

Community of Professionals



A Practicum for the Critical Mind

Experiences that Inspire!



PRAKTIKUM ZA KRITIČKI UM
A PRACTICUM FOR THE CRITICAL MIND

A Collection of Good Practice Examples
Media Literacy and Critical Thinking – A Path to Quality Education

Editor:

Violeta Vlajkovic Bojic

Editorial Board:

Dejana Milijic Subic

Ivana Milosevic

Marina Kopilovic

Natasa Andjelkovic

Nenad Miladinovic

Editors of Good Practice Examples:

Dragana Letic

Jelena Kecman

Vesna Vajs

Ivanka Krajisnik

Sara Sindjelic

Dragomir Burnac

Mladen Djuricic

Marija Mandic

Marko Ilic

Marija Lazovic

Marija Videnovic

Cover Design:

Marko Ilic

Illustrations and Technical Editing:

Bratislav Bulajic

Translated from Serbian by:

Violeta Vlajkovic Bojic, Ivana Milosevic, and Nenad Miladinovic

English Language Editing:

Jelena Vicovac

Electronic Edition

Institute for the Improvement of Education, 2026

CONTENTS

INTRODUCTORY NOTE	3
ACTIVITY 1 <i>Behind a Blurred Lens</i>	6
ACTIVITY 2 <i>Is Everything as It Seems? – The Visible and Hidden Sides of Environmental Awareness</i>	10
ACTIVITY 3 <i>Detectives of the Past – The First Serbian Uprising</i>	20
ACTIVITY 4 <i>Home under the microscope – life in a high school student dormitory?</i>	36
ACTIVITY 5 <i>Think, question and verify before you believe</i>	41
ACTIVITY 6 <i>Don't believe everything you read</i>	43
ACTIVITY 7 <i>Dear Agony Aunt... Do energy drinks really help us</i>	48
ACTIVITY 8 <i>“The Blue Tomb” – We in the First World War</i>	53
ACTIVITY 9.....	59
<i>The Planet in Our Hands</i>	59
ACTIVITY 10.....	65
<i>“A.I. or You?”</i>	65
ACTIVITY 11 <i>Understanding the Self</i>	70
Instead of a Conclusion.....	76
AUTHORS AND EDITORS OF ACTIVITIES	77
Sources and Literature	79

INTRODUCTORY NOTE

Dear colleagues,

This practicum was created as a result of a shared need and aspiration to make teaching inspiring, dynamic, and closely connected to the experiences of today's students.

It is intended for all participants in education who wish to strengthen their role by designing and sharing examples of good practice. What makes it particularly distinctive is that it has been entirely developed by teachers themselves – participants of the event “Media Literacy and Critical Thinking – A Path to Quality Education.” Their creativity, dedication, and professional experience have given this practicum its authentic character and value.

At a time when reality often yields to the viral, the imperative of critical thinking and media literacy becomes even more significant. This publication represents our collective step toward that goal.

We invite you to use it as support in planning and implementing activities that enrich teaching, encourage students to explore and engage in dialogue, and foster a culture of sharing and collaboration.

***Authors and programme facilitators**
Media Literacy and Critical Thinking – A Path to Quality Education*

The aim of this practicum is to empower teachers to thoughtfully design and implement meaningful and engaging activities, both within regular teaching and extracurricular contexts.

It brings together a rich collection of inspiring experiences – practical examples of classroom activities, innovative organizational approaches, and adaptable content that can be integrated across subjects. These examples are not intended to be followed rigidly, but to spark ideas, encourage creativity, and support teachers in shaping learning experiences that resonate with students of different ages and diverse contexts.

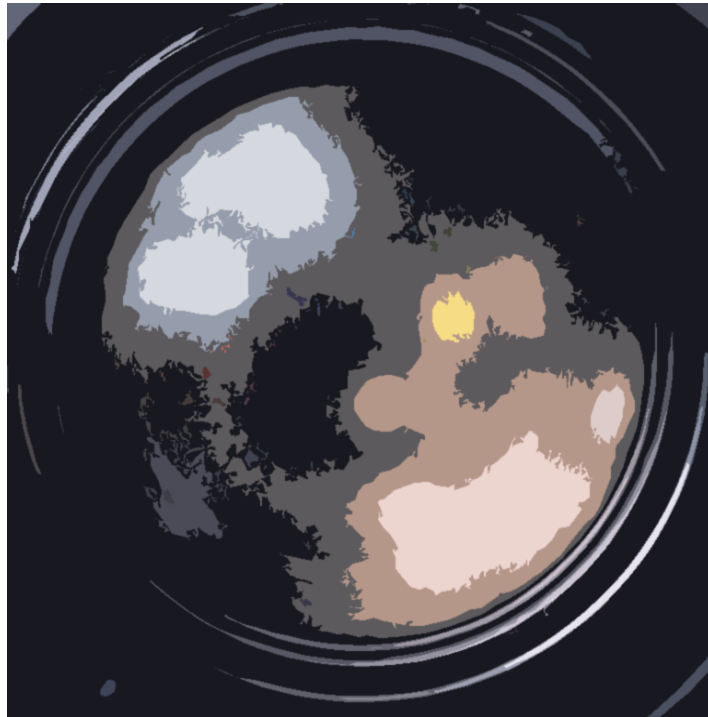
PRACTICE THAT INSPIRES

*The most powerful ideas are born when we learn from one another –
and their true strength lies in sharing them.*



ACTIVITY 1

Behind a Blurred Lens...



Objective of the Activity

The objective of this activity is for students to develop the skill of interpreting visual sources through the analysis of a selected photograph. Students are encouraged not to take photographs at face value, but to explore their context, authenticity, and the messages they convey. In this way, students will develop the skills and strategies necessary for critical thinking and media literacy.

Who Is Involved?

Students – grade 8 and above

→ They actively participate in discussion and analysis and express their opinions

Teachers of civic education/media literacy, Serbian language, or visual arts

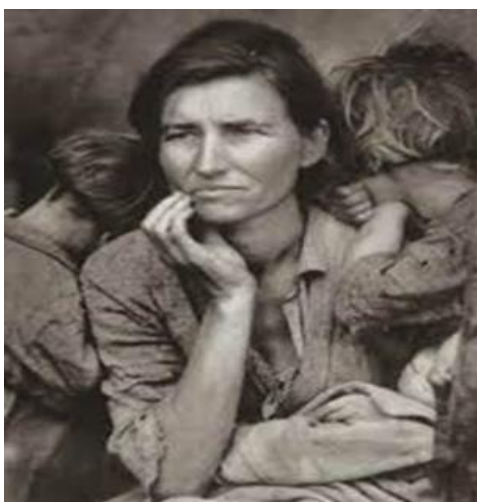
→ They design the activity, facilitate the discussion, ask guiding questions, and provide feedback

How Is It Implemented?

Preparation:

The teacher selects a photograph (in this example, one of the most well-known photographs by Dorothea Lange, *Migrant Mother*, taken during the Great Depression, although any other photograph deemed appropriate by the teacher may be used).

The teacher also prepares tasks for students, discussion questions, as well as materials such as paper, pens, and questionnaires.



Migrant Mother, Dorothea Lange, 1936, Nipomo, California¹

Implementation

Step 1: Group Formation and Initial Observation

Students are divided into groups. The photograph is displayed using a projector, and the teacher asks: “**What do you see in this image?**”

Each group should make a list of everything they notice in the photograph – facial expressions, clothing, background, objects. After completing the task, the teacher encourages discussion:

- What is the first thing that caught your attention in the photograph?
- What story is the photograph trying to tell?
- Pay attention to the facial expressions of the people in the photograph. Why are the children not looking at the photographer? How do they feel?
- Where is this scene taking place? What do you think so?
- How could we verify the accuracy of what the image shows?

Step 2: Research tasks

Group 1: Write a title and a short text based on the photograph as they see it.

Group 2: Research the situation shown in the photograph and write a short text about it: Where, when, and why did it happen? Students conduct independent research using available resources.

Group 3: Research facts about the photograph and write a title and a short text, but include fictional and inaccurate information about the event, its authenticity, and the context in which it was created.

¹ *Migrant Mother* is a photograph by Dorothea Lange depicting Florence Thompson and her children during the Great Depression. Although her exact background is debated, the image remains a powerful symbol of hardship and resilience.

Step 3: Presentations

Groups present their work, ensuring that the group presenting reliable and verified information is the last to present.

Step 4: Discussion Questions

- What emotions does this photograph evoke in you, now that you know the context?
- How can the media influence our understanding of events?
- What have you learned about the importance of verifying sources and context before accepting information?
- In what ways could this photograph be misused?
- What have we learned from this activity that can be applied in real life?
- What does media literacy teach us?

Step 5: Students complete an evaluation form

Did you find the activity interesting?		Should the accuracy of the context of photographs appearing in the media be verified?	
YES	NO	YES	NO

Evaluation

During the discussion and presentation of group work, the teacher monitors whether students have acquired the key skill – critical thinking. Feedback is collected on what students find most useful and how the acquired knowledge can be applied in everyday life.

Duration of the activity: 45 minutes (one class period)

Resources:

- Human resources: teacher, students
- Space: classroom
- Materials: projector for displaying photographs, phones with internet access for research or school computers, paper and pens

Possible Challenges	Ways to Overcome Them
Low engagement	Students can be given the task of writing an anonymous personal message to the photograph or finding photographs on social media or internet search engines that could be misused by placing them in different contexts.
Difficulty understanding the context	Provide a simple explanation of the sociohistorical circumstances without introducing political factors.
Technical issues (slow internet, problems with the projector)	Check the equipment in advance and prepare printed photographs and texts with verified and accurate information about the photograph.

How Will You Know You Have Succeeded?

Students actively participated in the discussion and supported their conclusions with arguments; they successfully analyzed and identified the context of the photograph; during the final discussion, they demonstrated critical thinking and an understanding of media messages; the survey results show that students understood the importance of media literacy.

What Does the Activity Bring?

- Professional impact: improvement of teaching methods and encouragement of innovation in teaching, as well as professional experience.
- Students: develop critical thinking, media literacy, and collaboration skills.
- School and community encourage the development of 21st-century skills and integrate media content into school activities; empower young people to recognize and analyze media messages – they become more aware of media influence and better able to recognize manipulation.

ACTIVITY 2

Is Everything as It Seems? – The Visible and Hidden Sides of Environmental Awareness



Brief Description of the Idea

Through the analysis of visual representations of environmental issues, this activity encourages students to recognize the layered nature of media messages and the gap between representation and reality. It aims to stimulate both emotional and cognitive responses to contradictory messages about environmental protection, while fostering critical reflection on the content students encounter in their daily lives.

Students are guided to look beyond surface impressions, distinguish appearance from reality, and become more actively engaged in developing a responsible attitude toward the environment.

Who Is Involved?

1. Students - grades 7 and 8 of primary school, and secondary school students

Divided into groups, students analyze visual representations of environmental issues. Each student individually suggests a word or a short phrase as a reaction to the image, after which the group jointly selects one idea to present.

They then respond to guiding questions, identify inconsistencies, interpret messages, and critically examine the presented situations. Through discussion, students exchange opinions and connect the content with their own experiences, as well as with examples from the media and their immediate environment.

In this way, critical thinking is encouraged, the expression of opinions is strengthened, environmental awareness is developed, and reflection on one's own actions is fostered. In the creative phase, students express their understanding of the topic through various forms (meme, video, comic strip, drawing, poster, dramatic performance...). At the end, they present their work and participate in a final exchange of impressions.

2. Subject teachers: biology, civic education, Serbian/mother tongue, geography, foreign language, computer science, visual arts, as well as others interested in critical thinking and environmental issues (ecology)

Teachers implement the activity in accordance with the prepared instructions, adapting it to the students' age and the subject taught. For the purposes of the lesson, they prepare visual materials, organize students into groups, and guide them through the process of analysis, discussion, and interpretation of media messages.

The focus of their role is to stimulate critical thinking, connect the content with everyday life, and support the development of students' personal viewpoints. Special attention is given to encouraging creative expression through various forms. During group work, teachers monitor students' progress, provide support in the development of their work, and organize presentations, followed by a final discussion.

In implementing the lesson, they may collaborate with a school counsellor/pedagogue, who provides methodological support in all phases of the activity.

3. School pedagogue

The pedagogue initiates the activity as a way of fostering critical thinking, media literacy, and environmental literacy among students, providing teachers with clear methodological instructions and guidelines for implementation. They may be involved in carrying out the activity independently or in cooperation with the teacher, depending on the needs and context. They provide support in formulating productive and critical questions that guide students toward a deeper understanding of the content and the questioning of common interpretations. The pedagogue encourages students to express their opinions freely and to participate in open and meaningful discussion.

Their role as a professional support provider is also reflected in the creative phase, where they monitor the work process, provide feedback, and guide students in shaping and implementing their ideas.

They actively participate in the evaluation, analyze the effects of the activity, and contribute to the planning of similar initiatives within school practice.

4. Parents (optional)

Parents may be invited as an audience during the presentation of students' work.

5. Community partners and media (optional)

In the final phase of the activity, the school may invite representatives of environmental organizations, the media, local government, or other relevant stakeholders as observers or for the purpose of promoting and presenting the achieved results.

How Is It Implemented?

Preparation

In the preparatory phase, the teacher and the pedagogue plan the course of the activity, select visual materials with environmental themes that present contradictory messages, and formulate guiding questions for discussion.

Teachers organize students into pairs or groups in advance, prepare technical requirements (projector, printed materials, tools for creating products), and align the activity plan. The pedagogue prepares brief methodological guidelines for teachers and suggests possible forms of student expression (meme, poster, comic strip, dramatic performance, video, etc.).

Criteria for evaluating students' work are also defined (e.g. originality, depth of message, critical approach, creative expression), which serve as feedback for students, as well as a basis for organizing an exhibition or voting.

If the involvement of parents or community representatives is planned in the final phase, this segment is also organized in advance.

Link to images for analysis:

https://drive.google.com/file/d/1aD6edrD7hgO3zxgHV6KGLoCgtKnC3ml_/view?usp=drive_link

Implementation

FIRST CLASS PERIOD (45 MINUTES)

1. Introduction

Activity "One Image – One Idea" (10 minutes)

The lesson begins with an introductory activity which, through visual representations of environmental issues, aims to evoke emotions, trigger associations and reflection, and encourage students to examine messages more deeply. Students are divided into groups, with each group receiving one image depicting a specific environmental situation with a hidden contradiction or irony (e.g. a person wearing an oxygen mask hugging a cut tree and saying "I'm sorry").

In this segment, the images are not displayed on a projector, each group works exclusively with its own image.

Each student in the group writes down a word or a short phrase that best reflects their association with the image. Then, through a brief discussion, the group selects one idea to present to others. When group representatives begin their explanations, the teacher projects the image analyzed by that group so that the other students can also see it and better understand the context.

