



Universitat
de les Illes Balears

Title: *Culture as seen by Majorcan teenagers*

AUTHOR: *Aida Maria Martí Rodríguez*

Master's Thesis

Master's degree in *Teaching Training*
(With a speciality/Itinerary *English and German*)

at the

UNIVERSITAT DE LES ILLES BALEARS

Academic year *2017-2018*

Date *18/07/18*

UIB Master's Thesis Supervisor *Yolanda Joy Calvo Benzie*s

ABSTRACT

The society of the Balearic Islands has changed a lot over the last century. The students going to school nowadays have a completely different background than that of their parents or grandparents. For this reason, this study designs a proposal that will allow teenagers in the process of understanding their surroundings. The main aim of this project is to create a didactic proposal that will work with the topic of culture, providing tools to the students in order to help them in the process of getting in touch with their reality. In order to make it more appealing, the first part of this work will review the society of the Balearic Islands, the concept of culture and the role education plays when combining but society and culture. The second part is fully dedicated to the proposal, in which there is a twelve-session long planification with all the materials needed.

Key words: culture, education, society, social media, project

INDEX

1. INTRODUCTION	1
2. LITERATURE REVIEW	3
2.1. Society	3
2.2. Culture	5
2.2.1. Definition	6
2.2.2. The duality of the term culture	8
2.2.3. Culture, folklore and Postmodernism	10
2.2.4. Considering popular and pop culture	12
2.3. Education	14
2.3.1. What is education?	14
2.3.2. The relationship between education and culture	18
2.3.2.1. Cultural appropriation	19
2.3.2.2. Indoctrination	20
3. DIDACTIC PROPOSAL	22
3.1 Session design	23
3.2. Materials	23
3.3. Sessions	24
3.3.1 Introduction	24
3.3.2. Poetry	25
3.3.3. TV Series	27
3.3.4. Music	29
3.3.5. Fashion	31
3.3.6. Food	32
3.3.7. Music Videos	33
3.3.8. FanFiction	35
3.3.9. Photography	36

3.3.10. Celebrations	38
3.3.11. Museums	39
3.3.12. Final session	41
4. CONCLUSION	42
BIBLIOGRAPHY	44
ANNEX 1	48
ANNEX 2	49
ANNEX 3	50

1. INTRODUCTION

Since the beginning of the 21st century, the Balearic Islands have faced a huge demographic growth. This has led to a more varied society, within which people from very different social backgrounds coexist on a daily basis. As a result of this growth, the Balearic society is now a multicultural society, and this can be perfectly seen in high schools, because students from completely different social and cultural backgrounds gather together and socialize.

Considering that, it is important to know that today's teenagers are growing in a completely different environment than that of their parents and grandparents. Taking into account that the cultural background of almost every family is different, it is mandatory to put the stress on considering all this input. Because families are different, culture is perceived in a different way too. At this point, we cannot only consider traditional Balearic culture in itself, but we should also take into account world culture in general.

In this study, thus, we will be looking at the composition of the Balearic Society of today, specially focusing on Majorca. We will go through some statistics to see how extreme the change in society has been during the last decades, and we will give a general overview on how this reflects on teenagers.

Furthermore, we will discuss the definition of culture in itself, going from an academic point of view to a more general one. The main aim of this study, though, is to focus on the concept of culture as seen by teenagers attending high school nowadays. To achieve this goal, teenagers will have to go through a whole dynamic in class that will allow them to identify what the word "culture" actually means. Teenagers need to know what is perceived as culture and what is not, since they do not seem to have a strong opinion on the topic.

Besides, high schools have a very important role in society, because it is there that all the different social backgrounds are put together. School, then, plays a fundamental role in the acquisition of culture.

All things considered, then, this dissertation is believed to shed some light on teenagers' current views on culture, allowing us to get to know today's society a bit better. By focusing on teenagers, we will not only be learning about their

personal opinion on the topic, but we will also be able to see how culture is perceived in general by this age group.

2. LITERATURE REVIEW

In this literature review we will describe the three fundamental fields focused on in this work, namely, society, culture and education. We will go through statistics to try and show an accurate description of the Balearic society of today, then we will try to give an accurate definition of culture and, finally, we will analyse in more depth the topic of education, considering its role in today's society. The main aim of this review, thus, is to give an overview on Majorcan society and culture, and the ways this can be approached in a classroom.

2.1. Society

During the last twenty years, the Balearic Islands have experienced a huge growth in population. According to IBESTAT (2017), from 2000 to 2017 there has been a growth of 49% since the population went from 845,630 inhabitants at the beginning of the century to 1,115,999 last year. Following the information displayed on another section of IBESTAT (2017), in 2000, there were 17,626 immigrants. In 2010, the number had raised up to 66,589, and in 2016, it was already 71,424. The number of immigrants, then, has grown in a 405,22%. The change in society is, thus, undeniable.

From the people living in the islands nowadays, only 55% have been born there, and 16% come from a foreign country, which means that most of the immigrants, 39%, come from different areas of Spain. Taking all this information into account, it is feasible to acknowledge that the profile of the students going to high schools nowadays is completely different than the one of students attending secondary school in the year 2000, or even that of the students of 2010.

It is important to mention that, from all the people living in the Balearic Islands in 2017, IBESTAT (2017) states that 183,770 were under 16 years old. Considering this age group, we need to point out that 27,151 kids came from another country, 10,227 were born in another Spanish autonomous community and 157,908 were born in the Islands. This means that 14,7% of the children of the Balearic Islands come from another country, 5,6% come from another autonomous community and the rest, 85,9%, were born here. To summarise, then, 20,3% of the kids of the islands were not born here.

Considering this, and the fact that only 55% of the people living in the Balearic Islands was actually born there, we are drawn to the conclusion that even though most of the children are born there, their families were probably not.

This huge demographic growth has had a very notorious impact during the last years, but it is not a novelty. From the 1950s onwards, as Bennàssar i Vicens (1987, 1) points out, the Balearic society has gone through a major bustle because of tourism. We can see how and why this started by reading the following paragraph:

“L’impacte demogràfic es resumeix en els processos de la immigració per a la construcció, primer d’hotels, carreteres, port (abans), aeroport, [...]. Després per ocupar els llocs de treball que generà el turisme, de manera estable i fixa a Mallorca. Al mateix temps estan els temporers que treballen la temporada alta per seguir altres temporades i es marxen cap a altres activitats de temporada a altres indrets: olives, verema...” (1987, 4)

Tourism, then, is the engine that made the aforementioned change possible. The Balearic society changed because of all the people who came to the islands to work. This people, originally from very different areas, were looking for a job that would provide them money to have a decent life. There were (and still are) temporary workers, who established themselves on the Islands only for a few months, but there were also permanent workers, who stayed on the islands and had children. Up to the 1970s, Bennàssar Vicens (1987, 4-5) mentions that there have been three major immigrations waves:

“La primera immigració de guerra i postguerra, d’exili o per a les primerenques obres d’infraestructura, sembla que s’integrà bé a les barriades de ciutat. La segona immigració —aquesta pel turisme— ve “pel duro”, per temporada, i dins els difícils condicionaments turístics-hotellers. [...]. Han pagat el cost dels treballs més mal remunerats i el sotmetiment a l’explotació.

La tercera immigració recerca, per una banda, més estabilitat, certament: però es troba ja a les portes de la crisi econòmica dels anys 70. S’instal·len en terra estranya i amb rebuig més o menys dissimulat, segons el lloc de nova radicació. L’immigrant veu al mallorquí com a explotador i a la llengua com un element més de domini. El mallorquí recela del “foraster”, encara que el necessiti. Les

relacions no massa bones, “interessades”, solament per necessitat, sense suma ni integració.” (1987, 4-5)

By looking at the description of these three major immigration waves, we can see that the relationships between immigrants and locals has become completely different over the years. At first, the relationships were normal, meaning that both locals and immigrants worked hand in hand, but as time went by, those relationships changed, both in terms of work and in terms of culture. The fact that there has been a distinction between “mallorquins” (majorcans) and “forasters” (foreigners) shows the lack of cohesion among both groups.

All things considered, then, we can see that pointing out the fact that 20% of the children going to school and high school nowadays have not been born in the Balearic Islands has a significant repercussion. Even though it should not be that meaningful, because there has been a historical distinction between locals and foreigners, this also has an impact on culture.

To summarise, the main objective of this section was to provide a general overview of the Balearic society of today. We have seen that it has changed a lot during the last hundred years, and this change has become drastic especially since the beginning of the 21st century. Certainly, the amount of immigrants who have come to live to the islands has had an effect on the Balearic culture, something that will be discussed in other sections.

2.2. Culture

Since culture can be such a broad topic and we need to make a clear statement on it, we can break this section down into to four different parts. First of all, we will be looking for a proper definition for the word “culture” from an academic point of view. Then, we will see the duality of the term culture, taking into account both higher and lower (popular) culture and establishing the differences between both terms. After that, we will come to appreciate the relationship between culture, folklore and Postmodernism and, finally, we will appreciate the similarities between popular and pop culture taking into account the changes produced over the last decades.

