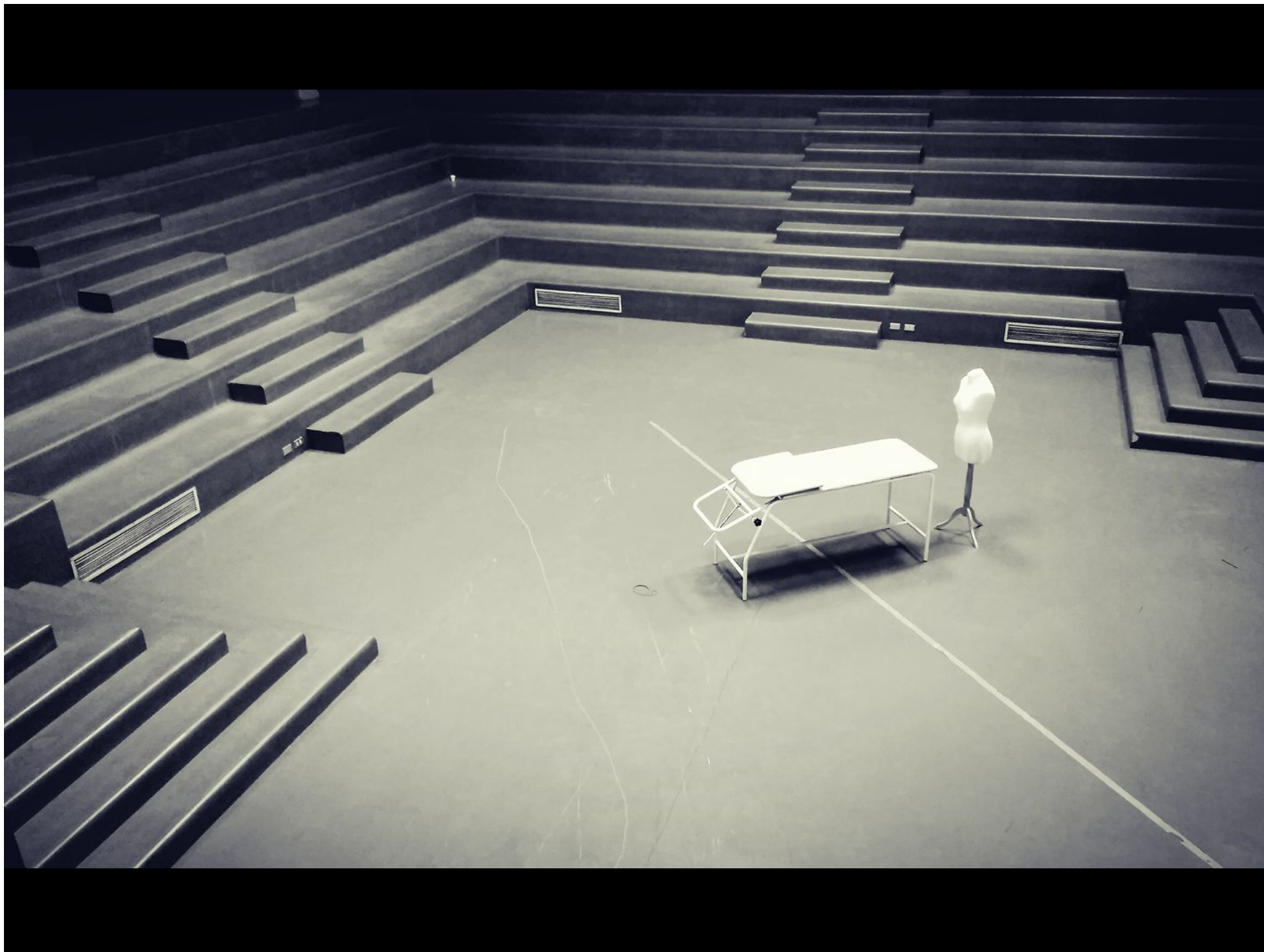
AUTONOMY

ACCOUNTABILITY













WHY the
hole?

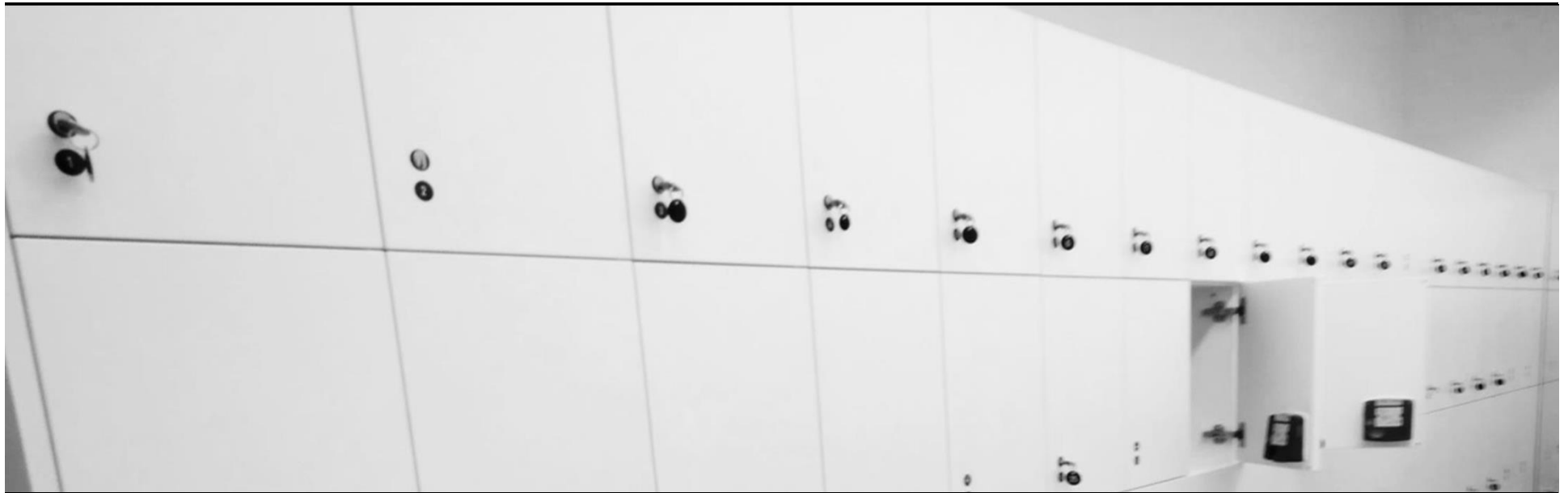
CALVINO

There are two ways to escape suffering. The first is easy for many: accept the hell, and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: SEEK AND LEARN TO RECOGNIZE WHO AND WHAT, in the midst of hell, ARE NOT HELL, THEN MAKE THEM ENDURE, GIVE THEM SPACE.

(Italo Calvino - Invisible cities, 1972)

**TO THE INFINITY,
EACH IN HIS
OWN WAY**





WE ARE NOT MADE FOR BOXES



ROTHKO

I do not paint on such a LARGE SCALE to produce something grandiose and pompous but rather precisely because I want to be INTIMATE AND HUMAN. To paint a small picture is to place yourself outside your experience, to look upon an experience as a stereopticon view or with a reducing glass. While WHEN YOU PAINT THE LARGER PICTURE YOU ARE IN IT. IT ISN'T SOMETHING YOU COMMAND

(Mark Rothko on "How to combine Architecture, Painting and Sculpture"-1951)

THANK YOU