2. Main Part of the Lesson

Activity 1 – Group Image Analysis (15 minutes)

This is followed by an in-depth analysis, during which each group responds to a set of questions designed to guide them toward uncovering the multilayered nature of the media message: what is actually visible in the image, what seems illogical, what message the author conveys, what is being criticized, and to what extent the depiction corresponds to reality.

Students are encouraged to make a cognitive effort, recognize contradictions, identify irony, hidden messages, and media manipulation, thereby gradually developing a deeper and more critical understanding of the world around them.

As in the introductory part, before a group representative presents the answers, the teacher projects the image analyzed by that group so that other students can follow the presentation and conclusions.

Activity 2 – Whole-Class Discussion (15 minutes)

After all groups present their analyses, the lesson moves to a whole-class discussion, which represents the core of critical thinking. The teacher poses questions that help students connect media representations with their own experiences, everyday behavior, and the environment in which they live.

Examples from the media are examined in which environmental messages appear positive at first glance, but in practice have the opposite meaning. Students are encouraged to question habits and patterns of behavior in school, family, and the local community, where concern for the environment is often declared while actions that harm it are carried out at the same time.

Students are encouraged to share personal examples – both those that reflect positive practices and those in which they have noticed a gap between words and actions. In this way, students not only practice recognizing inconsistencies, media manipulation, and superficial messages, but also develop empathy and a sense of personal responsibility.

Suggested Discussion Questions for Students

- Which image made the strongest impression on you and why? What emotions did it evoke?
- Can you give examples of situations where words and actions are not aligned? What does this tell us about behavior and responsibility?
- Have you noticed messages in the media that seem to promote environmental protection, but in reality, do not? Think about advertisements, social media, articles, campaigns, and similar content.
- In your opinion, who has an interest in promoting “positive stories” about ecology that conceal reality? How can we recognize such intentions?
- What questions can we ask ourselves when reading environmental news or watching advertisements and videos about ecology? How can we assess the credibility of these messages?
- What role do social media users play in spreading environmental messages? Do likes, shares, and emotional posts really help the environment? What could be more effective?
- How do you contribute to environmental protection in your everyday life? What motivates you to do so?
- Suggest ways in which we can influence others (at school, in the family, in the community) to care more about the environment.
- In your opinion, who should solve environmental problems – individuals or the state, society, institutions? Why? Whose responsibility is greater?

3. Closing Part of the Lesson Announcement of Creative Activities (5 minutes)

The lesson concludes with the announcement of the creative phase. Students are introduced to various forms of production: memes, video, comic strip, poster, drawing, short dramatic performance, or another form of their choice.

They may work in pairs or groups, and the deadline for completion depends on the organization of teaching – it is possible for the work to be prepared during subsequent lessons or as homework.

The aim is for students, through creative expression, to present their critical understanding of environmental messages and offer their own perspective on the issue.

SECOND LESSON (45 MINUTES)

Presentation of Students' Work and Conclusions

The second lesson is dedicated to presenting students' work and consolidating the learning unit. Groups or pairs present their products (in digital or physical form), explaining the idea they developed, the message they intended to convey, and the response they expect from the audience. Other students listen attentively, ask questions, and share their impressions, fostering dialogue, exchanging ideas, and respect for different perspectives.

In the final part of the lesson, the teacher initiates a discussion aimed at reflecting on the learning process and key insights gained. Students develop the ability to critically examine media content, interpret their own and others' environmental messages, and reflect on their everyday behavior. At the same time, they are encouraged to take personal responsibility for environmental protection.

The entire process is designed to empower students to think independently, critically analyze information, express their opinions with arguments, and recognize their role in preserving the environment.

At the end of the lesson, students receive feedback based on predefined criteria, such as originality of ideas, clarity and depth of the message, critical approach, application of acquired knowledge, as well as technical and aesthetic quality. If desired, a vote for the most successful work can also be organized.

Evaluation

Evaluation is conducted during and after all phases of the activities at multiple levels – through observation, discussion, analysis of student work, and the collection of feedback from both students and teachers.

Formative monitoring during activities: During the first lesson, the teacher and/or pedagogue monitor the level of student engagement in group work, the way ideas are exchanged, the depth of interpretation, and the ability to recognize hidden messages and contradictions. Special attention is paid to the quality of argumentation and the ability to connect media content with real-life situations and personal experience.

Analysis of student products: Students present their work during the second lesson, and their creative solutions are observed based on the pre-defined criteria mentioned in the previous section.

Student reflection and group discussion: In the final discussion, students share their impressions of the entire process – what they have learned, how their opinions changed during the work, and what they noticed in the work of others. Questions such as “What surprised you the most?” or “Have you started thinking differently about the messages you receive from the media?” encourage critical self-assessment and deepen insight into the effects of the activity.

Feedback from teachers and pedagogues: Teachers and the pedagogue can conduct a brief internal analysis: what worked well, where difficulties arose, how students reacted, and which segments yielded the greatest educational impact. If necessary, a short survey or an online questionnaire for students and teachers can be used.

Long-term impact assessment: If the school wishes to monitor the effects of the activity even after its completion, potential changes in student behaviour can be observed – whether they have initiated any actions or initiatives, or demonstrated greater engagement (for example, paying more attention to waste disposal, initiating new workshops, etc.). This activity can also serve as a starting point for further projects in the fields of media literacy, environmental education, or activism.

Duration of the Activity

The activity is implemented over two school lessons – the first lesson is dedicated to content analysis, and the second to the presentation of student work. A period of one to two weeks is planned between these two lessons, during which students prepare their products (within extracurricular activities or as homework). The total duration of the activity may vary depending on the organization of the teaching process and the dynamics of work with students.

Resources

1. Human Resources

- Subject Teachers (biology, geography, Serbian/mother tongue, civic education, foreign language, computer science, art, and others) implement the activity within regular classes or during the Class Council hour, either individually or in collaboration with other colleagues and the pedagogue.
- Pedagogue – initiates the activity and provides methodological support in planning, implementation, formulation of questions, and evaluation.
- IT Coordinator (computer science teacher or another teacher with digital competencies) – provides technical support to teachers and students in using digital tools and creating digital products.
- Students – participate actively in analysis, discussion, creation, and presentation of work.

2. Space

- Classroom – for group work, analysis, discussion, and presentation of work within the class.
- IT classroom – for creating digital products (memes, video recordings, digital posters, etc.).
- School Hall or other large premises – for an exhibition of student work and/or displaying digital content (e.g. via video projector for selected works).

3. Materials

- Visual representations (images) of environmental situations – in printed or digital form (as specified in the "Preparation" section).
- Paper, markers, crayons, scissors, glue – for creative expression (comics, posters, drawings).
- Computers, tablets, or mobile phones – for creating digital work.
- Projector – for displaying images and presenting student products.
- Digital content creation tools:
 - ✓ Canva – for creating posters, infographics, and presentations.
 - ✓ CapCut – for video editing.
 - ✓ Imgflip (or similar tools) – for creating memes.

- ✓ Padlet – for creating a digital wall where students can collaboratively present their work.
- Prepared questions and guidelines for teachers – for analysis, discussion, and fostering critical thinking.
- Evaluation criteria for student work – pre-defined.
- Evaluation sheet – for student reflection and assessing the effects of the activity.
- Google Forms (optional) – for surveys and collecting feedback.

4. Support

- Pedagogical and methodological support – provided by the pedagogue during the preparation, implementation, and evaluation phases.
- Technical support – provided by the IT coordinator in organizing the display of digital content and assisting students with the use of digital tools.

Potential Challenges and Mitigation Strategies

- Teacher resistance to new methods – can be overcome through collaboration between multiple teachers and school counselors during activity preparation, clearly presented implementation steps, and an explanation of the topic's significance.
- Insufficient student motivation – encouraged through creative forms of expression and the freedom to choose the method of presenting ideas.
- Lack of time to perform all phases of the activity – integration into existing teaching units and team coordination among teachers for efficient organization is recommended.
- Students may not know the answers to all questions – can be overcome through pedagogical and methodological guidance, teacher guidelines, and age-appropriate questions. For more complex questions, desired answers can be pre-formulated to guide students in further discussion if necessary.
- Technical difficulties and limited student digital skills – addressed by engaging the IT coordinator and providing basic support to students while working with digital tools. If the school lacks digital devices, activities can be implemented entirely in analogue form (posters, drawings, role-play).

Success Indicators

- Number of participants – students and teachers: The activity is considered successful if it covers a specific percentage of classes and involves an adequate number of teachers, with each teacher implementing the activity in one or at most two classes. For broader coverage and higher quality of implementation, the inclusion of a larger number of teachers is recommended.
 - ❖ Success criteria – class coverage by school type (at the school project level):
 - ✓ 100% of 7th and 8th-grade classes – in schools with up to 8 classes.
 - ✓ At least 70% of 7th and 8th-grade classes – in schools with 9 to 16 classes.
 - ✓ At least 60% of 7th and 8th-grade classes – in schools with over 16 classes.
 - ✓ At least 60% of 1st to 4th-grade classes – in secondary schools.
- Level of student engagement: Student engagement is assessed through active participation in media content analysis, discussions, group work, and the creation of products. Special value is placed on teamwork, readiness to argue viewpoints, and the use of digital tools during work.
- Quality of student products: Student products are evaluated based on the previously mentioned criteria, i.e. the pre-prepared instrument for assessing student work.
- Survey and evaluation results: Results from short surveys, evaluation sheets, or Google Forms provide insight into the level of understanding of the topic, student motivation, and

their personal perception of the activity. These results contribute to the overall assessment of the impact.

- Student impressions: Student impressions, whether expressed orally or in writing, represent an important qualitative indicator. It is especially valued if students recognize the significance of the topic, notice a change in their way of thinking, and show motivation for similar activities in the future.
- Long-term effects: An additional success indicator is reflected in the number of teachers who continue to apply a similar approach in their regular work. This indicates that the activity has encouraged the development of new teaching practices and that there is potential for its sustainability and further expansion.

Monitoring Tools:

- Student evaluation sheet – for assessing personal participation, understanding of the topic, and impressions of the activity.
- Rubric with evaluation criteria for student work – a pre-defined instrument for the analysis of student products.
- Google Forms or paper-based questionnaire – for rapid evaluation of the activity by both students and teachers.
- List of participating classes and teachers – to track the scope of implementation.
- Implementation documentation – photographs, video recordings, digital exhibitions, or examples of student products.

Student Product Assessment Tool
(can be adapted to students' age)

Criterion	Score 1 (Low)	Score 2 (Average)	Score 3 (High)	Score
Originality of the Idea	Relies on clichés or standard messages; lacks new or creative elements.	Shows some elements of originality, but the concept is mostly predictable.	Innovative approach; authentic use of symbols, metaphors, or humor.	
Clarity and Depth of the Message	The message is unclear, superficial, or insufficiently developed (e.g. just a slogan).	The message is understandable but lacks emphasis or deeper meaning.	The message is precise, layered, and clearly expressed through a balance of text and visuals.	
Application of Learning	Reproduces basic information without connecting it to learned concepts.	Attempts to connect learned content but relies mostly on general or superficial ideas.	Demonstrates deep understanding and skillful application of ecological facts and terminology.	
Critical Approach	Lacks a clear standpoint; the work is purely descriptive without deeper analysis.	Shows an attempt at analysis or expressing a viewpoint, but without sufficient arguments.	Clearly deconstructs contradictions, irony, or media manipulation.	

Technical and Aesthetic Quality	Technically incomplete or of poor quality, which interferes with the message.	Technically correct and functional, but with simple and minimal aesthetics.	High-quality and professional execution; visual/audio coherence enhances the message.	
--	---	---	---	--

Interpretation of Total Score:

- **13-15 points:** The work is excellent; all key elements are well developed.
- **9-12 points:** The work is good, with room for improvement in certain areas.
- **5-8 points:** The work is superficial; important elements are missing or technically inadequate.

Total Score: _____

What Does the Activity Bring?

For Me Personally:

Working on this project represents a strong source of motivation and personal satisfaction, as it allows me to creatively combine my passion for education, art, and technology.

Planning and designing the entire activity were both a challenge and a source of inspiration. Finding ways to connect critical thinking, media literacy, and environmental education opened new professional horizons and encouraged me to enrich my practice with new perspectives. Exploring contradictory environmental images – symbolic, artistically powerful, and rich in meaning – guided me toward new sources of knowledge and a deeper understanding of environmental issues.

Supporting students in using digital tools and creative forms of expression will further expand my professional repertoire and positively influence the learning process. If I succeed in fostering deeper understanding and empathy among students toward environmental and social issues, beyond superficial observation, I will consider it confirmation of my impact as an educator. Additionally, if I encourage colleagues to collaborate and jointly convey meaningful messages, thereby improving teaching practice, I will regard that as a significant professional achievement. All of this represents a step forward in my professional development and the strengthening of my pedagogical competencies.

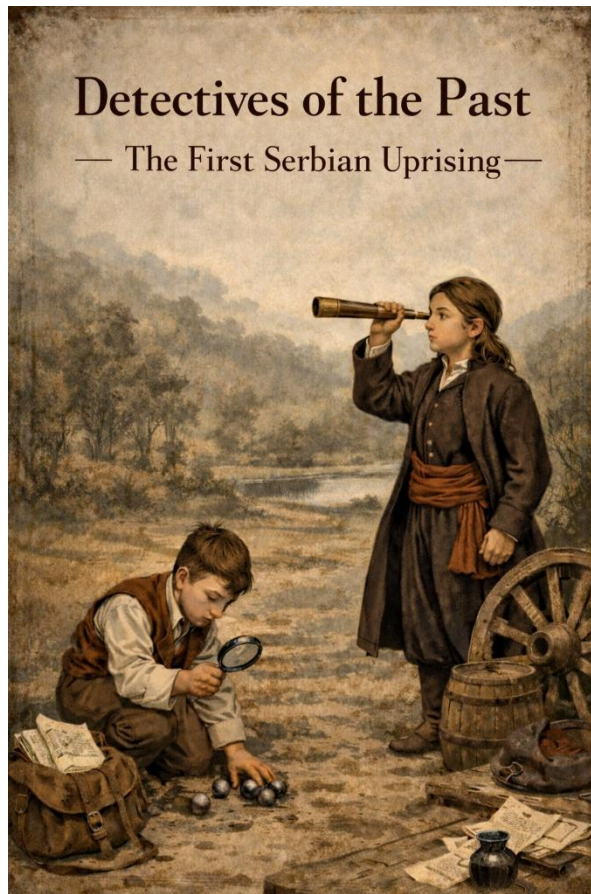
For Students:

Students develop key competencies such as critical thinking, media literacy, collaboration, and creative expression. The analysis of contradictory media messages and guided discussions encourage a deeper understanding of reality and a sense of personal responsibility toward environmental protection. Through group work and the creation of original products, students build confidence in expressing their views and apply learned concepts to everyday life. The activity fosters awareness of the importance of environmentally responsible behavior and a critical approach to media content, contributing to their personal and social development.