2.2.1. Definition

The first thing we need to consider before going in depth with the meaning of the word 'culture' is its etymological significance. The Diccionario Etimológico español en línea points out that "La palabra cultura viene del latín *cultura*, compuesta con el sufijo -ura (resultado de la acción) sobre la palabra *cultus*, cultivo, cultivado, participio de *colere*, cultivar, la misma que nos dio cultismo" (cultura, n.d.). This means that, etymologically, the word culture means "result of growing/raising". Already knowing that, we will now look at the definitions of culture that are provided in some of the most famous on-line English dictionaries.

According to the Cambridge Dictionary on-line, culture means "The way of life, especially the general customs and beliefs, of a particular group of people at a particular time" (culture, n.d.); in the Oxford Dictionary on-line, it is defined as "The arts and other manifestations of human intellectual achievement regarded collectively" (culture, n.d.); and for the Merriam-Webster on-line, the meaning is "The customary beliefs, social forms, and material traits of a racial, religious or social group" (culture, n.d.).

In order to see if different backgrounds provide different definitions of culture, the RAE (Real Academia Española on-line) and the IEC (Institut d'Estudis Catalans on-line) both be considered here, since both of them embody two different social backgrounds. The first dictionary establishes that "cultura" is a "Conjunto de motivos de vida y costumbres, conocimientos y grado de desarrollo artístico, científico, industrial, en una época, grupo social, etc." (cultura, n.d.). The latter, on the other hand, provides the following definition: "Conjunt de les coneixences literàries, històriques, científiques o de qualsevol altra mena que hom posseeix com a fruit de l'estudi, de les lectures, de viatges, d'experiència, etc." (cultura, n.d.).

If we take into account these five definitions, we can see that there is no single conception of culture. The Cambridge Dictionary considers that culture is a way of life, while the Oxford Dictionary says culture are manifestations of human achievement and the Merriam-Webster states that culture are beliefs, social forms and material traits. The RAE and the IEC, on the other hand, have a similar approach since they both consider culture as an ensemble of various things.

What we can take from all these definitions is that culture appears within a group of people, meaning that it is a social fact. Thus, without people, there is no culture.

Because we cannot create a proper definition of culture by only checking the previous dictionary definitions, we have chosen two different studies that will help us in the process of generating one for this dissertation. First of all, we will be considering Vecina Marchante's contribution to the Journal *Educació i Cultura*:

“El concepto de cultura abarca multitud de prácticas visibles y no visibles que constituyen formas de actuar del ser humano, convertidas en costumbres utilizadas y transmitidas entre los individuos, aunque no por eso son estáticas y permanentes, sino más bien su dinamismo y cambio es constante y forma parte de su propia esencia.” (2011, 128)

As we already established earlier, culture appears within a group of people so, in the end, culture is one of the basics of human behaviour. We cannot consider society without culture. In addition, and taking into account the definitions from the IEC and the RAE quoted before, we can see that culture is nothing more than an ensemble of habits. So, even though “habits” is a very broad concept, there is no other way of actually describing culture. Culture is not a single thing, but a gathering of things.

The second work we will be considering is Ramos Ortega article (2017, 353-367) on the book *Indagaciones críticas entorno al universo de la cultura popular*. Among all the works cited, he considers Navajas words on *La utopía en las narrativas comtemporáneas* (2008), which we will reproduce next:

“Cultura, por su parte, se entiende no tanto como una categoría abstracta e intelectual, Kultur, sino sobre todo como un concepto asimilativo y abarcador que incluye componentes no sólo procedentes de lo que Dilthey denominaba Geisteswissenschaften, el corpus de la alta cultura especializada, sino también de la cultura entendida como un conjunto dinámico y mixto de elementos diversos y heterogéneos, que se originan en una multiplicidad de espacios y medios comunicativos y artísticos vinculados solo parcialmente con los procesos académicos e intelectuales (Burro, 2000: 89). Pienso que es precisamente a partir de este concepto inclusivo de la cultura como la novela y la literatura en

general pueden alcanzar una inserción más profunda y relevante en el multipolar repertorio cultural contemporáneo” (2008, 12).

Using the term “habits”, then, is perfectly suitable, because culture is not “una categoría abstracta e intelectual”, but rather “un concepto asimilativo y abarcador”. It is, after all, a “un conjunto dinámico y mixto de elementos diversos y heterogéneos” (2008, 12). We cannot consider, then, that culture is one single element. Culture is everything around society.

2.2.2. The duality of the term culture

From Navajas’ words, we can perceive a distinction between two conceptions of culture. Historically, “La Modernidad se viene vinculando grosso modo a concepciones maniqueas y deterministas que apuntan a dualismos que apuntan a ciertas oposiciones semánticas: bien/mal, justo/injusto, [...], culto/popular, [...], etc.” (2017, 353). This means that Modernity has its roots on semantical dualities. The “culto/popular” one that Navajas mentions is, precisely, the one that works for culture. There has always been a distinction between higher culture, educated culture, and popular culture, the culture of the masses. This means that culture is perceived differently depending on the method of dissemination, whether it is more general (popular) or restricted (educated people).

Before describing this topic in detail, though, we should provide a proper definition of both popular and educated culture. Navajas said that “Si nos preguntamos [...] qué es lo popular, parece que su definición apunta principalmente a lo excluido, a lo que no tiene patrimonio y que, por tanto, no consigue ser conservado.” (2017, 353). Popular culture, then, seems to be the kind of culture that is looked-down, that has never been considered important. Nevertheless, this definition is not actually accurate, because popular culture has become very important over the last decades. If we follow Navajas’ article, we can see that:

“El tradicional binomio cultura popular —o de masas— y alta cultura se ha visto afectado en las últimas décadas por la inmersión masiva de los últimos medios de comunicación, impulsada sin duda por los procesos globalizadores dentro del amplio marco de la posmodernidad.” (2017, 354).

There has been, thus, a change in the way society perceives both concepts of culture because of mass media. Now that educated culture can be easily accessible through the Internet, almost everyone is allowed to look it up. The barrier between both kinds of culture, then, has been broken.

Later on, Ramos Ortega points out that:

“[...] en los últimos años el mundo se ha visto sacudido por oleadas y oleadas de cambios estructurales que afectan a esas tradicionales divisiones estanco entre lo popular y lo culto, lo tradicional y lo moderno, y lo local y lo global, principalmente. Las propias manifestaciones de lo popular, mayoritariamente ancladas en el registro de lo autóctono han sido progresivamente desbancadas por una cosmovisión amplia y abarcadora que mira omnívoramente a *lo externo*, alejándose extraordinariamente de la idea ancestral de recreación de prototipos locales. [...] En efecto, la idea de una identidad homogénea como seña de lo local o nacional ha sido considerablemente resquebrajada.” (2017, 355).

As we have been able to see by reviewing population statistics, society has changed considerably during the last decades, and this article shows us that it not only happened in the Balearic Islands, but worldwide. Popular culture, then, is no longer something local and out of date, but encompassing and broad. This means that the concept itself has changed.

Having considered all of this, we need to acknowledge that if it is already difficult to find an accurate definition of culture, it is even more complicated to find one for popular culture and another one for educated culture. There is no single conception of culture, nor there is for popular and educated culture. Still, all these elements come together when we consider them as the habits of a certain group of people. Popular culture, then, used to be the set of habits common among the popular classes of a certain area, while educated culture was the set of habits of the higher-educated classes. This distinction was very clear a hundred years ago, but nowadays two things have happened that have allowed certain merging. The growth and importance of mass media is definitely one, but also education, as it became a right with the *Universal Declaration of Human Rights* of 1948. For this reason, popular classes have now access to educated culture, both because they have the education to understand it and the media to look it up.

The fact is that, as Ramos Ortega says in his article, popular culture is no longer understood as something local and outdated. Popular culture is now “una realidad global donde las tecnologías van de la mano de esa nueva forma de enfrentar el citado binomio” (2017, 358). Later on, Ramos Ortega cites one of the works of García Canclini, which says:

“Bajo la lógica globalizadora, lo “popular” no es sinónimo de local. No se forma ni se afianza sólo en relación con un territorio. No consiste en lo que el pueblo es o tiene en un espacio determinado, son lo que le resulta accesible o moviliza su afectividad. Los intercambios mundializados mezclan ropas hindúes, músicas africanas y latinas, rock y pop multilingües. Pop, popular, popularidad: las identificaciones étnicas y nacionales, sin desaparecer enteramente, trascienden sus localizaciones en lenguajes y espectáculos transnacionalizados.” (2008, 86).

Popular culture, then, is no longer related to one area, but it is considered worldwide. It can be seen in “worldwide exchanges”, which mix elements from cultures all over the globe. This leads us to consider its role in society nowadays, which will be discussing shortly, but first we need talk about the word “folklore”.

2.2.3. Culture, folklore and Postmodernism

Now that we have come to appreciate the differences between lower and higher culture, we need to establish a distinction between popular culture and folklore. As we have already seen in the previous sections, popular culture has been considered the culture of the lower classes for a very long time. Folklore, on the other hand, is not the set of habits of a certain group of people, but, the “estudi de les tradicions, els costums, les llegendes i les dites populars” (folklore, n.d.). Culture is the matter and folklore, then, the study of it.

