**LESSON PLAN – ANIMALS IN CULTURES AROUND THE WORLD**

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| Time | Activity | Aids |
| 5 minutes | Introduction  Warm - up conversation (Do you have any animals at home?) |  |
| 5 minutes | Mind map – Animals in culture   * Why do you think animals are an important part of human culture? * Could you think of a culture with deep connection to animals? * Why do you think some cultures consider animals to be sacred? | Board, markers |
| 10 minutes | Discussion   * What do you know about Lascaux cave? * Do you know other examples of prehistoric art, depicting animals? * Do you think animals were just a source of food for prehistorical people, or do you think they might have been considered sacred or even god-like? | Reading 1 |
| 10 minutes | Evaluations   * Look at the pictures. * Can you describe what you see? * Which cultures do you think they come from? * Why do you think these particular animals were important for people? | Reading 2, pictures of animals depicted by different cultures, papers |
| 10 minutes | Video  We are going to play a video about different animals, worshipped as gods  <https://youtu.be/unR5rq1nbOg?si=f1mWQrEErjRBo_sw> | Computer, projector |
| 5 minutes | Wrap up - the final activity - Discussion in pairs (Questions about the video)   * Were you surprised by any animal mentioned? * If you were to consider any animal sacred, what animal would it be and why? |  |

**Reading 1: Lascaux café paintings**

Lascaux, [cave](https://www.britannica.com/science/cave) containing one of the most outstanding displays of [prehistoric art](https://www.britannica.com/art/prehistoric-art) [yet](https://www.britannica.com/dictionary/yet) discovered. Located above the Vézère River valley near Montignac, in Dordogne, [France](https://www.britannica.com/place/France), the cave is a short distance upstream from the [Eyzies-de-Tayac](https://www.britannica.com/place/Eyzies-de-Tayac-caves) series of caves. Lascaux, together with some two dozen other painted caves and 150 prehistoric settlements in the Vézère valley, was designated a [UNESCO](https://www.britannica.com/topic/UNESCO) [World Heritage site](https://www.britannica.com/topic/World-Heritage-site) in 1979.

[](https://cdn.britannica.com/71/6071-050-A8DF3110/Cave-painting-bull-horse-Lascaux-Grotto-Montignac.jpg)

A cave painting in Lascaux, near Montignac, France, depicting a bull and a horse.

The cave was discovered by four teenage boys in September 1940 and was first studied by the French archaeologist [Henri Breuil](https://www.britannica.com/biography/Henri-Breuil). It consists of a main cavern (some 66 feet [20 metres] wide and 16 feet [5 metres] high) and several steep galleries. Each is magnificently decorated with engraved, drawn, and painted figures, in all some 600 painted and drawn animals and symbols and nearly 1,500 engravings. The paintings were done on a light background in various shades of red, black, brown, and yellow. In places, a scaffolding was clearly used to reach high walls and the ceiling. Among the most remarkable pictures are four huge [aurochs](https://www.britannica.com/animal/aurochs) (some 16 feet [5 metres] long), their horns portrayed in a “twisted perspective”; a curious two-horned animal (misleadingly nicknamed the “unicorn”), perhaps intended as a mythical creature; red deer with fantastic antlers; numerous horses; the heads and necks of several stags (3 feet [almost 1 metre] tall), which appear to be swimming across a river; a series of six felines; two male bison; and a rare narrative [composition](https://www.merriam-webster.com/dictionary/composition), at the bottom of a shaft, that has been variously interpreted as a hunting accident or as a shamanistic scene.Despite its fame and importance, Lascaux is very poorly dated. [Radiocarbon dating](https://www.britannica.com/science/carbon-14-dating) of some charcoal has given a date of 17,000 years ago, and the orthodox view is that the cave is a largely [homogeneous](https://www.merriam-webster.com/dictionary/homogeneous) collection of images spanning at most a few centuries before and after that date. Other specialists are certain that the [cave’s art](https://www.britannica.com/art/cave-art) is a highly complex accumulation of artistic episodes spanning a much longer period.The cave was in perfect condition when first discovered and was opened to the public in 1948; its floor level was quickly lowered to accommodate a walkway. The ensuing pedestrian traffic (as many as 100,000 annual visitors) and the use of artificial lighting caused the once-vivid colours to fade and brought about the growth of algae, bacteria, and crystals. A huge amount of crucial archaeological information and material was destroyed in the process. Thus, in 1963 the cave was again closed; the growth of crystals was halted, while the growth of algae and bacteria was both halted and reversed. In 2001 microorganisms, mushrooms, a bacteria were again noted in the cave, and daily monitoring of conditions continues. In 1983 a partial [replica](https://www.britannica.com/dictionary/replica), Lascaux II, was opened nearby for public viewing.