For the School and Community:

This activity enriches the educational work of the school by introducing contemporary topics and methods that promote critical thinking, media literacy, and environmental awareness. It positions the school as an environment that actively responds to social challenges and empowers students to become more responsible, independent, and aware of their role in the community. The effects of the activity can extend beyond the classroom – through students’ attitudes, examples, and behaviors that they bring into their families, peer groups, and everyday life. In this way, the community benefits from informed, active, and responsible young individuals who are ready to contribute to building a more sustainable and high-quality society.

ACTIVITY 3
Detectives of the Past – The First Serbian Uprising



The “Past Detectives” Project is conceived as a one-month interdisciplinary initiative in which students take on the role of historical researchers. Working in groups or clubs, they explore clues found in images, videos, texts, songs, and stories, consult with teachers across different subjects, and systematically record and compare their findings. Through this process, students develop critical thinking skills, learning to ask meaningful questions, analyze and compare sources, and draw well-founded conclusions. The project culminates in a final activity that includes writing a script and performing a school play about the First Serbian Uprising. This is followed by an exhibition and sale of student-created handicrafts, actively engaging the local community and giving the project a broader social dimension.

Activity Objectives

The primary objectives include: familiarization with the key events and figures of the First Serbian Uprising; developing critical thinking through inquiry; comparing sources and drawing conclusions; fostering creativity through dramatization, poster design, musical and artistic works, and the interdisciplinary integration of facts; as well as encouraging teamwork and the involvement of families and the local community in school life.

Students also develop the following competencies and values:

- ✓ Sense of school order (respecting agreed-upon rules within groups and during rehearsals).

- ✓ Professionalism and respect (towards peers, public performance, and resources).
- ✓ Reliability and responsibility (committing to assigned tasks and completing them within the timeframe).
- ✓ Effective communication (active listening, clear expression, and constructive negotiation).
- ✓ Digital competencies (designing posters/invitations, digital notetaking).
- ✓ Critical thinking (asking questions, comparing sources, and providing arguments).
- ✓ Research skills (searching for information, recording data, and citing sources)
- ✓ Information verification (comparing multiple sources).
- ✓ Cultural awareness and expression (performance and visual arts).
- ✓ Entrepreneurial competencies (marketing, promoting the play, and the sale of student handicrafts).

Who Participates?

Fourth-grade primary school students (if there are multiple classes, they may work together), classroom teachers, as well as subject teachers of Serbian language, history, music and art, and civic education. Parents and the local community are also involved in the final phase – as an audience, workshop participants, and supporters.

How Is It Implemented?

The project lasts approximately four to six weeks (depending on needs). Students are organized into groups or clubs (drama, visual arts, music, journalism, IT, and technical). Through weekly tasks, they collect data, develop critical thinking skills, and prepare a school play as the final event, along with handicrafts that will be sold afterward through the school/student cooperative.

Preparation

Classroom teacher → steps: selection of teaching content in accordance with the Grade 4 curriculum; collection and adaptation of texts, videos, illustrations, and songs from the period, in cooperation with subject teachers; agreement and coordination with colleagues; preparation of materials for visual and stage work; development of a weekly schedule and assignment of tasks to student groups.

Implementation

Step 1 (Week One – Introduction and Initial Exploration – two to three lessons)

- ✓ Discussion of students' prior knowledge.
- ✓ Students then reach initial content-related conclusions using the method: *See – Think – Wonder*.
- ✓ Formation of groups and assignment of initial tasks.

Example of Implementation

Activity 1: *Discussion and analysis of illustrations using the “See – Think – Wonder” method*
Objective: activating prior knowledge, observation, and curiosity.

Product: A structured observation table consisting of three columns: *SEE – THINK – WONDER*. This tool is used to generate a targeted list of questions that will guide the students' further research.

Materials: four illustrations.

1. *The Assembly at Orasac, Veljko Stanojevic, 1804*²



2. *Portrait of Karadjordje, Vladimir Lukich Borovikovsky, 1816*³



² Photo: Historical Museum of Serbia / courtesy of the Museum

³ Source: Vladimir Borovikovsky, *Portrait of Karadjordje Petrovic*, 1816 (Wikimedia Commons)

3. *The Skull Tower Monument, Nis⁴*



4. *The Great School in Belgrade – a historical building⁵*



Task for Students:

Group Work – Each group is given one illustration and a worksheet with three columns:
SEE – THINK – WONDER

Examples – what students might observe in the images, think about, and ask:

Illustration / Group	SEE (What students observe)	THINK (Possible interpretations)	WONDER (Students' questions)
----------------------	-----------------------------	----------------------------------	------------------------------

⁴ The Skull Tower (Serbian: *Ćele Kula*) is a monument unique in the world, visited by more than 30,000 people each year. It is the tower made of human skulls, built after the battle for liberation of Niš in 1809. This horrific monument was built as a warning to anyone rising against the Ottoman Empire. Originally, there were 952 skulls built into the tower; today, only 59 skulls remain.

⁵ The Great School (Serbian: *Velika škola*) in Belgrade, founded in 1808 by Dositej Obradović, was the first institution of higher education in Serbia. It served as the foundation for modern Serbian education and eventually evolved into the University of Belgrade. Historically, it served as the highest educational institution between 1808–1813 and 1863–1905, establishing departments for Law, Engineering, and Philosophy.

1. Group – Orasac (assembly, election of Karadjordje)	People are standing outside; someone is in the center, and everyone is looking at him; he is holding a long rifle.	This is an important meeting; the person in the center is a leader; maybe they are choosing who will lead.	Who is the man in the center? Why did they gather? Where is this place? Was this the beginning of the uprising?
2. Group – Portrait of Karadjordje	A man dressed in black; wearing a red sash like a ruler; serious/strict expression; wearing a belt and carrying weapons.	He is a military commander/leader; he looks strict and brave; probably an important person, someone in charge.	Who is he? Why is he called Karadjordje? Did he always dress like this? How did he become a leader?
3. Group – Skull Tower	A stone tower; there are holes in the walls; inside the holes there are heads or skulls.	This is something frightening; it may have been used to intimidate people; this is a monument.	Whose skulls are these? Who built it? Why was it built? Where is this tower today?
4. Group – The Great School (Dositej and Vuk Museum in Belgrade)	An old house; a white building with windows; two floors.	It is a school or someone’s house; maybe an important place.	Who lived or worked there? Why is it called the Great School? Who studied there? Was this the first school in Belgrade?

Possible list of questions (based on students’ responses and, if needed, with teacher guidance):

- ✓ Who was Karadjordje?
- ✓ Where and why did the First Serbian Uprising begin?
- ✓ What happened in Orasac in 1804?
- ✓ Why was the Skull Tower built, and whose skulls are embedded in it?
- ✓ What were the most important battles of the uprising?
- ✓ Why is the Great School important? Who worked and studied there?
- ✓ What was the role of Dositej Obradovic and Vuk Karadzic at that time?
- ✓ How did people feel during the uprising?
- ✓ What did it mean to rise up against Ottoman rule?

Step 2 – Knowledge deepening (following week)

- Interviews with teachers
- Detective report
- Development of a research “map of clues” (a framework and guide for the final performance)

Sample Implementation

1. Interviews with teachers

Actions of the classroom teacher:

- Organizes meetings between students and subject teachers from higher grades (Serbian language, history, music, visual arts, civic education, and ICT), either in person or online.
- Facilitates the session by instructing students: “You are the journalists today – ask the questions we collected during our previous lessons.”
- Distributes recording sheets to each group so they can document the information gathered.

Actions of subject teachers (teachers of other subject areas):

- Participate in student-led interviews, answering questions and providing expert insights.
- Assign follow-up project tasks to be completed independently or as field-based activities outside school.

Examples of possible student questions

Table 1: Questions for interviews with teachers

Teacher	Students’ questions
Serbian language	Which songs talk about Karadjordje and the rebels? How were heroes described in these songs? Who sang about the First Serbian Uprising, and was song important at that time? What is the connection between Vuk Karadžić, Dositej Obradović, and the Great School? Could you read or recite a verse for us, or recommend one for the play?
History	Who was Karadorđe? Why did people gather in Orasac? Whose skulls are in the Skull Tower? How did people live at that time? What were the most important battles of the uprising? What happened after the First Serbian Uprising?
Music	Which song can we perform in the play? Did people sing songs when they went into battle? Which musical instruments were used at that time? Could you help us obtain a <i>gusle</i> ⁶ for our performance?

⁶ GUSLE - stringed musical instrument of the Balkans, with a round wooden back, a skin belly, and one horsehair string (or, rarely, two) secured at the top of the neck by a rear tuning peg. It is played in a vertical position, with a deeply curved bow. It has no fingerboard, the string being stopped by the sideways pressure of the player's fingers. Gusle players or *Guslari* are among the few performers continuing the oral tradition of epic poetry. Most of their songs are about the era of Turkish rule and were

Visual Arts	<p>What did Karadjorđe and the rebels wear? How can we make a banner like the ones used during the uprising? What does the Great School in Belgrade look like? What can we draw for a poster to announce the play?</p>
ICT	<p>How can we create digital invitations for an event? How can we design a digital poster using ICT tools?</p>
Civic Education	<p>Why did people want to be free? What does freedom mean to us today? How can we demonstrate unity and solidarity as a class? What choices might we have made if we had lived at that time?</p>

Examples of possible tasks assigned by subject teachers to students

Table 2: Possible additional tasks assigned by interviewed teachers to student researchers (to be completed at home)

Activity	Task for students	Contribution to the performance
Gusle and song	Watch a video at home about what the <i>gusle</i> look like and how <i>gusle</i> players perform.	One student can play the <i>gusle</i> , while another sings a traditional uprising song.
Family stories	Talk to your grandparents or parents about what they know about Karadjordje and the First Serbian Uprising. Write down one or two sentences.	Family stories can be incorporated into the performance, adding a personal touch.
Mini-museum	Bring from home objects that resemble historical or traditional items (a scarf, copper vessel, key, wooden object, clay pot).	The objects can be used as stage props and later displayed as part of an exhibition of traditional items or crafts.
Traditional costume	Find or borrow items such as a scarf, vest, belt, or cap resembling traditional costume and bring them to school.	Student actors appear more convincing and closer to the historical period.
Music and rhythm	Listen to the song “ <i>Vostani Srbije</i> ”. The choir can learn to sing it, and the school orchestra can perform it during the play.	The performance gains a dynamic and emotional atmosphere.
Images and research	Find (at home or online with parental help) images of Karadjordje, the Skull Tower, or the Great School. Bring them to school with a short description.	A “detective panel” is created in class, serving as a visual guide for the audience.

handed down by teachers or older singers. Because the narratives are orally transmitted, variation in content is inevitable.

Invitations and posters	Decide how you would like the invitations and poster announcing the performance to look. Consult with the school administration about who to invite.	The performance is effectively promoted, attracting an audience.
--------------------------------	--	--

2. Detective Report (following lessons)

Actions of the Classroom Teacher: Distributes worksheets to each group, featuring three organized columns:

What did we discover? Where did we find it? Why is it important?

The teacher reminds students to record not only the facts they uncovered, but also their sources.

Examples of possible students' entries:

Detective report – group worksheet

What did we discover?	Where did we find?	Why is it important?
Karadjordje was the leader of the rebels and was chosen in Orašac.	History teacher / analysis of the Orasac image	This marked the beginning of the uprising.
The Skull Tower was built from the skulls of the rebels.	History teacher / analysis of The Skull Tower image	It shows how difficult and brutal the struggle was.
Serbs sang songs (e.g. <i>Vostani Srbije</i>) to encourage the fighters. At that time, people wore <i>šubara</i> ⁷ hats, belts, and carried banners.	Music teacher / listening to the song Art teacher / family stories	Music raised morale and gave strength. This helps us portray the rebels authentically in the play.
In songs, Karadjordje was described as brave and strict.	Serbian language teacher / reading folk poems	This helps us present Karadjordje convincingly in the performance.
People fought for freedom and unity.	Civic education teacher / discussion	This is the key message we want to convey to the audience.
Invitations and posters are created in digital formats (e.g. Word or Canva) and can also be printed.	ICT teacher	Invitations help attract the audience, and posters promote the performance.

3. Research “Map of Clues”

Actions of the classroom teacher:

Guides student “detectives” to create a historical map of clues. The teacher may also show a short video presenting key information about the First Serbian Uprising and its main events.

Students who have researched the uprising present their findings by creating a simple timeline on a poster:

- 1804 – Slaughter of the Knezes
- 1804 – Election of Karadjordje
- 1806 – Battle of Misař

⁷ A *šubara* is a traditional Serbian men's winter hat, usually conical or cylindrical in shape, made from black sheep or lamb fur/wool.

- 1809 – Battle of Cegar; The Skull Tower
- 1808 – Great School; Dositej and Vuk

The teacher explains that this timeline serves as a guide for writing the script, but it can also be used as a visual guide for the audience. This guide may take the form of captions or titles displayed before each scene to introduce it.

Student Products: Recorded interview questions and answers. Completed detective reports. Created trail map. In this step, students learn to ask questions, record answers, and plan for upcoming creative steps, i.e. script writing. Students combine historical facts with creative expression – all of which will later make up the play.

Step 3 (in the following days – creative production)

- ✓ Preparation of drama scenes
- ✓ Poster creation and scenography making
- ✓ Preparation of a musical act
- ✓ Creation of invitations and programme

Student products:

- ✓ Short drama scenes with lines
- ✓ Poster and scenography. Posters announcing scenes (*timeline*).
- ✓ One or two songs as musical support
- ✓ Invitations and programme for the audience

Beginning of creation of the objects inspired by the First Serbian Uprising (for a sales exhibition organized by the school/student cooperative, after the performance).

Possible implementation:

1. Drama scene preparation

Procedures for the class teacher:

- Instructs students in the creative process of bringing the learned facts and data to life;
- Helps students divide the scenes into groups and use the detective report and the research map of clues (e.g. The Election of Karađorđe in Orašac; The Slaughter of the Princes; Conversation among the People, etc.);
- Helps the groups answer three questions: Who is in the scene? What is he saying? What is he feeling?

Possible student replies:

- Karadjordje: I accept to be the leader, but only if we are all together.
- Peasant – I am afraid, but I know that we have to fight.
- Turkish commander: We must stop them!
- A group of journalists reads the detective report.
- The research group presents a timeline (e.g. *We started with the Slaughter of the Knezes, and ended with Dositej and the Great School.*)

All of these activities help shape the final dramatic text of the play.

Procedures for the Class Teacher:

- Assigns tasks to the art group to design a performance poster and a stage element (e.g. a flag, a model tower, a costume).
- Explains: “*The poster must include the title of the play, the time, and the venue.*”

Examples of Possible Student Ideas:

- Poster: “*DETECTIVES OF THE PAST – The First Serbian Uprising*”, with a drawing of Karadjordje.
- Stage design: a flag with the word *freedom* written on it.