Etymologically, according to the Enciclopèdia Catalana on-line, the word “folklore” means “saber del poble” (folklore, n.d.), which translates to “knowledge of the people”. This discipline, even though it had already been established as a field of study earlier, became popular during Romanticism. If we look closely at the article on Enciclopèdia Catalana on-line, we get a general overview on the topic:

“El 1846 W.J. Thoms proposà el mot *folklore* (significa literalment ‘saber del pobre’) en substitució a *Popular Antiquities*. En els països de parla alemanya, ja des del 1808 hom emprà el mot *Volkskunde*. Malgrat que el terme *folklore* és recent, l'estudi de la vida tradicional del poble té arrels més llunyanes. Amb la floració del classicisme humanista, per part dels artistes i els literats començà a desvetllar-se l'interès per la vida quotidiana dels pobles. G. B. Vico mostrà en algunes parts de la *Scienza Nuova* (1725) molt d'interès per la vida popular i pels mites. És el Romanticisme, però, sobretot alemany [...], que donà l'impuls decisiu a l'estudi del folklore. Després de la fase romàntica, s'esdevingué un període més positivista i historicista. Amb el desenvolupament dels estudis etnològics, sobretot els de l'escola anglesa [...] el folklore rebé un impulso de signe naturalista, que incloïa, però, totes les manifestacions morals i culturals dels pobles primitius.” (folklore, n.d.)

By establishing popular culture as a subject of study, it became as important as history, science or literature. In his book, John Storey comments that during Modernism, popular culture was often used (2015, 183) by writers and artist, which allowed its entrance in museums and the academy. Even though this made popular culture more valuable, the “elitism of class society” (2015, 183) was clearly perceived. “Postmodernism” appeared during the 1950s and 1960s to rebel against this cultural elitism; this was “a populist attack on the elitism of modernism (2015, 183). We can get a glimpse on Postmodernism by reading Storey’s explanation:

“It [Postmodernism] is in part a sensibility in revolt against the canonization of modernism’s avant-garde revolution; it attacks modernism’s official status, its canonization in the museum and the academy, as the high culture of the modern capitalist world. It laments the passing of the scandalous bohemian power of modernism, its ability to shock and disgust the middle class. Instead of outraging from the critical margins of bourgeois society, the work of Pablo Picasso, James Joyce, T.S. Eliot, Virginia Woolf, Bertolt Brecht, Igor Stravinsky and others, had not only lost the ability to shock and disturb, but also become central, classical: in a word – canonized. Modernist culture has become bourgeois culture.” (2015, 182)

So, even though popular culture was first considered lower or less important than higher culture, during Modernism it not only acquired a higher value, but it also became as canonized as standard higher culture. Postmodernism, then, was a movement that rebelled against this canonization. It was “a populist attack on the elitism of modernism” (2015, 183). This popular rebellion “presented a clear rejection of the ‘great divide’” (2015, 183) between mass culture and Modernism. In this context, we should mention the existence of pop culture, which was one of the movements that appeared within Postmodernism. Huyssen said that: “Pop in the broadest sense was the context in which a notion of the postmodern first took shape, and from the beginning until today, the most significant trends within postmodernism have challenged modernism’s relentless hostility to mass culture” (1986, 188). So, as Storey himself says, “Postmodernism can be said to have been at least partly born out of a generational refusal of the categorical certainties of high modernism” (2015, 184).

To make things clear, then, we can establish a chronology of events: first of all, Romanticism appeared, which was the driving force for folklore. Later on, Modernism took these studies on folklore and applied them to their own creations, which allowed the entrance of popular culture into higher culture, but, at the same time, considering it from an elitist point of view. To rebel against this cultural elitism, postmodernism made its first appearance, and it was in this context that pop culture arised.

2.2.4. Considering popular and pop culture

What we need to acknowledge right now is what does “popular” stand for, because the historical meaning of the word is no longer suitable. García Canclini, whom was cited in Ramos Ortega’s article, mentioned three words that we should take into account right now: pop, popular and popularity. As we have seen in the previous section, pop culture was the results of the rebellious movements against Modernism that appeared during the 1950s-1960s. The word popular, on the other hand, can have several meanings, but we will be considering it regarding popular culture. For Leavy and Trier-Bieniek:

“Popular culture generally refers to the images, narratives and ideas that circulate within mainstream culture. They are ‘popular’ in that they are known to the masses-most in a given society are exposed to the same dominant aspects of pop culture” (2014, 12)

So popular culture is no longer seen as the set of habits of a single community, but as the contents of mainstream culture in general. Finally, according to the Cambridge dictionary on-line, popularity means “the fact that something or someone is liked, enjoyed, or supported by many people” (popularity, n.d.). Considering the meaning of the three words, it seems feasible to say that pop culture and popular culture are almost the same nowadays. For this reason, when considering popular culture with the historical meaning of the word, we should be talking about traditional popular culture.

The main reason why the perception of culture has changed so much over the last decades is due to the introduction of new ways of socializing. People from today do not have the same means that their parents or grandparents used a few decades ago, which leads to a completely new and different way of perceiving social relationships. In order to see how this relates to culture, we can go through Leavy and Trier-Bieniek’s article:

“Following Leavy and Trier-Bieniek, “In this day and age there is little distinction between media culture and popular culture. Therefore, popular or media culture is also a part of commercial culture. From a social science perspective, pop culture includes both practices and produces. Beginning with the former, there are a range of practices or rituals in which we produce and consume pop culture. There are also the cultural text themselves, or the products of pop culture [...]” (2014, 12)

Popular culture of today, then, has its basis on media culture, which certainly has an effect on traditional popular culture. As we have said before, the effect of the new ways of socialization is something that has had a huge impact in social relationships. For this reason, before going into more detail, we need to see what media culture actually means.

“Media culture is one of the major agents of socialization through which we learn the norms and values of our society. [...] As a socializing force that most are exposed to, popular culture becomes the second skin and is taken for granted. Collectively, we learn the set of beliefs and values through images and narratives that take on the appearance of normality; however, there is nothing natural about media culture, pop culture texts have been constructed” (2014, 13)

Media culture is therefore the means by which we acquire the norms of our society. Traditionally, this was done orally within the members of the same community, but because the borders have now been expanded, communities have broadened and media culture too. The question now lays on where to set the limit. Should we forget about traditional popular culture or embrace it? Should we consider only pop/media culture? We certainly need to find a balance between both terms, and the perfect way to find it is through education. By providing a good education to the students of today, we will provide them the means to balance between traditional popular culture and media culture, embracing the present and not letting go of the past.

2.3. Education

Since schools and high schools can be considered a representation of the society on a lower scale, it is important to work hard on children’s education from the very beginning. Both culture and society come together within education because children from completely different social backgrounds have to coexist on a daily basis with other children of their age. Before going into depth with the topic, we will consider the main objectives for this section. We will break it down to two parts, the first one considering education in itself and the second one taking into account the role of teachers and professors within culture.

2.3.1. What is education?

There is no better way to start this section than by quoting David Matheson: “There are some notions which most of us think we know what they are and assume that others share the same or similar ideas.” (2015,1). His words could not be wiser, because most people think that they know what the word

“education” means, but they have an idea on the topic that’s completely wrong, outdated or different than that of the others. In order to mirror the culture section, the first thing we will do is look at the definition of the word “education” provided by five different dictionaries. First of all, we consider the Cambridge Dictionary on-line, which says that education is: “the process of teaching or learning, especially in a school or college, or the knowledge that you get from this”. Then, we can see the definition provided by the Oxford Dictionary on-line: “The process of receiving or giving systematic instruction, especially at a school or university”. According to the Merriam-Webster on-line: “the action or process of educating or of being educated; also : a stage of such a process”. Later comes the RAE on-line, that considers it as: “Crianza, enseñanza y doctrina que se da a los niños y a los jóvenes”. And, finally, the IEC on-line, points out that “educar” (the definition for “educació” is: “Acció d’educar”) is: “Ajudar (algú) a desenvolupar les seves facultats físiques, morals i intel·lectuals.”. It is clear from the definitions above that once again each dictionary offers a completely different point of view. There are some similarities among the English dictionaries, for example, they all consider that education is a process, but when it comes to comparing those definitions with the ones from IEC and RAE, we can notice that the latter do not seem to be talking about the same topic. Probably, the definition that stands out the most is the one provided by IEC, because it considers that education is helping someone to develop certain skills. In order to see which one is the most accurate, we will now consider David Matheson’s book *An Introduction to the Study of Education*.

Academics from all around the world have not been able to find a proper definition for the word since, as we have already seen, it is a topic that can be approached from completely different perspectives. On his study, Matheson revises the research conducted by academics from all around the world; he afterwards states that in Anglophone countries, one of the most cited authors is Richard Peters. He establishes that “education implies that something worthwhile is being or has been intentionally transmitted in a morally acceptable manner” (1966, 25). Education, then, is the transmission of contents. He does not say which contents are to be transmitted but establishes that they need to be

transmitted in a “morally acceptable manner”. The manner in which education is transmitted is, then, of extreme importance.