Source: <https://www.britannica.com/place/Lascaux>

**Reading 2: Monsters**

From the earliest times, human beings have shown a readiness to be fascinated by [monsters](https://www.britannica.com/topic/monster-mythology). Monsters are chaos beasts, lurking at the interstices of order, be they conceived as mythical creatures who preceded creation, survivals from an archaic era, creatures who [dwell](https://www.britannica.com/dictionary/dwell) in dangerous lands remote from human habitation, or beings who appear in nightmares. Though the forms and types of monsters are numberless, a single principle holds good for the majority of them: a monster is out of place, conforming to no class or violating existing classes. This is most frequently expressed by the monster’s having hybrid form (the result of a mixture of species, attributes, sexes, and other categories), being the result of a transformation, or having dislocated or superfluous parts. Because modes of locomotion and other bodily characteristics are prime modes of classification, the superfluity or lack of organs removes the monster from the ordinary taxonomic divisions. The [dragon](https://www.britannica.com/topic/dragon-mythological-creature), for example—perhaps the most [widespread](https://www.britannica.com/dictionary/widespread) monster in [myth](https://www.merriam-webster.com/dictionary/myth) and folklore—is born through a mixture of species: it is a serpent born asexually from a rooster’s egg incubated in manure; by the transformation of an animal; or by the joint generation of a human or worm and a metal. Its form is a compound of species: the body of a serpent or crocodile with the scales of a fish; feet, wings, and occasionally the head of a bird; the forelimbs and occasionally the head of a lion; or, in another dominant type, the ears of an ox, the feet of a tiger, the claws of an eagle, the horns of a deer, the head of a camel, the eyes of a demon, the neck of a snake, the belly of a mollusk, and the scales of a fish. In other types of dragons, organs or [attributes](https://www.britannica.com/dictionary/attributes) of the snake, lizard, fish, mollusk, toad, elephant, horse, pig, ram, deer, eagle, falcon, octopus, or whale predominate. In many traditions, the dragon has the power to transform itself at will. Its possession of superfluous organs is most frequently expressed by its being many headed, and it has both subterranean and aerial characteristics and habits.

The most common hybrid monster generally mixes differing species—e.g., the [Centaur](https://www.britannica.com/topic/Centaur-Greek-mythology) (horse-man), the [Minotaur](https://www.britannica.com/topic/Minotaur) (bull-man), [Echidna](https://www.britannica.com/topic/Echidna-Greek-mythology) (snake-woman), [Pegasus](https://www.britannica.com/topic/Pegasus-Greek-mythology) (horse-bird), [Sphinx](https://www.britannica.com/topic/sphinx) (woman-lion-bird), [Siren](https://www.britannica.com/topic/Siren-Greek-mythology) (bird-woman), and Empusa (animal-metal) of [Greek mythology](https://www.britannica.com/topic/Greek-mythology) and the [griffin](https://www.britannica.com/topic/griffin-mythological-creature) (lion-eagle), [mermaid](https://www.britannica.com/topic/mermaid) (woman-fish), vegetable lamb (plant-animal), [barnacle goose](https://www.britannica.com/animal/barnacle-goose) (mollusk-bird), and [mandrake](https://www.britannica.com/plant/mandrake-Mandragora-genus) (plant-man). In other instances, the characteristics are [juxtapositions](https://www.merriam-webster.com/dictionary/juxtapositions) of different species—e.g., the tree that bears human heads as fruit; horses born from eggs; flesh-eating mares; milk-producing birds.

The most extreme form of the fluidity that is characteristic of monsters is the [Protean figure](https://www.britannica.com/topic/Protean-figure) who can change into any form or combination of forms at will. In all of these monstrous forms, the central notion appears to be the danger associated with beings that are out of place or are fluid. But some contemporary anthropologists have argued the opposite conclusion; i.e., rather than being threats to the classificatory system, monsters, through their startling combinations and juxtapositions, force people to think more clearly about and distinguish more sharply between the different boundaries of their world. In this interpretation, the monsters are ultimately supportive of order rather than a destructive threat to it.

Source: <https://www.britannica.com/topic/myth/Creation-of-human-beings-from-plants-or-animals>

Obsah obrázku figurka, Lidská tvář, hrnek, umění

Popis byl vytvořen automatickyObsah obrázku umění, vzor, Motiv, obraz

Popis byl vytvořen automatickyObsah obrázku kresba, klipart, kreslené, ilustrace

Popis byl vytvořen automatickyObsah obrázku kresba, kreslené, obraz, umění

Popis byl vytvořen automatickyObsah obrázku umění, obraz, vzor, Motiv

Popis byl vytvořen automaticky