3. Preparing the Musical Segment

Procedures for the Class Teacher:

- In cooperation with the Serbian language and music teachers, a group/choir and orchestra learn the song “*Vostani Srbije*” or a traditional song from that period (e.g. “*Oj, Srbijo, mila mati*”).
- The teacher reminds students that the song should support the atmosphere of the scene.

Possible Student Comments:

- “*The song reminds us of struggle and freedom.*”
- “*We can all sing it at the end of the play.*”

4. Creating Invitations and Leaflets

Procedures for the Class Teacher:

- The journalism group, with teacher support, writes the invitation text: “*We invite you to attend the play...*”
- Helps students include the date, time, venue, and a short description.

Possible Student Sentences:

- “*Fourth-grade students invite you to a play about the First Serbian Uprising (date and time to be added). After the performance, you can visit an exhibition of historical objects and student work inspired by this period.*”

5. Student Cooperative – Handmade Crafts Inspired by the Period

What can students create?

- Traditional caps (made of cardboard, felt, or yarn) – a symbol of the uprising
- Mini scrolls (messages on “aged” paper soaked in tea/coffee), with quotes such as “*Better a grave than a slave*”
- Wooden/cardboard replicas of symbols (e.g. small swords or flags)
- Folk-style jewellery – bracelets in the colours of the Serbian tricolor
- Illustrated bookmarks featuring motifs such as Čele Tower, Karadjordje, or rebels

Organization:

- After studying the topic, a selected group of students (those interested in art or crafts) works in a cooperative-style workshop.
- Parents participate as collaborators and assistants.
- Students research typical elements of the period (clothing, objects) and create mini replicas.
- The art teacher supports material selection and artistic design.

Sales:

- On the day of the performance, a table is set up with student crafts.
- Items are labeled with symbolic prices.
- Students manage sales, while one student records income.

Use of Funds:

- Materials for future projects
- Donations (e.g. school library, other needs)

Students vote on how to allocate part of the funds, fostering responsibility and democratic decision-making.

Step 4 (Final Week – Performance and Presentation)

- Dress rehearsal and final performance
- Exhibition setup and craft sales
- Inviting parents and the local community
- Evaluation through student and audience questionnaires

Student Products:

- Public performance (drama and music)
- Posters, timelines, invitations, brochures
- Audience evaluation forms
- Handmade products (student cooperative)

Implementation Example

1. Dress Rehearsal

Procedures for the Class Teacher:

- ✓ Organizes the rehearsal
- ✓ Reminds students of scene order, positioning, and music cues
- ✓ Helps coordinate speech and gestures
- ✓ Collaborates with subject teachers

2. Public Performance and Exhibition

Procedures for the Class Teacher:

- Welcomes the audience
- Coordinates the drama group
- Organizes the exhibition with colleagues and parents

Examples of Student Roles:

- Displaying a banner with the message:
“*Detectives of the Past say: Unity leads to freedom and knowledge!*”
- Distributing audience questionnaires
- Selling handmade products

Sample audience questionnaire after the play "Detectives of the Past"

1. Please circle the answer that best describes your opinion:

Was the plot clear and interesting?

Yes, completely Partially It was not clear to me

2. What did you learn?

– Who were the main characters of the First Serbian Uprising?

– Why was the uprising important for the Serbian people?

– What was life like for people at that time?

– Something else: _____

3. How did you like the student actors?

Excellent Good Could have been better

4. How did you like the posters, invitations and decorations in the spirit of the times?

They are very interesting They are good They did not leave an impression

5. Did the music/song help you better understand the feelings and atmosphere of that era?

Yes Somewhat No

6. Did you understand the main message of the project (struggle for freedom, unity, perseverance)?

Yes, very clearly Partially No

7. Would you like the students to prepare similar projects in the future?

Yes Maybe No

8. Add your message to the "Detectives of the Past": _____

Final Reflections

- Audience and students complete questionnaires
- Cooperative sells student crafts

Teacher Procedures:

- Praises each group's effort
- Conducts a follow-up student evaluation in one of the classes after the project about their satisfaction with the project.

Sample Questionnaire for Students Participating in the Project

Student Questionnaire after the Project “Detectives of the Past”

STUDENT QUESTIONNAIRE – DETECTIVES OF THE PAST

1. What did I discover as a “detective” in this project?

2. Did you enjoy participating in the project “*Detectives of the Past*”?
 Yes
 Partly
 No
 Other: _____
3. What did you like the most about the project?
 Exploring pictures and stories
 Group work
 Preparing the performance
 Performing in front of an audience
 Other: _____
4. How did this project help you better understand history and the importance of freedom?
 It helped me a lot
 Partly
 I am not sure
5. What are you most proud of in your work and/or your group's work?

6. What would you change to make the project even better?

Evaluation

- Throughout the project, group collaboration and each student's participation are monitored.
- Student products are analyzed (poster, leaflet, performance, song).
- Student self-evaluation is conducted through simple questions (“*What did I discover as a detective?*”, “*What am I proud of?*”, etc.) – student questionnaire.
- Audience feedback is collected (audience questionnaire).

Duration of Activities

One to one and a half months (4–6 weeks, across several lessons in different subjects).

Resources

- Short adapted texts and illustrations about the First Serbian Uprising (or other materials chosen by the teacher, e.g. videos, museum visits, etc.)
- Traditional songs from the period; art materials for stage design and exhibition (paper, paints, cardboard, scissors)
- Space for rehearsals and performance
- Computer and printer for creating invitations and leaflets

Possible Challenges and Ways to Overcome Them

- **Organization and scheduling** → Multiple subjects and teachers are involved, which may lead to inconsistencies.
Solution: clearly defined weekly plans, role distribution, and regular coordination.
- **Different levels of student interest** → Some students prefer creative work, others research activities.
Solution: allow students to choose roles according to their interests and abilities.
- **Material and technical resources** → Possible lack of costumes, props, or technical support.
Solution: use improvised and accessible materials; involve parents and the local community.
- **Stage performance anxiety** → Some students may be afraid of performing.
Solution: regular rehearsals, team encouragement, and positive feedback.
- **Time constraints** → The project lasts several weeks and must align with the curriculum.
Solution: integrate activities into regular lessons and subject content.

Success Indicators

- ✓ Quality of student products (scripts, scenes, posters, invitations, artistic work)
- ✓ Public performance, exhibition, and craft sale as final outcomes
- ✓ Positive feedback from students and audience
- ✓ Active student engagement and responsibility
- ✓ Development of competencies (critical thinking, collaboration, public speaking, entrepreneurship)

-
-
- ✓ Community support and involvement
 - ✓ Long-term impact (reuse of materials and increased motivation for future projects)

Project Benefits

For Students:

- Development of critical thinking
- Age-appropriate historical understanding
- Teamwork and collaboration
- Participation in creative activities
- Entrepreneurial skills through the student cooperative
- Sense of belonging and pride
- Confidence and public speaking skills

For Teachers:

- A practical example of an interdisciplinary project (history, Serbian language, music, art, IT, civics)
- Improved teaching practice through project-based learning
- Strengthened collaboration among teachers
- Reusable teaching materials and good practice

For the School:

- Enhanced reputation in the local community
- Promotion of innovative teaching
- Increased student motivation

For Parents:

- Active involvement and support
- Stronger school–family connection
- Insight into student learning and creativity

For the Local Community:

- A cultural event with historical value
- Preservation of cultural heritage through student interpretation
- Promotion of civic awareness and solidarity
- Stronger school–community connection

The interdisciplinary project "Detectives of the Past - The First Serbian Uprising" was designed by: Jelena Mirković, Senka Mihailović, Merima Aranitović, Rudolf Weiss and Vesna Weiss

Additional Notes

- Teachers may choose alternative materials (videos, museum visits, etc.).
- Key questions are selected to guide further inquiry and for students to interview subject teachers and find out facts through this project (e.g. *Who was Karadjordje?*, *How did the uprising begin?*, Which battles were important? What does Čele Tower mean? Why is the Great School important? etc.).
- In the “*See–Think–Ask*” method, students generate their own questions as an entry point into critical thinking. The teacher acts as a facilitator by guiding and refining student questions, rather than providing answers. Students ask questions themselves – even if they are “naive” or “simple” (e.g. “Why are there so many people in the picture?”). These questions are valuable because they show what confuses or intrigues them. The teacher encourages and guides students by:
 - ✓ prompting questions if students do not know what to do next (e.g. “What would you like someone to tell you about this man?”),
 - ✓ helping them formulate a more precise question (the student says: “Who is this?” and the teacher: “Okay, we can write: Who is the man in the middle?”),
 - ✓ maintains a balance between “too easy” and “too difficult” questions (if someone says: “Why did the uprising start?” and the others don’t know – the teacher can keep it as a “question for later research”).
- **Golden rule:** the teacher does not provide answers at this stage but records student questions on the board or in a “detective folder”, which are explored later through research and inquiry.

ACTIVITY 4
Home under the microscope – life in a high school student dormitory?



Brief Description of the Activity

The activity is designed as a form of debate on the topic of why secondary school students should choose to live in a student dormitory, or why they should not.

Students are divided into four groups:

- one group represents the **Dormitory**,
- the second group represents the team **AGAINST living in the dormitory**,
- the third group represents the team **FOR living in the dormitory**,
- and the fourth group acts as the **jury**.

The aim is to present both the advantages and disadvantages of dormitory life, enabling students to consider different perspectives and, through constructive communication, develop critical thinking, listening, and discussion skills.

Aim: To develop students' ability to critically assess and evaluate the quality of institutional practices. Through this activity, students develop critical thinking, collaboration, communication skills, and active listening.

Participants: Third- and fourth-year secondary school students (one residential/educational group). The educator: prepares the activity, explains the objectives, provides guidance, conducts consultations, and gives feedback.

**The activity can also be implemented between two groups. In that case, roles are distributed within each group, allowing for broader student participation. Older students may take on the FOR and AGAINST roles, while younger students act as the jury.*

Implementation

- **Before the activity**, the educator defines the purpose. For example:
- The “complaint” may concern violations of dormitory rules.
- The “defense” may argue that all rules are justified.

Role Distribution

Students are divided into four groups:

- **Dormitory** (represents the institution)
- **FOR team representative** (defends dormitory life)
- **AGAINST team representative** (represents dissatisfied students)
- **Jury** (makes the final decision)

Role Preparation

- Each group receives specific information to use during the debate.
- Students are given sufficient preparation time (30–60 minutes).

Procedure

1. Introduction (5 minutes) The activity begins with an explanation of the “trial” process, the roles of all participants, and the rules that apply in the “courtroom.”

2. Group Preparation (15 minutes)

Dormitory: This group presents basic information about the dormitory as an institution within the student standard system. They explain its main purpose and the importance of having and respecting the dormitory rules.

Representative of the AGAINST team: This group prepares arguments highlighting inconsistencies in the dormitory rulebook, as well as certain rules that may be outdated. They question the justification of rules related to curfew (10:00 p.m.), scheduled study time, meal times, dress code in common areas, the ban on mobile phone use in the dining hall, and similar regulations.

Representative of the FOR team:

This team prepares counterarguments and evidence supporting the dormitory's position.

Jury: The jury becomes familiar with both sides (prosecution and defense) but remains neutral throughout the process and does not express opinions until all arguments have been presented.

3. Debate (40 minutes)

The debate is conducted in several segments:

Opening of the debate (5 minutes):

The moderator (teacher or designated student) welcomes participants and explains the procedure.

Presentation of the AGAINST team (10–15 minutes):

They present arguments and evidence supporting their position (e.g. referencing the dormitory rulebook).

Presentation of the FOR team (10–15 minutes):

They present counterarguments and challenge the claims made previously, using evidence or testimonies that support the dormitory's position.

Conclusions (5 minutes):

Both sides present their final statements and summarize their arguments.

Jury questions and decision (10 minutes):

The jury members may ask questions to both sides to clarify any uncertainties and gain a fuller understanding. After reviewing the arguments, the jury delivers its decision: whether the dormitory is responsible for the identified issues and whether certain changes are needed to improve living conditions.

4. Conclusion and Reflection (10 minutes)

At the end, the educator or moderator summarizes the entire process, and students provide feedback on what they have learned.

Reflection questions:

- ✓ What did you learn about students' rights?
- ✓ How did you feel in your role?
- ✓ What would you change to make the process fairer?

Recommendations for the Educator

- ✓ Support students in structuring arguments
- ✓ Be flexible with roles if needed
- ✓ Ensure fairness and equal participation

Materials

- ✓ Role description sheets (Prosecution, Defense, Dormitory, Jury)

- ✓ Written arguments and supporting materials (if needed)

Duration of the activity: 60 minutes

Resources:

Human resources: educator and students

Space: classroom or assembly hall

Evaluation

Through post-activity discussion, the educator assesses whether students have developed the key competence – critical thinking skills. The educator collects feedback on the most useful aspects of the activity.

Possible Challenges and Ways to Overcome Them

- **Unequal role distribution:**
Some students may dominate and take leadership roles, while others may remain passive and not participate actively. This can lead to uneven engagement, with some students not having the opportunity to demonstrate their skills.
How to overcome: The educator can provide clear guidelines for roles within each group and assign specific tasks evenly among members. If the activity is repeated, roles can be rotated so that students experience different aspects of the process.
- **Unrealistic expectations and overload:**
A student may feel unable to cope with their assigned role, either due to fear of public speaking or because of the large amount of information to process in a short time.
How to overcome: The educator can organize consultations to help students focus on key aspects of preparation. Provide all groups with clear instructions and concise materials containing key arguments to make preparation easier and more efficient.
- **Time constraints due to a large number of participants:**
Limited time for presentations and responses may result in insufficient preparation or ineffective argumentation.
How to overcome: Set strict time limits for each group (e.g. 5 minutes for the “prosecution” and 5 minutes for the “defense”) and adhere to them. Encourage students to focus on the most important aspects rather than unnecessary details.
- **Passive jury:**
The jury may become passive if they only listen without active involvement.
How to overcome: Assign specific tasks to the jury, such as evaluating the strength of arguments or identifying weaknesses. Jury members may also be required to ask questions to encourage analytical thinking.
- **Low student engagement:**
Students may show limited interest or participation in the discussion.
How to overcome: Clearly outline the direction of the debate in advance and encourage students to openly discuss real-life issues related to dormitory life and possible improvements. Students may also submit anonymous comments, which can later be incorporated into their roles.

How Will You Know You Were Successful?

Students actively participated in the activity, successfully performed their roles, analyzed dormitory life, and listened to one another. After the activity, they demonstrate the ability to think critically without making premature judgments or labeling others, and they show a high level of engagement.

What Does the Activity Bring?

Professional impact:

Understanding and analyzing students' needs, and taking steps to improve educational practice and professional competencies.