The next stage is to define what transmission of contents stands for. Matheson says that: “Transmission creates in the mind an image of something passing from one place to another” (2014, 3). The problem with this concept, though, is that “In an age dominated by broadcast media, there is a tendency to equate ‘broadcast’ with ‘transmission’ ; in other words, one may transmit but we never know who will receive or indeed exactly what they will receive” (2014, 3). As happened with the concept of culture, because society has changed a lot over the past decades, the concept of transmission has consequently altered too. For this reason, Matheson suggests changing “transmission” for “successful transmission”, because it is a situation in which the circle of transmission is closed, that is, that the transmitter and the receiver have a connection and are on the same track. For education to happen, then, the transmission has to be successful.

The next thing we need to consider is the ways in which transmission can occur. Peters says that for education to be successful, it has to be transmitted in a morally acceptable manner. Going back to Matheson, he talks about morality by saying:

“If there were consensus as to what constitutes morally then this exigency would present few, if any, problems. Unfortunately in our present society we see what are termed moral values being challenged on a regular basis. No longer is the teacher seen, if ever she or he were, as an absolute authority on moral matters and this is the case across the whole range of teaching and learning.” (2014, 5)

One more time, the changes in society have an effect on the meaning of morality. We can establish, then, that the concept of morality is closely connected to society, and if society changes, the limits of morality change too. In the context of education, this is so, because “What education is for is clearly dependent on how we choose to define education and how we determine the relationship between education and the society in which it operates” (2014, 7). We have already said that for education to happen, there needs to be a transmission of contents. If these contents are not transmitted properly, education is not

successful and, in the end, worthless. To find the balance, then, we should consider not only the interests of society, but also the interest of individuals.

Having already established the main basics for education, we now move on to discussing the role that schools have in this process. Abbs himself says that, depending on the perspective we are looking from, “education and school can refer, and often do refer, to antithetical activities” (1979, 90). So, even though education is generally linked to schools, schools are not actually the best context in which education happens. Matheson considers that “School leaves its marks on us and on our personal conception of education, but this risks rendering us at least myopic to other possibilities” (2014, 2). So, the way we experienced school affects the way we perceived the meaning of the word education.

Certainly, arrived to this point, it is crucial to consider the duality between formal and non-formal education. Matheson gives us a few hints on the topic in the following paragraph:

“Formal education is above all associated with school, further education and higher education. It tends to aim, at least, at some levels, at a qualification and is often associated in the public mind with younger people. Non-formal education requires no entrance qualifications [...], may result in no exit qualifications and is more usually associated with adults. The boundaries between formal and non-formal education were never very strict and are becoming even more blurred as time goes on.” (2014, 7-8)

Formal education is not associated with the transmission of contents, but with the results of students. The most important thing about formal education, then, are qualifications and grades, while non-formal education does not have this kind of output. In this context, we can clearly see that this may be one of the reasons why the relationship between education and school is conflictive. School is usually associated with grades and qualifications and placing education within this context is completely opposite to what the definition provided by Peters says. The best way to allow education to happen in a healthy environment, then, is by changing the perception of school. We should no longer consider that the main goal for school is to get good grades, but to be able to assimilate and integrate the contents that are transmitted by the teacher.

This being said, the teacher is no longer perceived as a higher authority, but that doesn't change her or his role in education. "The teacher has 'something' that the learner does not and hence the teacher's task is, at least in part, to remedy deficiencies on the part of the learner" (2014, 4). So, his/her role in education is to put the contents within reach of the students.

2.3.2. The relationship between education and culture

As we have already seen, the Balearic islands have experienced a huge demographic growth over the last century, and this has led to a multicultural environment. Matheson describes multiculturalism by saying that "there can exist a multiplicity of value systems within one society" (2014, 5), which means that, depending on the cultural origins of the family, the ways of evaluating society can be completely different. In this context, and considering that both education and culture are defined depending on the society they are related to, we can see that the vague definitions that we have provided over the previous sections might not even be suitable in this context. For this reason, before continuing with this topic, we need to consider Owen's words:

"Any general character, from the best to the worst, from the most ignorant to the most enlightened, may be given to any community, even to the world at large, by the application of the proper means; which means are to a great extent at the command and under the control of those who have influence in the affairs of men." (1835, 85)

From this text, we can see that, as Matheson points out, "Education had the power to shape collections of individuals into communities and to determine the nature of those communities. In other words, education has a major socialising function" (2014, 8-9). The role of education within this context, then, is to find the balance in this multicultural society, considering the cultural background of every individual and helping them in order to find their place in society. Although it might seem easy, the reality is that his role is hard, especially because it might lead to several conflicts. The major conflicts that we need to consider in this situation are two: cultural appropriation and indoctrination.

2.3.2.1. *Cultural appropriation*

Richard Roberts starts one of his essays by saying that: “Cultural appropriation, defined broadly as the use of a culture’s symbols, artifacts, genres, rituals, or technologies by members of another culture, is inescapable when cultures come into contact, including virtual or representational contact” (2006, 474). Although the definition is very specific, we can see that it is also very broad, since it takes into consideration many cultural aspects. For this reason, this author later points out that the real meaning lays on the significance we provide for “appropriation” (2006, 475). In this case, if we consider the five dictionaries we have already used in previous sections, almost all of them say the same. The Cambridge Dictionary on-line says: “to take something for your own use, usually without permission” (appropriate, n.d.), the Oxford Dictionary on-line: “Take (something) for one's own use, typically without the owner's permission.” (appropriate, n.d.), the Merriam-Webster on-line: “to take or make use of without authority or right” (appropriate, n.d.), the RAE: “Hacer algo propio de alguien.” (apropiar, n.d.), and, finally, the IEC: “Fer propi d’algú, atribuir com a propi.” (apropiar, n.d.). Cultural appropriation, then, means taking someone else’s culture and using it as if it were their own. This is clearly a very serious topic, since a culture is the representation of an entire society, and appropriating someone else’s culture means stealing the moral values of an entire society.

Within this context, Roberts establishes four different types of cultural appropriation: exchange, dominance, exploitation and transculturation. He describes them four very briefly, as we can see in the next paragraph:

- “1. Cultural exchange: the reciprocal exchange of symbols, artifacts, rituals, genres, and/or technologies between cultures with roughly equal levels of power.
2. Cultural dominance: the use of elements of a dominant culture by members of a subordinated culture in a context in which the dominant culture has been imposed onto the subordinated culture, including appropriations that enact resistance.
3. Cultural exploitation: the appropriation of elements of a subordinated culture by a dominant culture without substantive reciprocity, permission, and/or compensation.

4. Transculturation: cultural elements created from and/or by multiple cultures, such that identification of a single originating culture is problematic, for example, multiple cultural appropriations structured in the dynamics of globalization and transnational capitalism creating hybrid forms.” (2006, 477)

By reading these definitions, we can see that the meaning behind exploitation and dominance is completely different than that of transculturation and cultural exchange. While for the first two words there is a situation of superiority from one culture on the other, when considering transculturation and exchange, all cultures are put at the same level. The term “cultural appropriation”, then, can have both a negative and a positive meaning depending on the situation from which we consider it.

Taking into account the Balearic Islands, if we consider its cultural background, we can see that both cultural exchange and transculturation would be beneficial. For this reason, it is important to consider cultural appropriation within education, since it is through education that children learn the rules of society. If they are given the tools to approach cultural diversity from a respectful point of view, they will be able to notice when they are being respectful towards another culture and when they are not.

2.3.2.2. Indoctrination

Another conflictive situation that may appear within the context of education is that of indoctrination. Barrow and Woods define it by saying that “[indoctrination is] the intentional implantation of unshakeable beliefs regardless of appeals to evidence” (1995, 80), which translates to forcing certain beliefs to someone else. Although it might seem very clear that forcing beliefs is not the right thing to do, it is very difficult to avoid it, and we can see it thanks to Matheson’s words:

“It does not demand much imagination to determine a welter of beliefs which we usually hold unshakeably and which have been intentionally transmitted to use. There is also the question of the level at which intentionally occurs. While a teacher may not intend to indoctrinate his or her learners, it is quite conceivable and indeed likely that the socio-political system within which that teacher operates demands that certain values and beliefs are transmitted [...]. If we are not only

indoctrinated but also conditioned, then perhaps the very thoughts we are capable of thinking are restrained and constrained.” (2014, 5)

There is always, then, a certain degree of indoctrination in education because it is conditioned by the cultural values and beliefs of a certain community. Certainly, “Perhaps the better question to ask is whether one can avoid all indoctrination in an education process” (2014, 6). In the end, education is shaped by the cultural environment it takes place in, so it definitely has an effect on the way knowledge is transmitted. Also, “[...] even rationalizing everything might be construed as ‘indoctrination’, in that one is presenting the learner and encouraging in him/her a pattern of behavior and hence beliefs as to its acceptability” (2014, 6). So, even if it is not meant to be like this, indoctrination may happen even if the teachers do not want to.

