BH678:
Big History in the Italian middle schools,
a manifesto against knowledge fragmentation

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

SYSTEMIC THINKING

COMPLEXITY EDUCATION
What can I do in my school?

... ok, I read something
INTERPRETATION
«be careful, don’t fly too high!»
“forget wax and feathers and do a better job on the wings”
2
(donut)
CIAMBELLA
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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 ENVIRONMENTS are not only for students
student

Homo sapiens
We don't have to play together, we must feel together...
(C.M. Giulini)
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.
Brian Eno had some interesting comments on genius vs “scenius” at the Festival:  

“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.”

What really happened and lots of people – so curators, thinkers, theo ... were all sorts of people, etc. arose some wonderful wi...”

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

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

(to educate the human potential, 1970)
«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

POOLS OF MYSTERY
(thresholds)
Threshold 00B

Departments

1. HUMANITIES
2. STEM
3. GEO - HIST
4. ARTS
5. CLIL
6. TRAVELS
WELCOME
I WAS WAITING FOR YOU
PLEASE TAKE A SEAT
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**COMPETENZE E CREATIVITA'**

- Comunicazione nelle materie scolastiche
- Comunicazione nelle lingue estere
- Competenza matematica e comprensione base-anni
- Competenza digitale
- Espansione del linguaggio
- Competenza sociale e civile
- Spazio di interpretazione e abilita'
- Comprendere e esplicitare
- Valutazione e giudizio
- Altri

**ALLEGATI**

**EXERCISE OF THOUGHT FORM**
Tabella di programmazione della soglia n → →

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**Ricorda di continuare ad allenarti sul calcolo di perimetri e aree di figure nel piano cartesiano**

**RIFLESSIONI SUL TUO LAVORO**

**LIBERALIZATION OF LEARNING TIMES**

**TESTS ON DEMAND**
WHY the hole?
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
To infinity, each in his own way

WE ARE NOT MADE FOR BOXES
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