For students:

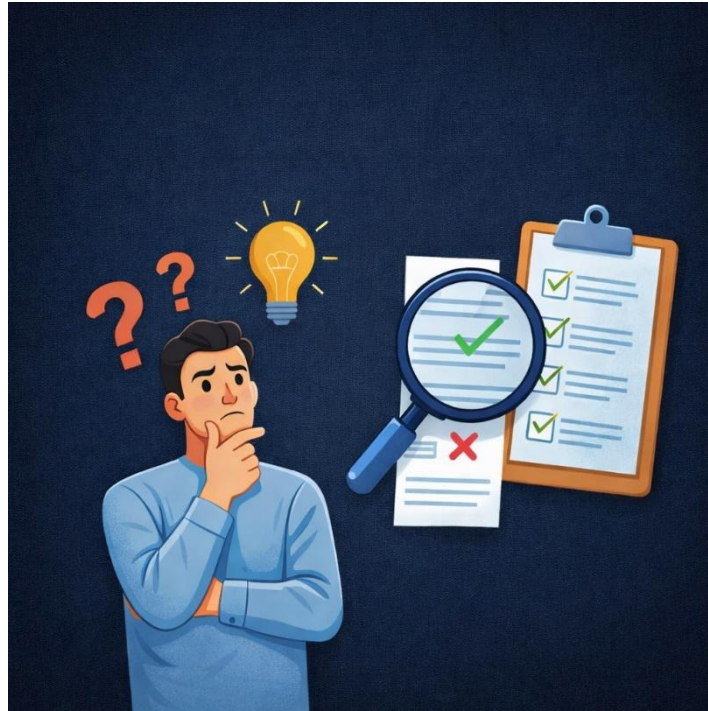
Development of critical thinking and the ability to view issues from different perspectives.

For the dormitory:

An opportunity to better understand students' needs, hear their suggestions and ideas, and improve the quality of services where possible.

ACTIVITY 5

Think, Think, Question, and Verify Before You Believe



Brief Description of the Idea

During this activity, students will develop critical thinking skills toward media content. Through analyzing news, identifying manipulation, stereotypes, and prejudice, students will create their own objective content. By collaborating with media professionals, students will gain insight into how the media operates and better understand the concept of manipulation in the media.

Participants

This activity involves students, teachers, school counselors, and media professionals.

Implementation

The activity is divided into three phases:

Preparation Phase

In this phase, students: select topics and media content they perceive as manipulative, prepare materials, divide into groups, consult and arrange cooperation with local journalists, and complete other preparatory tasks.

Implementation Phase

In this phase, students work together, with guidance from teachers, school counselors, and media professionals, to: analyze media content and verify information or identify manipulative elements. The analysis includes: news text, images, language used, headlines, and overall impression. Based on this analysis, students create **counter-content**, meaning: they produce news articles on the same topic, but written in accordance with journalistic ethics, without manipulation, demonstrating what responsible reporting looks like. With their prepared counter-content, students collaborate with media professionals to: use media platforms, conduct interviews, and present their work to the public.

Evaluation Phase

This phase involves self-assessment of the overall work and outcomes.

Required Resources:

- Human resources (teachers, students, media professionals)
- Media space/platforms
- Technical equipment (laptops, phones, etc.)

Possible Challenges and Solutions

Insufficient understanding of the topic (media manipulation):

Solution: Provide interdisciplinary explanations by teachers and journalists.

Possible student passivity:

Solution: Increase engagement through motivating activities and tasks aligned with students' interests.

How Will You Know You Were Successful?

Success can be measured quantitatively through pre- and post-activity questionnaires.

However, long-term success is reflected in students who demonstrate significantly improved critical thinking skills and the ability to independently recognize manipulation in media content.

What Does the Activity Bring?

- **For teachers:**
Professional satisfaction from contributing to the development of thoughtful, critically aware young people.
- **For students:**
Development of critical thinking, functional knowledge, and practical skills.
- **For the school:**
Establishing the school as a space open to dialogue and critical discussion.

ACTIVITY 6
Don't believe everything you read



Subjects: media literacy / civic education / Serbian language and literature
Grade: 8

Title of the activity: Don't Believe Everything You Read

Topic: Analysis of newspaper headlines and photographs (propaganda, sensationalist headlines, objective reporting)

Topic description: Developing students' ability to critically read and interpret newspaper headlines and photographs, recognize manipulation in the media, and distinguish between informative and sensationalist approaches.

Aim of the activity: Developing media literacy and critical thinking in students through the analysis of newspaper headlines and photographs, recognizing propaganda, sensationalism and manipulation, as well as distinguishing between objective and non-objective reporting.

Methods: analysis and interpretation, discussion, comparison, critical evaluation

Participants: eighth-grade students; teachers of media literacy, Serbian language and literature, and civic education; guests: representatives (journalists) of local media

Duration of the activity: two school lessons (total 90 minutes):

- First lesson – preparation and introductory analysis
- Second lesson – in-depth analysis and discussion

Required resources for both lessons:

- ✓ Newspapers (printed editions)
- ✓ Newspaper clippings
- ✓ Photographs from the media
- ✓ Flipchart board
- ✓ Sticky notes, markers
- ✓ Projector, laptop
- ✓ Mobile phones/tablets
- ✓ Note-taking paper

PREPARATION (LESSON FLOW):

How to implement the activity:

Teacher:

- selects examples of headlines about the same event (objective, sensationalist, manipulative);
- prepares printed and digital materials;
- arranges the participation of local media representatives;
- prepares a table/flipchart with columns: objective – sensationalist – manipulative.

FIRST LESSON (45 minutes)

Introductory part (5–7 minutes)

Motivation: The teacher projects/distributes on paper three headlines about the same event (one objective, one sensationalist, and one manipulative).

Question to students: “Which headline would you open first and why?”

Short discussion about what attracts readers (emotion, drama, promise of interesting content).

Revision and introduction of concepts (10 minutes)

Revision of journalistic forms: what is news and what is a report.

Defining the concept of a headline: students give their explanations, and the teacher supplements if needed: “A headline is usually the reader’s first contact with the news and should be short, clear, and informative.”

Introduction of concepts:

- Propaganda (purposeful spreading of ideas to influence opinion)
- Sensationalism (exaggeration and emphasis on shocking elements to attract attention)
- Objectivity (impartial presentation of facts)
- Critical thinking (questioning, asking questions, seeking multiple sources)

Guest journalist (10 minutes):

A representative of local media explains:

- what the process of creating news looks like,
- what the role of a journalist is in objective reporting,
- where the “slippery zones” of propaganda and sensationalism begin.

Students have the opportunity to ask questions.

Practical activity (15 minutes)

Students are divided into two groups:

- First group: works with printed newspapers – students cut out headlines that attract their attention.
- Second group: uses mobile phones/tablets – students find headlines in digital editions/portals.

The teacher has created three columns on the flipchart or board: objective – sensationalist – manipulative. Students place the cut-out headlines and sticky notes with written headlines according to their own judgment (first, spontaneous assessment).

The teacher does not correct immediately, but waits until all students complete the task, and then gives short comments on all the arranged headlines.

Final part (3–5 minutes)

Short reflection: “Have we already noticed differences between ways of formulating headlines?”

Homework for the next lesson: find one headline and a photograph, think about what they suggest and whether they correspond to the content of the news.

SECOND LESSON (45 minutes)

Introductory part (5–7 minutes)

The teacher recalls the previous lesson and the homework, and through discussion begins the analysis of the homework.

Students present the headlines or photographs they selected.

Warm-up questions:

- What attracted you to click on a headline?
- Were you disappointed because the headline did not match the content of the text?
- What role does the photograph have in that news?

NEW ACTIVITY:

Group work (10 minutes)

Students are divided into four groups:

Groups 1 and 2 (analyzing headlines): receive pairs of headlines and the news accompanying those headlines about the same event from different media. Each group receives one news item/headline from two different informative media sources.
Task: determine whether the headline is informative, sensationalist, or manipulative.
Explain: “Why do you think this headline is sensationalist, informative, or manipulative?”

Groups 3 and 4 (analyzing photographs): receive two photographs from the same media outlets about the same news analyzed by the previous two groups.

Explain: “What emotion does it provoke? Can you conclude what kind of news it is based on the photograph? Can it influence the reader’s opinion?”

Presentation of results:

Each group (2–3 minutes) presents its conclusion.

The teacher creates three columns on the board/flipchart: objective headlines, sensationalist, manipulative, and photographs that evoke emotions/neutral photographs.

Students place the obtained headlines and photographs into the appropriate columns.

Joint discussion (10 minutes)

The teacher initiates a discussion:

- How does a headline influence the reader’s opinion?
- What role does a photograph have in shaping the reader’s opinion?
- What emotions do headlines and photographs evoke?
- Why is it important not to accept everything the media publish immediately?
- How can we verify whether information is reliable?
- What is our role as critical readers?

Final part (3 minutes)

Reflection: students answer in one sentence: “What did I learn today?”

The teacher writes the answers on the flipchart.

The teacher emphasizes: “The power of critical thinking is not in attacking the media, but in understanding how they function and deciding for ourselves what we will accept as truth.”

Role of the teacher:

Guides group work, encourages argumentation.

Ensures that the discussion does not turn into political or personal debates.

Encourages teamwork and the activity of all students.

POSSIBLE CHALLENGES AND HOW TO OVERCOME THEM:

1. **Insufficient media literacy of students** – when students read media texts passively and without thinking.
Solution: explain what media are, types of media, what objective reporting is. Use examples close to them from social networks.
2. **Discomfort in expressing opinions** – stage fright or fear of critically approaching media they follow.
Solution: encourage free expression without judgment; there is no single correct answer, but arguments matter; include group work.
3. **Feeling that media close to them are being attacked** – media followed by them or their parents.
Solution: avoid judgment and political/personal views, choose neutral examples.

HOW YOU WILL KNOW YOU HAVE SUCCEEDED:

- Students show interest in the topic through their work;

-
-
- They are engaged and curious;
 - They independently find newspaper articles and photographs and approach them critically;
 - At the teacher's suggestion, they create a wall collage of newspaper headlines and group them according to objectivity, propaganda, and sensationalism.

WHAT THE ACTIVITY BRINGS:

To students:

Students will be able to recognize the difference between informative and sensationalist headlines; analyze the relationship between headlines and the content of news; interpret photographs in the context of news and assess their impact on the reader; develop a critical attitude toward media content.

To teachers:

Teachers improve teaching methods in accordance with curriculum requirements and encourage functional knowledge, develop interactive teaching and interdisciplinary cooperation.

To the community:

The school presents itself as a place that fosters critical thinking, media literacy, and the active role of students in society; develops awareness of dialogue culture and recognition of media manipulation.

The community gains socially responsible young people and critical thinkers who will contribute to its future development.

ACTIVITY 7

Dear Agony Aunt... Do energy drinks really help us?



(project-based learning)

Project description:

In the past, newspapers used to have a column titled *Dear Agony Aunt...*, in which readers had the opportunity to ask various questions and receive answers. No one knew exactly who their “Agony Aunt” was, nor whether the person behind that witty nickname was sufficiently qualified and competent to give advice on a wide range of topics.

Today, that role has moved into the digital world. On social networks, television, and in the media more broadly, numerous “advisers” appear – influencers, fitness trainers, nutritionists, life coaches, and others. Their advice often seems well-intentioned, but it is frequently accompanied by hidden advertising and commercial interests.

The project title *Dear Agony Aunt...* encourages us to ask key questions – whom do we trust today, where do we obtain information, and do we accept advice without questioning it? Do we analyze it and verify facts, or do we simply “like” and share it? In this project, we focus on one current topic among young people, asking the question: *Do energy drinks really help us?*

Aim of the activity:

The aim of the activity is for students to develop a critical attitude toward marketing and media messages promoting energy drinks. Students are encouraged to distinguish facts from opinions, recognize reliable sources of information, and identify ways in which media can influence their attitudes and behavior. In this way, students develop media literacy, critical thinking, argumentation, and responsible decision-making skills.

Who participates?

- **Students:** Upper primary school students (7th and 8th grade) participate in analysis, research, discussion, and presentation. With minor adjustments, the project can also be implemented with secondary school students, in which case all phases may be more demanding and research more extensive.
- **Teachers (mentors):** prepare materials, guide discussions, and monitor student work. Teachers of different subjects may be involved, for example:
 - Serbian language and literature – analysis of media content and stylistic devices in advertisements;
 - Foreign languages – support in analyzing professional literature in foreign languages; comparison of messages about energy drinks in domestic and foreign media;
 - Biology – helps students understand the effects of energy drinks on health and interpret scientific data;
 - Civic education – critical analysis of media content and development of competencies for responsible participation in a democratic society;
 - Physical education / health and sport – recognizing the impact of energy drinks on health and sports performance;
 - Media literacy / language, media and culture – analysis of media content and interpretation of cultural and media influences.
- **Experts:** contribute professional insight and help students distinguish knowledge-based views from unsupported ones:
 - Healthcare professionals and doctors – provide reliable information on the health effects of energy drinks, including statistics and real-life examples;
 - Librarians and researchers – guide students toward relevant literature and peer-reviewed sources;
 - Translators and researchers – assist students in navigating foreign sources;
 - Influencers/public figures – may be interviewed, especially those promoting energy drinks, to discuss their role in shaping young people’s attitudes and hidden marketing;
 - Parents and the local community – provide organizational support and connections with experts; local authorities and the community may support the project through promotion, resources, or participation in public activities.

How is the project implemented? (Timeframe: three weeks)

The project is carried out over three weeks with clearly defined phases. Group work combines school meetings and research outside school.

Introductory activities / Preparation

- The teacher prepares examples of media messages (advertisements, posts, videos, articles) and analytical questions.
- Coordination with collaborators (teachers, librarian, experts).
- Formation of working groups (4–5 students per group) and assignment of roles.

Organization of group work:

Group 1 – Interviews with experts

- Prepare questions for healthcare professionals.
- Conduct interviews (in person, video, or written format).
- Result: video/audio recording or written report with structured answers.

Group 2 – Interviews with influencers/public figures

- Select influencers promoting energy drinks.
- Prepare questions (with teacher support).
- Conduct interviews (podcast, video, audio, or written).
- Result: material showing their views and influence on youth.

Group 3 – Library research and expert sources

- Work with librarians and researchers.
- Research professional literature and databases.
- Analyze and summarize findings.
- Result: PowerPoint/Prezi presentation or written report with verified facts.

Group 4 – Analysis of unreliable sources

- Analyze online portals, forums, and social media.
- Identify authorship, advertising, and hidden marketing.
- Result: presentation explaining unreliability and consequences of uncritical acceptance.

Group 5 – Survey in school/local community

- Design questionnaires (Google Forms, Mentimeter).
- Examine peers' habits and attitudes.
- Process results (charts, statistics).
- Result: analytical report with visual data.

PROJECT PHASES

Phase 1 – Introduction and media analysis (Week 1)

Aim:

- Introduce the topic through the key question.
- Analyze media content critically.
- Assign group tasks.

Activities:

- Discussion on advice in media (traditional vs. influencers).
- Analysis of advertisements and posts.
- Identification of audience, techniques, facts vs. opinions.
- Introduction to digital verification tools.

Expected outcome:

- Analytical notes or slides;
- Group work plans.