What teachers need to consider is when they are exceeding the limits. After all, “in order to avoid indoctrination, one needs to employ indoctrination” (2014, 7). Even though it might seem conflicting, the use of indoctrination in education is accepted, but only at a certain level. For this reason, Paulo Freire decided to use the word *consciencização*, which could be translated as *conscience-raising* or *consciousness-raising*. Matheson establishes that:

“Conscientisation is a means of empowerment whereby the learner decides what is to be learned and does so in terms of what is meaningful to his or her own existence. The goal of this education is to make the learner more critically aware of the area under discussion, and hence more critically aware of himself or herself and his or her environment” (2014, 7).

So, even though the abuse of indoctrination should be avoided, a certain level of it is necessary for students to develop their critical spirit. If they are not taught to be critical from a very young age, it is more likely that they would not end up understanding it in the future.

3. DIDACTIC PROPOSAL

In the previous section we have considered the three main pillars for this work: society, culture and education. By reviewing them in depth, we have been able to notice that they depend on each other, since there is no education without a culture, there is no culture without society, and there is no society without education. For this reason, we decided to create a didactic proposal that would combine the three of them.

The main purpose for this work is to provide students with tools that will help them in the process of identifying and understanding culture. It is undeniable that there is some indoctrination at a certain degree, but, going back to Freire's words (1972, n.d.), we are considering that this kind of indoctrination is actually conscientization, meaning that it aids the students in the process of becoming aware of their environment. It is, then, an enrichment project.

This proposal has been designed for students from 3rd and 4th of Obligatory Secondary Education, and 1st and 2nd of Post-Obligatory Secondary Education, because it will be dealing with some topics that they will have already seen in class. We are not considering 1st and 2nd of Obligatory Secondary Education students because it might be difficult for them to understand the meaning behind some of materials used in class, although the project could be adapted to suit their needs too.

It will be developed over twelve sessions, being the most important ones the introduction and conclusion. These two sessions will be fully dedicated to the topic of culture, so they need to be held on their own, preferably during tutorial hours. The other ten, on the other hand, can be suited within the normal schedule of classes as this proposal has not been designed to fill the needs of one single subject. It could be perceived, then, as an interdisciplinary project, although it is not mandatory. The activities can also be used as oral practices for the English subject if it is impossible to schedule the session within the other subjects.

Over the twelve sessions, students will get the opportunity to understand the real meaning behind the word culture, approaching it from completely different perspectives. They will deal with some academic-based cultural topics, but they will also be considering media culture, pop culture and traditional popular culture

too. Once the project is over, students will be able to understand that the concept of culture is very broad and that it is not only linked to higher culture, but also to their daily lives.

3.1 Session design

Almost all of the sessions, except for the first one and the last one, will have a similar structure. The teacher will start talking about historical facts, considering videos, texts or images, trying to make it as interactive as possible. Then, for the second part, the teacher will introduce the topic by appealing how it is seen nowadays, putting it in a context that the students may find close.

The sessions will have this structure in order to get the students attention little by little. They will probably get more engaged when they see that the topics discussed in the session feel very close to their daily lives because, in the end, the main purpose for this whole project is to make the students see that culture is everywhere.

Throughout the whole project, we put the stress on group activities, preferably oral group activities. Students are engaged to participate in debates and class discussions so they get to loosen up and gain more confidence by sharing their own opinions and thoughts.

There will be no marks given at the end of the project, because it has not been designed to be seen from the traditional academic point of view. The main purpose, then, is not to provide the students with a mark, but to help them in the process of acquiring consciousness of their environment and reality. Nevertheless, the two last sessions will be fully dedicated to review all the contents discussed in class as a way of helping them in the process of analysing all the new information they have been given.

3.2. Materials

Almost all the materials used throughout the project can be easily accessed with a computer, a mobile phone or a tablet. This has been chosen this way, so students get to see that the Internet can provide them with all the information they need and that it can be even more resourceful than a textbook.

Certainly, the teacher is the one providing the materials, but he/she does it in a way the students get to learn how to use the Internet properly. He/she, then, is the one that puts in reach of the students the materials and resources they will need for their future. This project, so, will not only help them deepen in the topic of culture, but also in the topic of research. They will learn to look up for information and to distinguish with sources are more reliable than others, even if they are not academic.

As we have been able to see in the previous sections, society plays a major role in education. For this reason, the materials used will be extremely visual and interactive, since our current society is more interested than ever in, precisely, visuals and interaction. Although there are established materials for almost every session, then, those materials can be interchanged easily for other that may feel more appealing or useful.

3.3. Sessions

3.3.1 Introduction

For this very first session, the students will become familiar with the topic of culture for the first time. In order to do so, the students will have to answer a questionnaire, getting to think about the topic by themselves. After that, the teacher will show them a video with the projector, and they will start a little debate. The main purpose of this session is to have them question the real meaning of the word “culture”, trying to awake their curiosity since the very first minute.

Timing	Activity	Description
10'	Introduction	The students will be given a general overview on the project they are about to start. The teacher will explain the length of project and how the sessions will be conducted. He/she will not talk about all the topics they will be discussing in class yet, for they will be seeing them during the questionnaire.
10'	Questionnaire	To make the students think about the topic of culture, the first thing they will do is answer the

		questionnaires individually. They will be given a piece of paper with Annex 1 printed out and they will have some time to answer the questions. They can work it in pairs if they find it hard, but they will not be given help. They have to be able to answer the questions by themselves, because the purpose of this activity is to make them think.
10'	Debate	Once the questionnaire is over, the students will have to hand it in to the teacher. He/she will keep it until the very last session. Then, the teacher will start questioning them about their answers. He/she will not give a final answer, but will allow them to speak freely, to see what they think. What is said here may be used later on throughout the sessions.
5'	Video	To see if the students get interested in the topic, the teacher will use Estrella Damm's commercial from 2012. They will watch the video on the screen.
15'	Debate	When the video is finished, the teacher will start asking questions to the students one more time. They will have to point out which things are represented in the video, which of those things do they consider culture, and so on. The purpose of this exercise is to make them think about the concept of culture taking into account the definition they have just written to see if this definition matches the mental concept they have for the word "culture".

3.3.2. Poetry

This session will be dedicated to poetry and will look for works of widely known-poets that the students will be able to recognise easily. For the first part, students

will get in touch with three majors works from three completely different authors from three different historical periods and will analyse them out loud. After that, the teacher will introduce them to some of the latest Internet trends on poetry to let them see that poetry, like society, changes with time, and that it is not perceived the same way nowadays that it was perceived a century ago.

There are no given authors in this section, since it does not really matter which writers does the teacher want to consider. Taking into account that there will be a little debate at the beginning of the session, the students are the ones to name the authors.

Timing	Activity	Description
5'	Introduction	The teacher will introduce the topic of today by asking the students what do they know about poetry. In this very first activity, students will have to describe what is poetry for them out loud.
15-20'	Comment on poems	Now, students will be introduced to two different webpages: Poetry Foundation and Lletra . The teacher will ask them if they know names of poets and will look for three works. The teacher does not provide the authors, the students are the ones giving the names. Then, the students will get to read the poems and then comment them out loud. This activity will not focus on the formal aspects of poetry, but on the evident differences between authors and periods. The main focus is to see that, as society changes, the way of perceiving poetry changes too.
5-10'	Poetry nowadays	The teacher will take a little break to ask the students about contemporary poetry. They will have to answer by saying if they know any contemporary poets, or if they know anything about the situation of poetry today. The length of this part depends on how much do the students know of this topic.

10-15'	Instagram Poetry	<p>Students will then be allowed to access Instagram. The teacher will ask them if they use this social media frequently and, if they do so, for which purposes do they use it.</p> <p>Then, he/she will introduce them to some profiles of contemporary Instagram poets, such as: Atticus, Amanda Lovelace and Nikita Gill.</p> <p>As they have already done in the first exercise, students will have to look for patterns that are repeated in the three profiles in groups of 2-3. The purpose is to see if they are able to find some similarities between contemporary poets and poets from other historical periods.</p>
10'	Cultural approach to poetry	<p>Once they have finished the practical part of the session, the teacher will ask them which are the main changes that they have noticed.</p> <p>The teacher will, then, show them all poems obey the social needs of the period, for this reason, poetry is a reflection of society.</p>

3.3.3. TV Series

Although this session will be dedicated to series, it will also look up to the history of cinema. The teacher will start by showing the students a piece of a movie. Then, using this movie as an example, the students will be given a general overview on the history of cinema since the very beginning. They will then discuss a little bit about cinema during the 80s and will finally focus on the current situation of the industry. There will be a little class debate on the topic, to finally approach the way videos are consumed nowadays.

The teacher will give a very general overview on the history of cinema, since the session is very short and there is not time to go in depth with the topic. The main focus will be teenager-oriented movies and tv series, since it is a subject that they will probably find interesting.

Timing	Activity	Description
5'	Introduction	The teacher will ask the students how much do they know about cinema. He/she then will ask them which is the oldest movie they have seen and will introduce the following video.
5'	Video	A fragment of Murnau's Nosferatu will be projected on the screen. If the teacher notices that the students are getting tired, he/she can ask them to describe what happens in the movie to keep them thinking. Also, they can talk about the history of Dracula, to see if the students know anything about it.
10'	History of Cinema	Once the video is finished, the students will get to talk about what they have seen. The will have to describe the video, and the teacher will tell them about the origins of cinema, starting with mute cinema and describing how it was in the period. Then, he/she will start talking about the movie industry throughout the years, introducing Grease.
5'	Video	The students will now get to watch the trailer for Grease , which was a worldwide phenomenon at the time.
10'	Debate	This time, students will get to describe the trailer again, considering the differences they may see taking into account the first movie they have seen. This exercise is to help them consider the differences. The teacher will then talk about cinema for teenagers, which started to grow in importance precisely after Grease was launched. The students will then get to talk about what teenage-oriented materials do they watch nowadays. The teacher, then, will talk about

		teenager TV series and will ask them to talk about the most popular ones at the moment.
5'	Video	The trailer for the TV series On my block will be projected on the screen.
10'	Conclusion	The teacher will describe the setting of the series and will then get the students to talk about what they have seen in this video. Then, he/she will point out how the movie industry has changed considering the amount of public that movie and series are getting. Even the way of watching TV has changed a lot during the last years, especially since Netflix appeared. The same way it happened with all the other things, because society changes, the way of consuming contents has changed too.

3.3.4. Music

With this session, the students will be given a general overview on the history of music. They will start taking into the evolution of music per se, and then they will debate how it all has changed over the years. They will be considering the situation of music nowadays, and the teacher will focus on rap, especially focusing on the lyrics of rap music. The main purpose of this section is to establish a connection between poetry and rap music, showing the students the difference between both genres.

If the students are interested in the topic, the teacher can also prepare a few sessions considering pop, rock and other music styles that have had an influence on society. Because the session is short, we can only focus on one genre.

Timing	Activity	Description
5'	Video	The students will get a general overview on the history of music by watching and listening to Pentatonix's Evolution of Music video.

10'	Debate	<p>The teacher will encourage the students to talk about what they have seen in the video. They can focus on all aspects, considering rhythm, melody, vocals and even the colouring of the video. As times goes by, music becomes more lyrical and the rhythms are more vivid and active.</p> <p>The teacher will explain that music, as almost everything in society, is a reflection of a specific historical moment. Although there are many musical genres nowadays, he/she then will focus on rap music.</p>
5'	Video	<p>The students will now get in touch with rap music by watching El Chojin's Ríe Cuando Puedas, Lloro Cuando Lo Necesites.</p>
10'	Debate	<p>This time the students will be allowed to talk about everything surrounding the video. They will talk about the music, about the lyrics (which the teacher will be showing on-screen) and about the video itself too. Now, music is experienced in a completely different way, and rap music specially has a special meaning because of its social background.</p> <p>He/she will also consider the similarities between El Chojin's lyrics with poetry, taking into account that, in this specific case, the only difference between poetry and rap is the way they are transmitted: rap is oral, while poetry is (currently) mostly written.</p>
5'	Video	<p>The teacher will now show Valtónyc's La Tuerca Rap.</p>
10'	Debate	<p>With this video, the teacher will talk about the social meaning of the rap genre. He/she will focus on the lyrics of the song, considering the context and what it means. The purpose of this activity is to get the students to think about our current society and the need for rap in society.</p>

5	Conclusion	This five last minutes are left to let the students think about the relationship society has with music. As it has already been seen with many different aspects of culture, music is a reflection of society, and rap music, for example, reflects the conflicts of society.
---	------------	---

3.3.5. Fashion

This day, the students will get to see a little bit more about fashion. They will go through the trends of the latest fifty years considering Safiya Nygaard series of videos "[I Dressed Like It Was \[...\]](#)". Through these videos, she shows that clothes change as society changes to obey the social needs of the people. Fashion, then, is not something that should be taken for granted, since it is a reflection of the current society. Also, it can be seen as a way of expression, a topic that they will be discussing by looking at the profile of a few influencers and celebrities that have a very personal appeal for fashion.

Timing	Activity	Description
10'	Debate	The students will be requested to talk about their opinions on fashion. They will get the opportunity to give a definition of fashion too, and they will be allowed to speak their minds on the topic.
10'	Videos	The teacher, then, will go to Safiya Nygaard YouTube channel and will show them some clips of the series "I Dressed Like It Was [...]". The students will be given a general overview on why did people dress a certain way in a specific time period.
15'	Debate	Now that they have seen a little bit of the recent history of fashion, the students will get to discuss if they still have the same opinion on fashion and clothes they had at the beginning of the session. They will be put into small groups of 2-3 and they

		will get to talk about the topic privately to, then, share their opinions with the whole group.
10'	Instagrammers	The teacher will go to Instagram and will show the students the profiles of Harry Styles and Rihanna . Also, he/she can prepare several images of influencers of celebrities in red carpets, considering groups such as BTS, One Direction and Fifth Harmony, for example. The students will get to talk about influencers that they follow and how do they see them from afar.
5'	Conclusion	The teacher will then lead them to reflect on the topic of fashion. Students will see that fashion is not only the clothes they are wearing on a daily basis, but that it can be considered as a reflection of society.

3.3.6. Food

This session will provide the students a general overview on the topic of food. For the first time, they will get to see that food is not only what we eat, but that it also has its history. They will talk about traditional Majorcan food considering traditional recipes, and then they will consider their usual eating habits, talking about their diets nowadays. To wrap up the session, the teacher will talk about the effects globalization has in food, considering a video of fusion food between Majorcan and Mexican food.

Timing	Activity	Description
5-10'	Traditional food recipes	The students will go through the YouTube channel Recetas Mallorquinas and will discuss some of the most famous traditional Majorcan recipes.
10-15'	Food debate	The teacher will ask the students if they have eaten some of these traditional dishes. Then, he/she will ask how frequently do they eat this kind of food. The main

		purpose for his activity is to focus on the ingredients of traditional Majorcan food, and how almost all of the recipes take a lot of time to cook.
15'	Eating habits	At this point, the teacher will start talking about his/her eating habits. He/she will start a list on the blackboard considering the main dishes eaten at home. Then, the students will have to talk about the food they eat usually, and they will discuss the main ingredients used and their preferences out loud. They will then compare these dishes to the traditional recipes that were on the videos. They will talk about the differences and the reasons why eating habits have changed this much over the last decades.
5'	Fusion food	Considering the current situation, the teacher will show the students a video from IB3. There, a Mexican cook prepares a dish that mixes both Majorcan and Mexican culture.
10'	Society and food	The teacher will now consider the Majorcan society of today. Because society has changed, eating habits have changed a lot too. The food eaten at home nowadays is completely different than the food of a hundred years ago. Fusion food is just an of globalization, taking cultural exchange to a whole new level.

3.3.7. Music Videos

Considering [Matheus Siquiera's History of Music Video](#), the teachers will show their students how music videos have changed over the last decades. The students will get to see how did the first music videos look and then they will be able to compare them to the music videos we are getting used to watch almost on a daily basis. This session will be linked to the music and the tv series session, because music videos nowadays are being influenced by both elements. The

purpose of this session is to let the students see that music videos are no longer just a complement to the music, but that they have a story of its own.

Timing	Activity	Description
5'	History of Music Videos	The teacher will show the students Matheus Siquiera's chronology on Music Videos and will show them some of the first works very briefly. They will get a general overview on the topic, so they understand where did this genre come from.
5'	Video	The students will now watch one of the most famous music videos in history: Thriller , by Michael Jackson.
10'	Debate	Now, the teacher will get the students to talk about the video. They will be considering the history behind the video, how is it different from the very first music videos in history, and if they have seen any videos similar to this one. Michael Jackson is famous for being ahead of his time, and this music video proves it.
5'	Video	The teacher will put now another famous music video: Look What You Made Me Do , by Taylor Swift.
5'	Debate	In this video, the students will see that there is a storyline. The difference between this video and that of Michael Jackson is that Taylor Swift's story is not only build up in the video, but that it reflects in all her work. Nowadays, music videos are a complement to the work of every famous singer. The story portrayed in Look What You Made Me Do can also be seen through the lyrics of Taylor Swift's songs, her social media and her other music video. It is, in the end, a transmedia story.
5'	Video	Finally, the students will watch Singularity , by the Korean group BTS.

10'	Debate	The difference between this video and the one by Taylor Swift, is that K-pop group BTS has created a story of their own, and they have not released an official statement on what does the story actually mean. They use their music videos, the lyrics of their songs, the photos on their social media, the live performances of their songs and so on to build up a story. They are telling a story, and the fans are the one who have to put all the pieces together to build it all up. This shows us that music videos are not only a visual experience anymore, but that they can have a deeper meaning. They way or portraying stories has changed a lot over the last years, and music videos are the best example to prove it.
-----	--------	--

3.3.8. FanFiction

For this proposal, we have decided not to include novels in order to consider FanFiction. Because there are very little works on the topic, the main source of information we have used to prepare this session is an article from Motherboard called: "[The Forgotten Early History of Fanfiction](#)". Students will get to talk about the topic of FanFiction, considering their own experiences and from which perspective they see it. The purpose of this activity is to allow them to see that, because society has changed a lot over the last decades thanks to the Internet, the ways of accessing written works is completely different than that of the 1920s, for example.

Timing	Activity	Description
5'	Definition	Because FanFiction is not academic, the best way to define it is by using the Urban Dictionary . The teacher will give the students a brief definition, so they can know what is.