Phase 2 – Research and fact-checking (Week 2)

Aim:

- Collect data from various sources.
- Distinguish reliable from unreliable information.

Activities:

- Conduct interviews;
- Research literature;
- Analyze unreliable sources;
- Conduct surveys.

Expected outcome:

- Interviews;
- Analytical reports;
- Source reliability checklist.

Phase 3 – Presentation and peer education (Week 3)

Aim:

- Present results;
- Draw conclusions;
- Encourage peer education.

Activities:

- Group presentations;
- Discussion;
- Creation of a “**Guide to Critical Reading of Advice**” (leaflet/digital material).

Expected outcome:

- Presented projects;
- Joint guide;
- Student reflection.

Project outcomes:

- Phase 1 – analytical observations;
- Phase 2 – “Facts and Myths” (systematized findings);
- Phase 3 – educational product;
- Final phase – reflection report.

Evaluation (suggested tools):

- Rubric for group work (sources, arguments, structure, creativity);
- Student self-assessment;

-
-
- Peer feedback;
 - Expert feedback;
 - Team reflection.

Resources:

- Human: teachers, experts, media, parents, community;
- Technical: computers, internet, projector, digital tools (Canva, PowerPoint, Prezi, Google Forms, Mentimeter, Kahoot);
- Materials: advertisements, posters, paper, stationery.

Possible challenges and solutions:

- Too much information → use checklists, limit sources;
- Bias in sources → use verified, institutional sources;
- Lack of motivation → allow creative formats (video, meme, poster);
- Technical issues → provide simpler alternatives.

How will you know you have succeeded?

- Students distinguish facts from opinions;
- Presentations include verified sources;
- Educational materials are engaging;
- Reflections show increased awareness;
- Teachers and experts note improvement in critical thinking and research skills.

What does the project bring?

For students:

Practical skills in critical media reading, evaluating sources, a science-based approach to health, and ethical use of information.

For teachers:

Methodological support for integrating media literacy and an example of innovative project-based learning.

For the school and community:

Materials for teaching and outreach, strengthened dialogue, and increased awareness of health and media influence among young people.

ACTIVITY 8
“The Blue Tomb” – We in the First World War



Leader: the person who initiates and coordinates activities at the school level

Participants: students of the 7th/8th grade of primary school / 3rd grade of secondary school, subject teachers from various fields

Educational fields: Serbian language and literature, history, geography, philosophy, fine arts, music education, religious education, chemistry, medicine/biology, computer science/mathematics and statistics, English language, German language, French language

Project collaborators: subject teachers, parents, pedagogue, psychologist, school principal, school associates, Ministry of Education, travel agencies cooperating with the school, private and public institutions, companies, the Embassy of Greece

Project start: October (beginning of the school year)

Project completion: May (end of the school year)

Sponsors: Ministry of Education, local government, parents, embassies, friends of the school

SPECIFIC PROJECT OBJECTIVES:

- To familiarize students with different interpretations of the same historical event – the First World War – from the perspective of the victorious and/or defeated sides;
- To collect material evidence from various fields/subjects in order to support the viewpoint of one side, victorious and/or defeated, and to critically examine the historical event;
- To identify and understand the influence of subjective and traditional perceptions on shaping opinions and conclusions about the First World War;

-
-
- To develop empathy and solidarity towards the victims of one's own nation, as well as towards victims of other nations in wartime suffering and other tragic events;
 - To critically use various educational sources (textual, audiovisual, digital) in supporting interpretative viewpoints;
 - To acquire knowledge and skills from specific subject/scientific fields envisaged by the regular curriculum – implementation of thematic teaching;
 - To pay tribute to war victims (a commemorative performance, visits to burial sites (Zejtinlik, Corfu, Vido), laying flowers).

LEARNING OUTCOMES:

Students will be able to:

- Present acquired knowledge from different subjects and fields (drawings, presentations, film excerpts, series, music, artistic and literary works, photographs, family memories, etc.);
- Apply acquired knowledge related to events of the First World War in an argument-based discussion;
- Pay tribute to war victims;
- Provide support and empathy to students who have come to the school from war-affected areas.

INTRODUCTION

In the introductory lesson of this project (e.g. history/sociology), two or three viewpoints on the causes of the outbreak of the First World War should be compared, written by two or three different authors. Through the analysis of selected excerpts, students should identify differing perspectives and conclusions.

The first text may be an excerpt from the book by Sidney Bradshaw Fay, the second from the book by Fritz Fischer, and the third Princip's speech from the trial.

First excerpt – balanced approach (*The Origins of the World War*, Sidney Bradshaw Fay, 1930)

The war of 1914 was not caused by a single nation, but by a complex set of circumstances in which all major European powers played their role. A system of secret alliances, arms accumulation, nationalism, and trade disputes created tensions that made war almost inevitable. Serbian nationalism and the Sarajevo assassination provided the pretext, but the reactions of Austria-Hungary, the support of Germany, the mobilization of Russia, and the decisions of France and Britain collectively contributed to the outbreak of war. Responsibility, therefore, does not lie with one state, but with all parties that failed to find a peaceful solution.

Second excerpt – thesis of responsibility of one side (*Germany's Aims in the First World War*, Fritz Fischer, 1961)

The German government and military leadership did not enter the war in 1914 by accident or necessity, but with clear goals and plans. Documents show that Berlin sought expansion to the east and west, the establishment of hegemony in Europe, and the acquisition of colonies. The crisis following the Sarajevo assassination was used as a convenient opportunity to initiate a conflict that would enable the realization of these plans. Germany was not merely drawn into war by the actions of others; it consciously pushed Europe into catastrophe to achieve its imperial ambitions.

Third excerpt – our view of the causes (translated excerpt from Princip’s trial, 1914, *The Sarajevo Trial*)

- *Question (prosecutor): “Do you consider yourself guilty?”*
- *Princip: “I am not a criminal, because I destroyed what was evil. I believe I am good.”*
- *Question: “What ideas did you hold?”*
- *Princip: “I am a Yugoslav nationalist, and I believe in the unification of all South Slavs, in whatever form of state, and that it should be free from Austria.”*
- *Question: “That was your aspiration. How did you intend to achieve it?”*
- *Princip: “Through terror.”*
- *Question: “What does that mean?”*
- *Princip: “It means, generally, to destroy from above, to eliminate those who obstruct and do harm, those who stand in the way of the idea of unification.”*
- *Question: “Another main motive?”*
- *Princip: “Revenge for all the suffering Austria imposed on our people.”*

By comparing the first two excerpts, students may reach the following conclusions: Sidney Bradshaw Fay and Fritz Fischer offered opposing interpretations of the causes of the First World War. Fay argued that the war was the result of a collective failure of all European powers, due to alliances, nationalism, militarism, and diplomatic mistakes, while the Sarajevo assassination was merely a pretext.

Fischer, on the contrary, claimed that Germany consciously sought hegemony in Europe and used the crisis as an opportunity to realize imperial plans, thus bearing the greatest responsibility. These perspectives illustrate two major approaches in historiography: collective responsibility versus the decisive responsibility of one state.

The analysis of Princip’s responses provides an additional perspective on the possible trigger of the war.

At the end of the introductory lesson, the general objective of the future project is presented, and a meeting of all participants is scheduled to distribute tasks and agree on the project methodology.

JOINT MEETING OF PROJECT PARTICIPANTS

The project leader conducts the meeting and records participants, tasks, and formats of outputs for each segment of thematic teaching. A general working methodology is agreed upon – critical approach to sources, fact-checking, teamwork, and fair distribution of responsibilities.

Students are divided into groups, including both higher- and lower-achieving students, all who wish to participate.

Each group focuses on one topic, researching and presenting findings in various ways: drawing, writing, selecting music and photographs, using excerpts from films, series, magazines, encyclopaedias, and online sources, and creating presentations.

All sources of information must be cited, labelled, and verifiable.

Subject teachers supervise the process until the final group product is completed.

DEFINED AREAS OF RESEARCH / THEMATIC INSTRUCTION

Serbian Language and Literature – The First World War in Selected Works of Serbian Literature

In the introductory phase, it is envisaged that the teacher adheres to the official curriculum, which prescribes the study of three literary works:

“*Among One’s Own*” („*Među svojim*”) ” by Vladislav Petković Dis,

“*The Blue Tomb*” („*Plava grobnica*”) by Milutin Bojić,

“*Corfu, The Blue Tomb*” („*Krf, plava grobnica*”) by Miloš Crnjanski.

Following the analysis of these texts in collaboration with students, the films *Where the Yellow Lemon Blooms* (*Gde cveta limun žut*) (<https://youtu.be/QMfaHOg7EV4>) and *March on the Drina* (*Marš na Drinu*) (https://youtu.be/oloF_UnYCW0?si=d-IyOr99QGhfd6k) will be viewed.

Secondary school students may additionally explore authors who participated in the First World War, include Archibald Reiss, and analyze the drama “*This Grave Is Too Small for Me*” (*Mali mi je ovaj grob*) by Biljana Srbljanović, among others.

The final product should be a short film of up to 10 minutes. The screenplay and casting decisions are to be collaboratively agreed upon by the group and the subject teacher.

History – Historical Framework of the First World War: Causes, Triggers, Battles

The teacher directs students to relevant domestic historians and sources in order to explore national perspectives on the causes of the war; military maps, operations, the Serbian front, victories and defeats (including a visit to a military museum); as well as the consequences of the Great War both nationally and globally, including the role of women in the war.

The final product should be a PowerPoint presentation.

Chemistry – Chemical Weapons (War Gases) and Their Impact on Humans

- The use of chemical agents as a novelty in warfare, their chemical composition, and their effects on the human organism.
- Final product: presentation.

Geography – Mapping Serbian Military Cemeteries

- Identifying and marking Serbian military cemeteries on a geographical map and presenting the country or city where each cemetery is located. Analysis of the impact of war on future population growth, using the Serbian example.
- Final product: a large map of Serbian military cemeteries or an animated map.

Biology / Home Economics or Other Extracurricular Activities – Medical Personnel in the First World War and the Role of the Red Cross

- Female nurses, military medical services, the effects of hunger and cold on the human body, the psychological consequences of war, and recovery processes.
- Final product: an interview with a medical specialist and a PowerPoint presentation.

Media Literacy – Propaganda as a Powerful Tool in War

- Analysis of specific examples of wartime propaganda, such as drawings or caricatures in newspapers. Research should be conducted using various digital sources and tools (e.g. Wikipedia, ChatGPT, Copilot, etc.).
- Final product: format chosen by the group.

Religious Education / Philosophy / Sociology – Religious Conflict in War, Clergy as Combatants, Heroism as a Christian Virtue

- Investigation into whether the war had dimensions of interreligious conflict and at what level; critical examination of the role of clergy or high-ranking church officials as combatants; presentation of heroism as a Christian virtue through selected examples; and, from a philosophical perspective, presentation of opposing views on the phenomenon of war in the form of a “two-angle” (debate-style) format.
- Final product: a presentation and a short film in the format of the programme “*Dvougao*” (available on YouTube).

Visual Arts – War in Works of Art

- Research into artworks inspired by the Great War or the organization of an exhibition of student artworks on a similar theme.
- Final products: presentations of selected artworks with brief interpretations or an exhibition of student works.

Music Education – War as a Musical Theme

- Presentation of compositions inspired by war and their use in film and television soundtracks.
- Final product: a presentation with audio elements featuring a well-known composition, such as “*Marš na Drinu*”, or a choir performance of selected pieces.

Computer Science / Statistics – Statistics on the Great War (Critical Overview)

- ✓ Presentation of the consequences of war through numerical data, tables, and graphs—casualty figures at national and global levels, by country and population.
- ✓ Final product: an appropriate statistical model of representation.

MAIN PART

A public lesson will be organized during which, according to a previously established scenario, the products of the work will be presented. Students, parents, and sponsors should be invited. Evaluation sheets – a short questionnaire prepared by the professional support

service – should be distributed. This segment may also serve as an opportunity to collect a significant portion of the funds required for the project’s final phase.

If there is no final event (which is optional), certificates of appreciation should be awarded to deserving participants.

FINAL PART

Visit / excursion / study trip – Zejtinlik (Thessaloniki), Corfu, and the islands of Vido and Lazaret (teachers, parents, and the ten most active students).

Funding for students should be secured through various cultural activities (public lesson or similar events) and sponsorships.

Note: This part of the project does not have to be implemented if legal frameworks and financial resources are not available.

Analysis of questionnaire responses (a brief meeting following the completion of the project).

ACTIVITY 9
The Planet in Our Hands



TITLE OF THE ACTIVITY

“The Planet in Our Hands” – Thematic Day on the Occasion of Earth Day

AREA

Educational work
Environmental education and sustainable development
Cross-curricular competencies

TYPE OF ACTIVITY

Thematic Day – interdisciplinary school activity

DESCRIPTION OF THE ACTIVITY

On the occasion of marking Earth Day, a thematic day entitled *“The Planet in Our Hands”* is implemented in our school, with the aim of developing students’ awareness of the importance of environmental protection, as well as the responsibility of each individual in combating pollution.

Throughout the day, workshops, multimedia presentations, environmental discussions, schoolyard improvement activities, and the creation of creative works from recycled materials will be organized. The activities are adapted to different age groups and are connected with the content of multiple school subjects. The implementation involves students, teachers, primary

school teachers, school counselors, and parents, with the use of both natural and digital resources.

The objective is to encourage active participation, foster critical thinking, enhance environmental awareness, and connect the school with the local community through joint action in protecting the planet.

TARGET GROUP

Primary school students (Grades 1–8), teachers, primary school teachers, school counselors, parents

PLACE AND TIME OF IMPLEMENTATION

School premises (classrooms, hall, schoolyard)
One-day activity – celebration of Earth Day

GENERAL OBJECTIVE OF THE ACTIVITY

To develop awareness of the importance of environmental protection and responsible attitudes toward planet Earth through fostering critical thinking, active student participation, and cross-curricular integration of teaching content.

SPECIFIC OBJECTIVES

- To encourage understanding of the causes and consequences of environmental pollution
- To develop critical thinking and environmental responsibility
- To empower student initiative and active participation
- To improve cooperation among students of different ages
- To strengthen cooperation between the school, family, and local community

LEARNING OUTCOMES

Students will be able to:

- recognize different forms of pollution in their immediate environment
- explain the consequences of pollution for humans and nature
- propose measures for environmental protection
- critically examine environmental issues
- apply environmentally responsible behaviour in everyday life

CROSS-CURRICULAR COMPETENCIES

- Responsible attitude toward health and the environment
- Communication and collaboration
- Problem-solving
- Digital competence
- Aesthetic and cultural competence

CROSS-CURRICULAR INTEGRATION

- ✓ Serbian Language – environmental poems, essays, posters, display boards
- ✓ Nature and society / biology – pollution, recycling, ecosystems
- ✓ Mathematics – graphs and statistics on pollution
- ✓ Fine arts – creation of objects from recycled materials
- ✓ Computer science – presentations, video clips, posters
- ✓ Music – songs about nature
- ✓ Civic education – environmental responsibility, critical thinking

METHODS AND FORMS OF WORK

- Conversation and guided discussion
- Group and teamwork
- Research-based and project-based learning
- Drama method
- Presentation and demonstration

IMPLEMENTATION OF THE ACTIVITY

The activity is implemented as a thematic day through workshops, group work, multimedia presentations, dramatic performances, and practical activities within the school environment. Students are actively involved in planning, implementation, and presentation of results, while critical thinking and mutual cooperation are continuously encouraged.