10'	History of FanFiction	In order to get in touch with the topic, the teacher will now talk about the early history of FanFiction, considering how it started and then explaining the different ways it has been spread over the years.
15'	Debate	The students will talk about their experiences with FanFiction, if they have any. The teacher will discuss the main topics that can be found in FanFiction, the special slang used among FanFiction writers and readers, and how it has created a sub-culture of its own. Then, the debate will focus on if FanFiction should be considered within literature sessions or not. There is no right answer for this question, so the conclusion for this debate will be up to the students.
10'	Where is FanFiction displayed	Now, the teacher will talk about the main pages where FanFiction is available. Because there are many works that are not safe for students under eighteen years old, it is not advisable to go directly on Wattpad , Twitter or Archive of our own (AO3) without having previously chosen a certain work.
10'	The role of FanFiction in society	Once they have already seen what FanFiction is, where it is displayed and how it works, the teacher will then talk about the role it has in society. How, because the needs of the public have changed, the ways of experiencing literature have changed too. Also, he/she will talk about the impact of works such as <i>Fifty Shades of Gray</i> or the saga <i>After</i> , and how they both started as FanFiction.

3.3.9. Photography

For this session, the teacher will get to talk about photography since the very beginning. It will all start with a general overview on the topic, considering Adam

Welch’s article “[The Evolution of Photography](#)”. Then, the teacher will ask the students how do they experience photography nowadays and they will talk about Instagram photography. Taking into account the fact that cameras are now available for almost anyone, photography has also grown in popularity in social media. There is now a social need for photography, which shows how society works nowadays. The same way it happens with music videos, then, visuals are now very important.

Timing	Activity	Description
10’	History	The teacher will go through Adam Welch’s article, showing the students the early history of photography and its effects on art. Because there already was a way of portraying reality, artists decided to show their personal view of the world. Photography, then, became the way of showing reality as it was, and art became more personal and abstract.
15’	Debate	The students will then be asked about their opinions of photography. They will have to say how do they experience photography nowadays, where do they display they pictures and how it affects their life. The main purpose of this activity is to get them to talk about the way they perceive photography, and if it has anything to do with the way it was introduced at first.
5’	Instagram Photography	Considering that Instagram is one of the most famous ways of displaying photography nowadays, the teacher will then introduce the webpage, looking for the general trends of the moment.
10’	Influence of Photography	They will discuss the work of the influencers, considering how do they approach photography and the effects it has on society. Certainly, because photography has become a social phenomenon,

		Instagram is now one of the most powerful tools on the Internet, which leads us to think that photography has a major role in our society.
10'	Social needs	Considering the role in society, then, photography has become a social need. The students will get to see that, even though it may not seem like so, visuals have a major role in society, and it can be seen through any of the topics discussed in class: food, music, photography and so on.

3.3.10. Celebrations

Today, the students will get to discuss celebrations. They will start considering the traditional celebrations that are displayed on every yearly calendar. They will talk about the influence these celebrations have on society and how do they see those celebrations nowadays. Then, they will be introduced to the *neofestes*, which are the new celebrations that have been introduced in Majorca over the last ten years. They will get to see the importance of having a social back up and how, when no one is interested in a celebration, it is forgotten and inevitable lost.

Timing	Activity	Description
15'	Yearly celebrations calendar	This is a group activity in which the students will get to build a calendar with the most important celebrations of the year. They can do it in small groups of 2-3, marking the dates that they consider that are the most important over the year. Then, they will get to show their calendars to the whole class.
10'	Debate	Once all the groups have shown their calendars, the whole class will work on a general calendar that will be displayed on the blackboard. They will discuss the importance of all the celebrations they are writing down and how those celebrations have an effect on their daily lives.

		The teacher, then, will tell the students that these celebrations are important because of the social back-up they have. He/she can then talk about lost celebrations or celebrations that are on the way of disappearing.
10'	Neofestes	The teacher will then introduce the topic of the <i>neofestes</i> showing them the article " L'eclosió de les neofestes a l'interior de Mallorca ". The students, then, will get to talk about what they think about these celebrations, if they would consider going or including those celebrations in their calendars.
15'	Think a <i>neofesta</i>	The final task for this day is to think of a <i>neofesta</i> . The students will be put into small groups and then they will have to design the celebration. They will have to put it a name, establish a date and explain what would they do on that day.

3.3.11. Museums

This session will be linked to a visit to a museum. The visit can be scheduled specially for this reason, or it can be organised by another department. The purpose of the visit is not really the content, but the way it is prepared.

Once they are back, the students will have to review their experience at the museum filling in a questionnaire that the teacher will give them. When they are finished, they will be put into small groups and will have to work in creating an exhibition. This has been created as a sum up activity for all the contents learned throughout the project, since they will have to choose one of the topics that they will have been discussing in class.

The main purpose of this session is to show the students that museums are not only places to display art, but that they can be considered for completely different objectives.

Timing	Activity	Description
10'	Questionnaire	The teacher will provide the students with the questionnaire on Annex 3 and will give them time to answer the questions. Once they are finished, he/she will allow them to keep the paper as a guide for the final activity.
5'	Topic distribution	The students will gather in small groups of 2-3 people and will choose one of the topics of the previous sessions. Because there are ten different topics, it is not allowed that two groups do the same one.
35'	Museum design	<p>They will be given the rest of the session to prepare their exhibition. Considering the questionnaire, they will have to talk about the purpose of their exhibition, they will have to consider the elements they want to display and how it will be organised. The teacher will move around the class to help them if they need anything at any moment.</p> <p>The guidelines they need to follow are:</p> <ul style="list-style-type: none"> • The exhibitions have to be able to be visited within fifteen minutes. • The students will have to write down a brief introduction for the exhibition. • They will have to create a promotional poster. • Each of the pieces displayed should have an explanation next to it. It does not need to be long, but it needs to be there. • They cannot display more than ten objects. • They can use anything they want: photos, written texts, videos, music, and so on. There is no limit.

3.3.12. Final session

Finally, the project is finished. Today, the students will get to show their museums in class. It would be useful if this session was double, although it could also be displayed during two different days. Because the session can be arranged in so many different ways, we will not be providing a table of contents but a description of the main activities.

The first part of the session will consist of the students showing their exhibitions to their classmates. They will be given time to arrange everything in class and then they will have to give a tour to all their classmates. This sum up activity will allow them to review all the contents.

The second part of this session will be shorter and will be more of a review. Now, they will have to answer a similar questionnaire than that of the first day that can be found on Annex 2. Then, they will watch again the Estrella Damm video and they will consider all the aspects they will have been discussing in class, to see if their opinion on the video has changed or if it stays the same.

Finally, the teacher will ask the students if they would change anything about the way the project has been held, or if they would consider different topics.

4. CONCLUSION

By writing this thesis I have been able to see that culture is much more than what I thought at the beginning. The initial idea I had for this paper was to focus on traditional popular culture in order to make it more appealing for teenagers, but then I found out that it is more important to awake their consciousness than to force a certain kind of concepts upon them. This didactic proposal, then, focuses on showing teenagers the reality of society through the elements that they consume on daily basis, such as social media, music, tv series, fashion and so on. By using these tools, the students will be able to know a little bit more about their society.

If this project were to be developed, I would suggest adding more sessions, because twelve are not enough. All the topics with which we have been dealing throughout the proposal have been shortened to fit a fifty minutes session, but they could be widened. For this reason, the project could be seen as a one trimester-long project in which teachers from different subjects could get involved. This project, for example, would work perfectly with subjects such as Music, History, Literature, Art, Information Technology and even Biology. In fact, if there were more topics added, it could certainly work out for all subjects.

Although the project is aimed for students from ages fourteen until eighteen, considering that the materials are easily interchangeable, it could also fit the necessities of students of 1st and 2nd of ESO. It is not a project that is oriented to a certain group of students, then, but it could work out for all the groups of Secondary Education.

Considering that this project is not aimed to produce a final mark for the students to value with a number the results for their effort, it was a little bit challenging to find an activity that would sum up all the contents. In the end, I think that the museum activity perfectly fits the needs of the project, because it shows the students that even their daily lives can be displayed in a museum.

It would be interesting to develop this activity as a longer project in which the students were able to engage on a higher scale exhibition. This would not only help them in the process of assimilating culture, but also as an engaging

project in which they would learn how to organise their thoughts and ideas when presenting them in public.

Taking into account that the effectivity of the project has not been proven, it would be interesting to see how teenagers would react to it. Their questionnaires are certainly the main aim of this work, so seeing their answers for the final session would be definitive to see if students find this topic appealing or not. Also, this way we would be able to see if using on-line materials is effective or if it is better to continue using textbooks and print-outs.

To conclude this work, I want to point out that I am very grateful for having chosen this topic. At the beginning I did not really know what to expect from it, because I thought that the idea I had for concept of culture was pretty accurate, but then I found out that I was not right. By doing the research, I have been able to notice that culture is an incredibly broad topic that cannot be defined in one way. Culture is different for each individual, but in order to see that, those individuals have to be able to understand that culture cannot be approached in one way, but that there are many ways to approach it. Culture, then, does not belong to academics only, but to everyone in society.