RESOURCES AND MATERIALS

- Natural and recycled materials
- Digital devices (computers, projector)
- Educational video content and presentations
- Display materials, posters

ROLES OF PARTICIPANTS

- **Students:** active participants, researchers, creators of solutions
- **Teachers and primary school teachers:** organizers, coordinators, and mentors
- **School counselors:** support in planning and evaluation
- **Parents:** support and cooperation in implementation

POSSIBLE OBSTACLES AND WAYS TO OVERCOME THEM

Obstacle	Way to Overcome
Insufficient student motivation	Active involvement of students in preparation
Lack of materials	Use of recycled and natural resources
Time constraints	Clear organization and scheduling of activities
Technical difficulties	Preparation of alternative activities

EVALUATION OF THE ACTIVITY

Evaluation is conducted through:

- observation of student participation and engagement
- analysis of student work
- evaluation questionnaires for students and teachers
- discussion and joint reflection

INDICATORS OF SUCCESS

- high level of student engagement
- developed awareness of environmental issues
- concrete student proposals for environmental protection
- application of environmentally responsible habits after the activity

CONTRIBUTION OF THE ACTIVITY

The activity contributes to the development of students as responsible and active members of society, enhances cooperation within the school, and strengthens the role of the school as a promoter of environmental education in the local community.

PROPOSED TIMELINE OF ACTIVITIES

08:00–08:30
Opening of the day – short performance (student drama: <i>“The Earth Speaks”</i>)
08:30–09:15
Environmental workshops by age groups – making eco-toys, posters, recycling corner
09:15–10:00
Panel discussion (older students and school counselors): <i>“How Can We Save the Planet?”</i>
10:00–10:45
Student multimedia presentations: statistics, images, videos on pollution
10:45–11:30
Work in mixed teams – scenario: <i>“The Future of the Planet if We Change Nothing”</i>
11:30–12:15
Creative walk – arranging the schoolyard, planting flowers or a tree
12:15–13:00

Final activity: selection of the best work, exhibition, certificates of appreciation, student environmental pledge

EVALUATION FORM FOR THE THEMATIC DAY

ACTIVITY TITLE: “The Planet in Our Hands”

DATE: _____ **NAME AND SURNAME:** _____

(optional, anonymous if desired)

1. Rate the following statements from 1 to 5 (1 – not at all, 5 – completely):

Statement

Rating (1–5)

The activities were interesting and educational.

I actively participated in the workshops.

I learned something new about environmental protection.

I would like more days like this at school.

Cooperation among students was good.

2. What did you like the most?

 _____

3. What could be improved?

 _____

4. After this day, have you made any decision regarding environmental protection?

Yes No I am still thinking

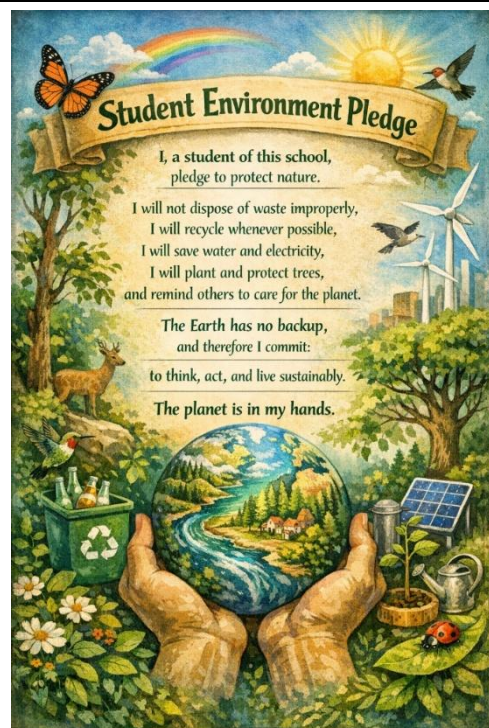
PROPOSED ENVIRONMENTAL PLEDGE

Student Environmental Pledge

I, a student of this school,
pledge to protect nature.
I will not dispose of waste improperly,
I will recycle whenever possible,
I will save water and electricity,
I will plant and protect trees,
and remind others to care for the planet.

The Earth has no backup,
and therefore I commit:
to think, act,
and live sustainably.

The planet is in my hands.



PROPOSED SCRIPT FOR THE DRAMA PERFORMANCE “THE EARTH SPEAKS”

Duration: 5–7 minutes

Characters:

- Earth (narrator)
- Water
- Air
- Forest
- Human
- Future
- (optional) Plastic / Waste / Recycling Bin

Script:

(On stage, Earth sits in the centre, sad. Others enter one by one.)

Earth:

(quietly) I am the planet that gives you everything. Yet, I breathe less and less.

Water:

(enters carrying a bucket full of waste) I am tired. I am polluted. Fish are disappearing, plants are dying.

Air:

(coughing) I was once clean and fragrant. Now I carry smog and poison.

Forest:

(holding branches) My roots are becoming shallow. You cut me down, burn me, turn me into concrete.

Human:

(arrives unaware) But I only live, build, and use...

Earth:

(bitterly) Yes, you use. You have forgotten to protect.

Future:

(enters holding a lamp or globe) If we do not change now, what will we leave for tomorrow’s children?

All together (in chorus):

The planet is in our hands!

(Lights fade, nature sounds in the background, the thematic day begins.)

ACTIVITY 10 “A.I. or You?”



Brief Description of the Idea

Through teamwork and debate, students explore how artificial intelligence (AI) influences various professions. Each group defends one profession that is at risk of being replaced by AI, emphasizing its specific aspects that AI cannot fully substitute.

The aim of the activity is for students to recognize and provide well-argued explanations of what is irreplaceable in human work – empathy, creativity, critical thinking, and moral responsibility. The activity also enables the development of concrete skills: public speaking, argumentation, teamwork, and self-confidence. Students learn how to analyze the advantages and limitations of AI across different professions and to discuss how the human factor remains indispensable in complex and creative tasks.

Who Participates?

- **Secondary school students (15–18 years old)** – divided into five groups:
 - 4 working groups (each defends one profession)
 - 1 group of “judges of the future” (evaluates performances and delivers the final decision)
- **Teacher** – in the role of facilitator, he/she introduces the topic, monitors the process, encourages discussion, and supports conclusion-making

How Is It Implemented?

Preparation:

- The teacher selects professions and prepares slips for random selection. Suggested professions: teacher, surgeon, musician, chef.
- Prepares brief guidelines for the groups and evaluation criteria for the judges (clarity, validity, creativity, teamwork).
- Provides necessary materials (cards, paper, timer).

Implementation:

1. Introduction to the topic (5 minutes):

The teacher briefly presents the significance of artificial intelligence (AI) in contemporary society, explains how AI affects various professions and work processes, and highlights aspects in which the human factor remains irreplaceable (empathy, creativity, moral responsibility).

2. Group formation and profession selection (5 minutes):

Students are divided into four working groups and one group of “judges of the future.” Each profession (teacher, surgeon, musician, chef) is drawn randomly, and groups receive cards with argumentation guidelines.

3. Group work – preparation of arguments (10 minutes):

Groups discuss and construct logical and creative arguments explaining why their profession should not or cannot be replaced by AI. The teacher monitors group work, encourages participation from all students, and supports the structuring of arguments. Quick online searches may be used for additional information.

4. Group presentations (5 minutes per group):

Each group presents its arguments to the “judges of the future” and other students. During presentations, judges and the teacher ask questions to assess depth of thinking and students’ ability to defend their viewpoints.

5. Evaluation and final decision of the judges (5 minutes):

The “judges of the future” apply evaluation criteria (clarity, validity, creativity, team spirit) and select the most successful team. The teacher provides additional feedback and highlights strong examples of argumentation.

6. Joint reflection (5 minutes):

Students reflect on where human advantages over AI lie, which professions remain irreplaceable, and which may be in demand in the future. They exchange impressions, summarize what they have learned, and consider their potential career choices.

Evaluation

- **Judges' assessment:** The “judges of the future” apply clearly defined criteria (clarity of arguments, logical validity, creativity, teamwork, and presentation skills). They record results for each group and provide feedback after presentations.
- **Teacher observation:** The teacher monitors student engagement and the quality of argumentation during preparation and presentations, observing collaboration, participation, responsiveness, and use of relevant information. Formative assessment is applied by recording achievements and areas for improvement.
- **Student feedback:** At the end of the activity, students share their impressions orally or through a short questionnaire addressing questions such as: “What was most useful to me?”, “What would I improve in my team?”, and “How did this activity help me better understand the advantages of human work over AI?”
- **Additional option:** The teacher may use a mini-journal or self-evaluation sheet in which students record their achieved goals, sense of confidence, and creativity, enabling long-term progress monitoring.

Duration of the Activity

One class period (45 minutes):

- 5 minutes – introduction
- 10 minutes – group preparation
- 20 minutes – presentations
- 5 minutes – judges' decision
- 5 minutes – reflection

The activity may also be implemented as a double period (90 minutes) with extended discussion.

Resources

- **Human resources:** teacher as facilitator; students as researchers, presenters, and judges
- **Space:** classroom arranged for group work; preferably equipped with a smart board
- **Materials:** slips with professions, criteria cards, writing materials, timer/clock; optionally phones/laptops for quick research
- **Support:** technical (equipment), organizational (group division)

Possible Challenges and Ways to Overcome Them

- **Lack of time:** Activities may be too extensive for one class period; therefore, it is essential to structure phases clearly (introduction, preparation, presentations, reflection) and use a timer to ensure equal working time. The teacher can prepare materials and criteria in advance.
- **Low student engagement:** Some students may be passive or insecure. This can be addressed by selecting engaging professions aligned with students' interests, assigning roles within groups (presenter, researcher, note-taker), and initiating a brief motivational discussion. The teacher should encourage participation through questions and support all students' contributions.

-
-
- **Difficulties in argumentation:** Students may struggle to construct convincing arguments. Providing examples, guidelines, and templates, as well as enabling quick online research, can help. The teacher should support argument development and encourage creativity.
 - **Technical or material limitations:** Limited access to technology or materials may hinder work. The solution is to prepare materials in advance, ensure backup tools, and rely on available resources – oral presentations alone can also be effective.
 - **Different levels of prior knowledge:** Some students may have more prior knowledge about AI or professions. The teacher should provide balanced information and encourage intra-group dialogue to ensure equal participation.

How Will You Know You Have Succeeded?

- **Level of participation:** A large number of students actively engage in discussion and debate, ask questions, and contribute arguments. Enthusiasm and engagement during preparation and presentations are positive indicators.
- **Quality and diversity of arguments:** Arguments are logically grounded, creative, and relevant. Groups use diverse approaches – data, real-life examples, and future scenarios.
- **Team collaboration:** Coordination among group members is evident, with balanced role distribution and mutual support.
- **Student feedback:** Students share reflections or complete questionnaires indicating what they have learned, how they perceive AI's role in the future of work, and what they found most valuable.
- **Concrete assessment tools:**
 - ✓ Rubrics used by judges and the teacher for formative assessment
 - ✓ Questionnaires measuring engagement, creativity, teamwork, and learning outcomes
 - ✓ Self-evaluation sheets documenting goals, confidence, and argumentation skills
- **Additional indicators:** Improved public speaking, increased self-confidence, better understanding of the advantages of human work over AI, and students' readiness to critically analyze future professions

What Does the Activity Contribute?

For the teacher:

- Introduction of contemporary topics into teaching
- Opportunities for formative assessment
- Use of innovative methodological approaches (debate, teamwork)

For students:

- Development of critical thinking, argumentation, and public speaking skills
- Awareness of labour market challenges and the importance of adaptability
- Increased self-confidence and team spirit

For the school and community:

- Promotion of innovative and modern teaching practices
- Encouragement of openness toward current societal challenges
- Strengthened connection between the school and contemporary developments in society and the world of work



ACTIVITY 11

Understanding the Self



Understanding the Self — Study of the Artistic Lyric Poem “*In memoriam*” by Miroslav Antić

AREA

Serbian Language and Literature
Psychology

TYPE OF ACTIVITY

Study of the artistic lyric poem “*In memoriam*” by Miroslav Antić

OBJECTIVE OF THE ACTIVITY

The objective of the activity is to enable students to develop the ability to identify hidden human emotions, recognize their manifestations, and distinguish between public self-presentation and deeply personal, concealed identity, as well as to understand the consequences of internal division. Students are guided to explore, observe, connect, and comprehend representations of personality. They will develop skills and strategies necessary for critical thinking and media literacy.

TARGET GROUP

First-grade secondary school students participate in discussion and analysis, express their opinions, observe, recognize, and evaluate.

The teacher of Serbian Language and Literature/Media Literacy prepares the activity, leads the discussion, asks questions, and provides feedback.

DESCRIPTION OF THE ACTIVITY

As part of learning how to study an artistic lyric poem, the teacher assigns research tasks in advance related to the poet's biography and literary work. In this way, students develop research skills, learn to observe and record their findings (which become part of the teaching process), and practice working with information and reliable data.

Students present their findings on the biography and work of Miroslav Antić, while the teacher guides their presentations.

After the presentations, the teacher shows part of a PowerPoint presentation previously prepared and directs students to the text of the poem, reading it expressively and emotionally.

Students (working in groups) identify differences between the poet's public biography and his inner, intimate self.

Students are divided into groups, each analyzing one segment of the poem.

GROUP ANALYSES

First Group:

Students identify the poet's inner conflict and self-confrontation, noticing oppositions within his personality – one aspect of the poet who has a wife he loves, children, wears suits, and plans to behave according to socially established norms throughout his life:

*“And that Antić,
who ruined me both as a writer
and as a man,
that very Antić,
who will one day, very patiently,
lie down in my own grave,
asks me one morning:”*

Students observe that such behaviour has had a negative impact on the poet/lyrical subject.

*“What is the matter with you,
for heaven's sake,
man,
you seem somehow ill to me?*

*And what does it,
excuse the expression,
have to do with him how I am
and how long I can endure?*

*The ones who care for me most wonderfully
are those who leave me alone.*

*And he,
washes his hands with my brandy,
has the key to my studio,
meddles with my blondes.*

*People,
he makes me read books,
gossips about me in my own house,
lies about everything,
to my children..."*

Second Group:

Students observe that the poet attempted to escape from himself by engaging in various activities unrelated to his true interests (he was a sailor, fled to Paris, grew a moustache, hid in a hotel):

*"I cover myself with a blanket over my head.
I grow a moustache.
And he finds me even there,
in some miserable street of Jolivet,
in some miserable hotel,
and brings me back home,
and makes me cry."*

Even the mother fails to recognize his true self, preferring the socially accepted public image of the poet. The poet exploits this situation:

*"And he is that ironed brute
for whom I write a biography.*

*He is that respected animal
to whom I raise a monument,
while I, spat upon myself
and utterly disgusted
that I must publicly lend him my eyes,
and my soul,
and the little money
I barely borrowed."*

Students conclude that due to such behaviour, the poet has a negative perception of himself, feeling repulsed by the public image, as he realizes that all recognition is enabled by the hidden side of his personality – his humanity and fallibility, since no one is without flaws. This flawed soul has rooted all the branches of his poetry.

Third Group: Students analyze the consequences of this internal division and fragmentation:

*"When I, for example,
jumped from the Petrovaradin Fortress,
he was entering school readers.*

*When Doctor Savić treated me
for alcoholism,
he pretended to have something to do
with film.*

*Wherever I appeared,
he pushed me not to embarrass him.*

*He interfered with my dreams.
He received my awards,
laughed at receptions.*

*A hypocrite.
A real hypocrite.
A provincial.”*

Students recognize his deep disappointment that the public persona dominates and will “lie in” his “own grave,” remembered forever:

*“One who endured everything
that I could never endure.*

*And who is now so wonderfully hurrying
to die instead of me,
so that instead of me,
that scoundrel,
he may live alone as soon as possible.”*

All students discuss, observe, and evaluate, leading to a broader discussion about the fact that the writer suffered from cancer and raising the question of how far suppressed emotions can lead.

At the end, students complete an evaluation sheet:

Was the activity interesting?	Should the accuracy of biographical data about poets presented in the media be verified?
YES / NO	YES / NO
What was most useful to you? Provide observations.	How can you apply the acquired knowledge?

EVALUATION

Through discussion and group presentations, the teacher monitors whether students have acquired key competencies and whether they are developing critical thinking. Feedback is

collected regarding what students found most useful and how the acquired knowledge can be applied in everyday life.

DURATION OF THE ACTIVITY

45 minutes

RESOURCES

- **Human resources:** teacher, students
- **Space:** classroom / subject classroom / school library
- **Materials:** projector for PowerPoint presentation, mobile phones with internet access or school computers for research, paper and pens

POSSIBLE CHALLENGES AND WAYS TO OVERCOME THEM

Technical issues (slow internet, projector problems) — equipment should be checked in advance, and the teacher should prepare a presentation as well as printed examples of reliable and accurate biographical information about the poet. Printed copies of the poem should also be prepared as a backup.

INDICATORS OF SUCCESS

Students actively participate in discussion and justify their conclusions; they successfully analyze the poem and compare it with available biographies of the poet; during the final discussion, they demonstrate critical thinking and understanding of media messages; survey results indicate that students have understood the importance of media literacy.

SPECIFIC OBJECTIVES

- Improvement of teaching methods and encouragement of innovation in instruction; professional development
- Development of students' critical thinking, media literacy, and collaboration skills
- Promotion of modern competencies and integration of media content into school activities; enabling students to recognize and analyze media messages – to become more aware of media influence, identify manipulation more easily, and recognize the negative effects of internal division on personality development and continuity

CROSS-CURRICULAR COMPETENCIES

- Responsible attitude toward health and the environment
- Communication and collaboration
- Problem-solving
- Digital competence
- Aesthetic and cultural competence
- Lifelong learning competence
- Working with data and information

CROSS-CURRICULAR INTEGRATION

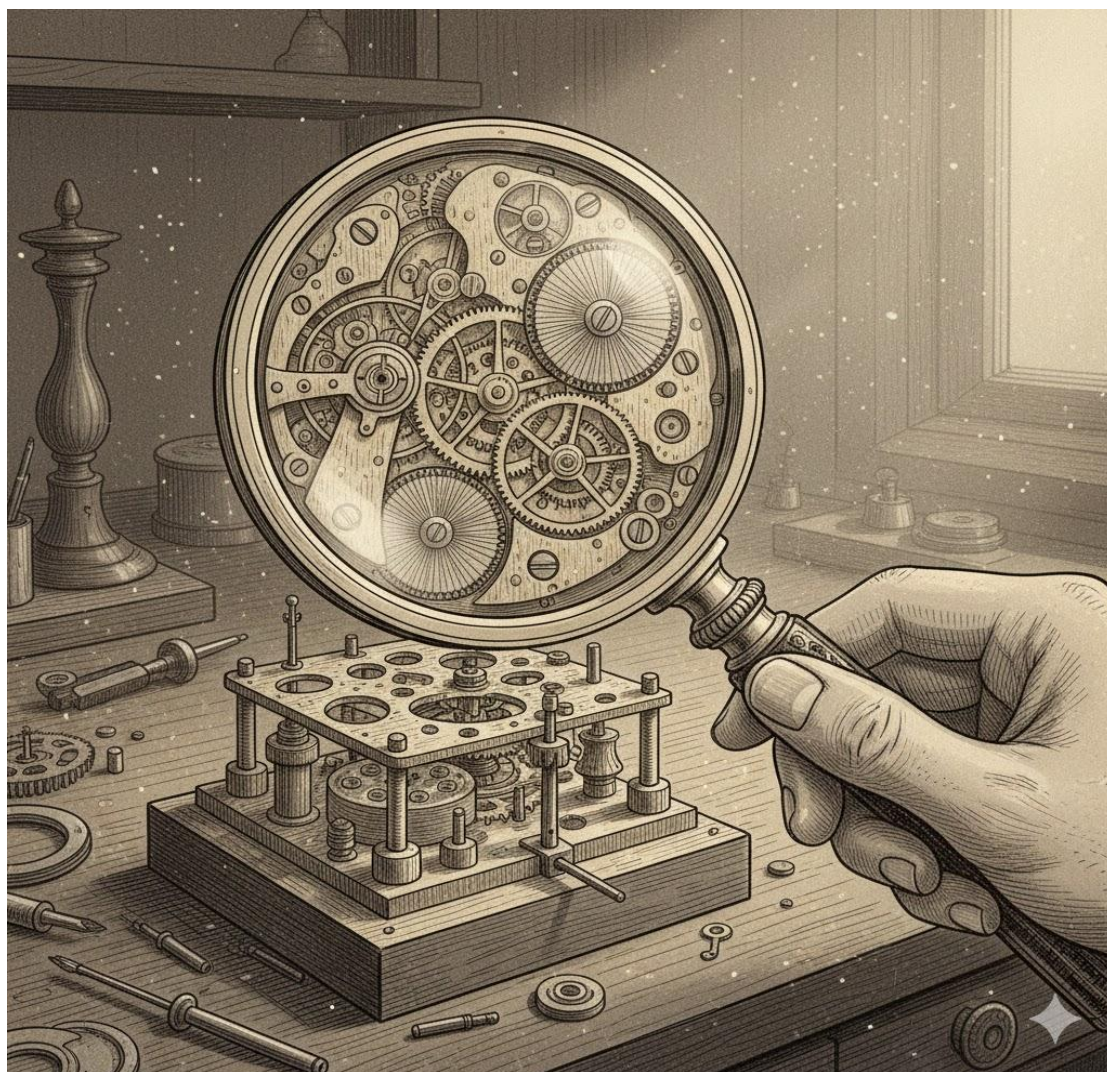
- Serbian language and literature
- Psychology
- Computer science – presentations, video clips, posters
- Civic education – critical thinking

Instead of a Conclusion

The Practicum is not merely a collection of activities, but an invitation to reflection, exploration, and the design of teaching practices that respond to the real needs of students. We hope it will serve as a source of inspiration, as well as encouragement to experiment with new approaches, adapt the proposed ideas to your own context, share examples of good practice with colleagues, and create an environment in which trust, collaboration, and critical reflection prevail.

The Practicum Author Team

AUTHORS AND EDITORS OF ACTIVITIES



ACTIVITY 1. Behind the Blurred Lens... (Iza zamućenog objektiva...) – Dragana Letić, civic education teacher, Primary School “Svetozar Marković Toza”, Novi Sad; Julijana Batanjac, software tools teacher, Secondary Technical School “Nikola Tesla”, Niš; Vesna Despotović, mathematics teacher, Gymnasium “Bora Stanković”, Vranje; Sanela Hasanović, Serbian language and literature teacher, Economic and Trade School, Novi Pazar

ACTIVITY 2. Is Everything as It Seems? – The Face and the Reverse of Environmental Awareness (Da li je sve onako kako izgleda? – lice i naličje ekološke svesti) – Jelena Kecman, school counselor – pedagogue, Primary School “Jovan Dučić”, Klek; Medical School, Zrenjanin

ACTIVITY 3. Detectives of the Past – The First Serbian Uprising (Detektivi prošlosti – Prvi srpski ustanak) – Jelena Mirković, primary education teacher, Primary School “Treći kragujevački bataljon”, Kragujevac; Senka Mihailović, primary education teacher, Primary School “Treći kragujevački bataljon”, Kragujevac; Merima Aranitović, Serbian language teacher, Karlovci Gymnasium; Rudolf Vajs, history teacher, Primary School “Sečenji Ištvan”,

Subotica; Vesna Vajs, Serbian language and literature teacher, Primary School “Sečenji Ištvan”, Subotica

ACTIVITY 4. Home Under the Magnifying Glass – Life in a Secondary School Dormitory (Dom pod lupom – život u domu učenika srednjih škola??) – Ivanka Krajišnik, Serbian language and literature teacher, educator at the Secondary School Dormitory, Kragujevac

ACTIVITY 5. Think, Reconsider, and Verify Before You Believe (Razmisli, preispitaj i proveriti pre nego što poveruješ) – Sara Sinđelić, primary education teacher, Primary School “21. oktobar”, Kragujevac

ACTIVITY 6. Do Not Believe Everything You Read (Ne veruj svemu što piše) – Dragomir Burnać, Serbian language and literature teacher, Primary School “Miroslav Antić Mika”, Pančevo; Zorana Lepedat, Serbian language and literature teacher, Primary School “Miroslav Antić Mika”, Pančevo; Katica Zdenjak, Hungarian language teacher, Primary School “Dositej Obradović”, Irig and “Jovan Dučić”, Petrovaradin; Dušan Simić, Serbian language and literature teacher, Primary School “Bora Radić”, Bavanište; Igor Damjanović, primary education teacher, Primary School “Draževac”, Draževac

ACTIVITY 7. Dear Saveta... Do Energy Drinks Really Help Us? (Draga Saveta... Da li nam energetska pića zaista pomažu?) – Dr Mladen Đuričić, Serbian language and literature teacher, Gymnasium “Žarko Zrenjanin”, Vrbas; Jasmina Stošić, biology teacher, Mathematical Gymnasium, Belgrade; Suzana Mijušković, primary education teacher, Primary School “Ivan Gundulić”, Novi Sad; Ana Simić Milosavljević, English teacher, Primary School “Milutin i Draginja Todorović”, Kragujevac and Medical School with Dormitory “Sestre Ninković”, Kragujevac; Dragana Rmuš, Serbian language and literature teacher, Primary School “Sreten Mladenović”, Desimirovac

ACTIVITY 8. “The Blue Tomb” – We in the First World War („Plava grobnica” – Mi u Prvom svetskom ratu) – Marija Mandić, Serbian language and literature teacher, Primary School “Janko Veselinović”, Belgrade; Jole Bulatović, Primary School “Drinka Pavlović”, Belgrade; Vladimir Cvetković, Palanka Gymnasium, Smederevska Palanka; Jelena Petković, Technical School Zaječar

ACTIVITY 9. The Planet in Our Hands (Planeta u našim rukama) – Marko Ilić, geography teacher, Primary School “Treći kragujevački bataljon”, Kragujevac and Secondary School “Nikola Tesla”, Batočina; Mirjana Todorović Ćirić, primary education teacher, Primary School “Treći kragujevački bataljon”, Kragujevac; Danijela Milanović Marković, primary education teacher, Primary School “Treći kragujevački bataljon”, Kragujevac; Marija Videnović, Serbian language and literature teacher, First Technical School, Kruševac; Maja Purenović Čolović, pedagogue, Primary School “Sijarinska Banja”, Medveđa

ACTIVITY 10. “A.I. or You?” („V.I. ili Vi?“) – Marija Lazović, English language teacher, Third Belgrade Gymnasium

ACTIVITY 11 Understanding the Self (Razumevanje sebe) – Marija Videnović, Serbian language and literature teacher, First Technical School, Kruševac

Sources and Literature

- Antić, M. (2015). *Koncert za 1001 bubanj*. Laguna.
- Bogunović, M. (2025). *Zaboravljeni junaci Prvog svetskog rata*. Prometej.
- Bredšo Faj, S. (1930). *Poreklo svetskog rata*.
- Vilotijević, M. (2006). *Planiranje i programiranje vaspitno-obrazovnog rada*. Naučna knjiga.
- Dimić, Lj. (1998). *Srbi i Jugoslavija*. Katerena mundi.
- Dimić, Lj., & Radojević, M. (2016). *Srbija u Velikom ratu 1914–1918*. Srpska književna zadruha.
- Istorija srpskog naroda* (Vols. 1–10). (1994). Srpska književna zadruha.
- Ministarstvo kulture i informisanja Republike Srbije & Ministarstvo prosvete. (2020). *Medijska pismenost: priručnik za nastavnike*.
- Ministarstvo odbrane Republike Srbije & Mladenović, B. (Ed.). (2019). *Flora Sands – prva žena oficir u Srpskoj vojsci*. Filozofski fakultet.
- Ministarstvo prosvete, nauke i tehnološkog razvoja Republike Srbije. (2017). *Osnove programa nastave i učenja za osnovno obrazovanje i vaspitanje*.
- Mitrović, A. (2014). *Srbi u Prvom svetskom ratu*. Službni glasnik.
- Rajs, A. (2024). *Čujte, Srbi* (first edition 1928). Vulkan.
- UNESCO. (2011). *Media and information literacy: Curriculum for teachers*. UNESCO.
- UNESCO. (2017). *Education for sustainable development goals: Learning objectives*. UNESCO.
- Zavod za unapređivanje obrazovanja i vaspitanja. (2017). *Međupredmetne kompetencije u osnovnoj školi*.
- Zavod za unapređivanje obrazovanja i vaspitanja. (2020). *Priručnik za nastavu građanskog vaspitanja*.
- Zavod za unapređivanje obrazovanja i vaspitanja. (2022). *Naši učenici u svetu kritičkog mišljenja i medijske pismenosti: priručnik za nastavnike*.
- Fišer, F. (1961). *Nemački ratni ciljevi u Prvom svetskom ratu*.

Audiovisual Sources

- Gde cveta limun žut*. (2006). Košutnjak film.
- Kralj Petar I*. (2018). Screenplay: M. Vitezović, based on *Čarape kralja Petra* (1994).