BIBLIOGRAPHY

1. Primary sources

- Abbs, P. (1979). *Reclamations*. London, United Kingdom: Heinemann.
- Bennàssar Vicens, B. (1987). *Cultura nacional i immigració: aproximació a una qüestió pendent*, Palma, Espanya: Obra Cultural Balear.
- Cambridge Dictionary, accessed July 18, 2018 <https://dictionary.cambridge.org>
- Cultura [Def. 1]. In Diccionario Etimológico espanyol en línia, Retrieved July 10, 2018, from <http://etimologias.dechile.net/?cultura>
- Diccionari de la llengua catalana, accessed July 18, 2018 <https://mdlc.iec.cat/>
- Diccionari de la Real Academia Española de la lengua, accessed July 18, 2018 <http://dle.rae.es>
- García Canclini, N. (2008). *Culturas híbridas. Estrategias para entrar y salir de la modernidad*. Buenos Aires, Argentina: Paidós.
- Huysen, Andreas (1986), *After the Great Divide: Modernism, Mass Culture and Postmodernism*, London, United Kingdom: Macmillan.
- IBESTAT, Institut d'Estadística de les Illes Balears. <https://ibestat.caib.es/ibestat/inici>
- Leavy, P, Trier-Bieniek, A. (2014). Gender & Pop Culture: A Text-Reader. In A. Trier Bieniek, P. Leavy (Eds.), *Introduction to Gender & Pop Culture* (pp. 1-25). Rotterdam, The Netherlands: Sense Publishers.
- Matheson, D. (2015). *An Introduction to the Study of Education*, Oxford, United Kingdom: Routledge.
- Merriam-Webster Dictionary, accessed July 18, 2018 <https://www.merriam-webster.com/>
- Navajas, G. (2008). *La utopía de las narrativas contemporáneas*. Zaragoza, España: Prensas Universitarias de Zaragoza.
- Own, R. (1835 (1965)). *A New View f Society and Report to the County of Lanark*. Harmondsworth, United Kingdom: Pelican.
- Oxford Dictionary, accessed July 18, 2018 <https://en.oxforddictionaries.com/>
- Peters, R. S. (1966). *Ethics and Education*. London, United Kingdom: Allen and Unwin.

- Ramos Ortega, B. (2017). Últimas tendencias: entre lo popular, lo culto y lo tecnológico. In E. De Gregorio-Godeo, M. Ramón-Torrijos, A. Mateos-Aparicio Martín-Albo (Eds.), *Indagaciones críticas entorno al universo de la cultura popular* (353-367). Valencia, España: Letra Capital.
- Roberts, R. (2006). From Cultural Exchange to Transculturation: A Review and Reconceptualization of Cultural Appropriation. *Communication Theory*, 16, 474-503.
- Storey, J. (2015). *Cultural Theory and popular culture: An Introduction*. Harlow, United Kingdom: Pearson Longman
- UNESCO (2018). Right to education. UNESCO: *United Nations Educational, Scientific and Cultural Organization*. July 08, 2018, from <https://en.unesco.org/themes/right-to-education>
- Vecina Merchante, C. (2011). Una visión antropológica de la educación: La cultura como referencia y diferencia. *Educació i Cultura*, 22, 129-140.

2. Other sources

- Archive of our own, accessed July 18, 2018 <https://archiveofourown.org/>
- Hill, M. (2016) The Forgotten Early History of Fanfiction. Motherboard. Retrieved from https://motherboard.vice.com/en_us/article/4xa4wq/the-forgotten-early-history-of-fanfiction
- Instagram, accessed July 18, 2018 <https://www.instagram.com/>
- lletra – La literatura catalana a internet, accessed July 18, 2018 <https://lletra.uoc.edu/>
- Mateu, M. (2016). L'eclosió de les neofestes a l'interior de Mallorca. *ara.cat*. Retrieved from https://www.ara.cat/estils_i_gent/neofestes-Mallorca-tradicio-festa-catalunya_0_1631236897.html
- Poetry Foundation, accessed July 18, 2018 <https://www.poetryfoundation.org/>
- Siquiera, M. (n.d.) A Brief History of Music Video. Matheus Siquiera – Film director. Retrieved from <http://matheussiqueira.com/a-brief-history-of-music-video/>
- Twitter, accessed July 18, 2018 <https://twitter.com/>
- Urban Dictionary, accessed July 18, 2018 <https://www.urbandictionary.com/>

Wattpad Español – Historias que te encantarán, accessed July 18, 2018
<https://www.wattpad.com/>

Welch, A. (n.d.) The Evolution of Photography. Contrastly. Retrieved from
<https://contrastly.com/the-evolution-of-photography/>

3. Audio-visual resources

Big Hit Entertainment [ibighit]. (2018, May 6). BTS (방탄소년단) LOVE YOURSELF 轉 Tear 'Singularity' Comeback Trailer [Video File]. Retrieved from <https://www.youtube.com/watch?v=p8npDG2uIKQ>

Chojin, El [El Chojin]. (2015, January 31). El Chojin - Ríe Cuando Puedes, Lloro Cuando Lo Necesites VÍDEO OFICIAL [Video File]. Retrieved from <https://www.youtube.com/watch?v=VahPtB2GORc>

Dooner, J., Olofsson, H., Sudduth, R. (Producers). (2018). On My Block [YouTube Video]. Retrieved from <https://www.youtube.com/watch?v=SpjBGekX14E>

Estrella Damm [Estrella Damm ES] (2012, May 31). “Serra de Tramuntana” con Lacrosse. Estrella Damm 2012 [Video File]. Retrieved from <https://www.youtube.com/watch?v=azpxHbUyuOw>

IB3 Televisió [IB3 TELEVISIÓ]. (2015, November 3). Fusió de cuina mexicana i mallorquina: alambre amb sobrassada i formatge [Video File]. Retrieved from <https://www.youtube.com/watch?v=zlfZYC0Relw>

Kleiser, R. (Director). (1978). Grease [YouTube Video]. Retrieved from <https://www.youtube.com/watch?v=f2CCEixOVVU>

Michael Jackson [Michael Jackson]. (2009, October 2) Michael Jackson – Thriller (Official Video) [Video File]. Retrieved from https://www.youtube.com/watch?time_continue=3&v=sOnqjkJTMaA

Murnau, F. W. (Director). (1922). Nosferatu [YouTube Video]. Retrieved from <https://www.youtube.com/watch?v=1djGyCj1vCk>

Pentatonix [PTXofficial]. (2013, April 15). Evolution of Music – Pentatonix [Video File]. Retrieved from <https://www.youtube.com/watch?v=IExW80sXsHs>

- Recetas Mallorca [Recetas Mallorca]. (2017, December 11). Mantecados – Recetas Mallorca [Video File]. Retrieved from <https://www.youtube.com/user/RecetasMallorquinas/videos>
- Safiya Nygaard [Safiya Nygaard]. (2017, December 31). I Dresser Like It Was 1967 [Video File]. Retrieved from <https://www.youtube.com/watch?v=-Je79iRtTTE>
- Taylor Swift [Taylor Swift]. (2017, August 27). Taylor Swift – Look What You Made Me Do [Video File]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>
- Valtónyc [Josep Valtónyc]. (2012, April 18). La TuerKa Rap – Valtónyc. (NO AL BORBÓ) [Video File]. Retrieved from <https://www.youtube.com/watch?v=H9QXVS-gb2o>

ANNEX 1

1. What is culture for you?

2. Mark with a cross the elements of the list that you consider culture:

- | | | |
|------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Poetry | <input type="checkbox"/> Food | <input type="checkbox"/> Celebrations |
| <input type="checkbox"/> TV Series | <input type="checkbox"/> Music Videos | <input type="checkbox"/> Fashion |
| <input type="checkbox"/> Music | <input type="checkbox"/> FanFiction | |
| <input type="checkbox"/> Museum | <input type="checkbox"/> Photography | |

3. From the things you marked with a cross, which are the ones you consider more important?

4. From the things you didn't mark, why don't you think they are culture?

5. Would you be interested in knowing more about some of the things mentioned in question 2?

ANNEX 2

1. What is culture for you now?

2. Mark with a cross the elements of the list that you consider culture:

- | | | |
|------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Poetry | <input type="checkbox"/> Food | <input type="checkbox"/> Celebrations |
| <input type="checkbox"/> TV Series | <input type="checkbox"/> Music Videos | <input type="checkbox"/> Fashion |
| <input type="checkbox"/> Music | <input type="checkbox"/> FanFiction | |
| <input type="checkbox"/> Museum | <input type="checkbox"/> Photography | |

3. Which of the previous things surprised you the most?

4. Has your opinion on culture changed over the last ten sessions?

5. Would you be interested in learning more about other manifestations of culture?

ANNEX 3

1. What was the purpose of the exhibition?

2. Where the objects displayed following a certain order? (Chronologically, for sizes, for types, colours, etc.)

3. How long did the visit last? Could it have been visited with less time? Could it have been visited with more time?

4. How was the exhibition promoted? Did you get to see any posters? What information was displayed on the posters?

5. What do you take out of this experience?
