

Programa

“Madrid, un libro abierto”

Guion didáctico de la actividad

Museo Arqueológico Nacional (inglés)

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Madrid
un Libro Abierto



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1. INTRODUCTION TO THE ACTIVITY

This educational guide aims to provide teachers with basic support material for activities conducted at the National Archaeological Museum as part of the "Madrid, un libro abierto" program. The program's goal, through these out-of-classroom activities, is to transform the city into a learning space where students can engage with history, culture, and heritage in an interactive way.

Educational and participatory, transforming its heritage, cultural or natural resources into learning experiences, enjoyment and knowledge of the city of Madrid.

Therefore, a didactic proposal is offered, derived from the analysis of the materials and resources provided by the National Archaeological Museum (hereinafter MAN), together with a summary of the exhibition resources and their connection to the different educational levels at which the program is aimed. In this way, educational centres are given the necessary tools to become familiar with the Museum and to raise students' awareness so they can learn about the importance of history, archaeology and cultural heritage.

The National Archaeological Museum: brief history and development

The foundation of the MAN took place during the reign of Queen Isabel II, within a historical and social context marked by a strong desire to bring together collections of antiquities — which were scattered across different parts of the country — in order to represent the history of Spain and safeguard its historical and cultural heritage. The pioneers of archaeology in Spain played a key role in this process, at a time when archaeology was beginning to develop as a scientific discipline.

The Museum was conceived in 1860, and after many years and three architectural projects, it finally opened its doors in 1892. From 1867 to 1893, the Museum was temporarily housed in El Casino de la Reina before its definitive transfer to the Palace of the Library and Museums.

The building of the National Archaeological Museum was designed by Francisco Jareño as a neoclassical-style construction, featuring a rusticated granite base and stonework in the central pavilion, windows and cornices, as well as on the two main facades (Recoletos and Serrano). In 1886, a new project was commissioned by Antonio Ruiz de Salces. From this period dates the Serrano Street facade, composed of a colonnade with Ionic-order capitals. The sculptural elements include representations of Berruguete, Velázquez, and two bronze sphinxes.

Between 1931 and 1932, an initiative was launched to create a modernization project for this space. This project progressed slowly until, in the 1950s, a low-cost museography renovation project was drafted and carried out.

Didactic Explanation (Learning Keys)

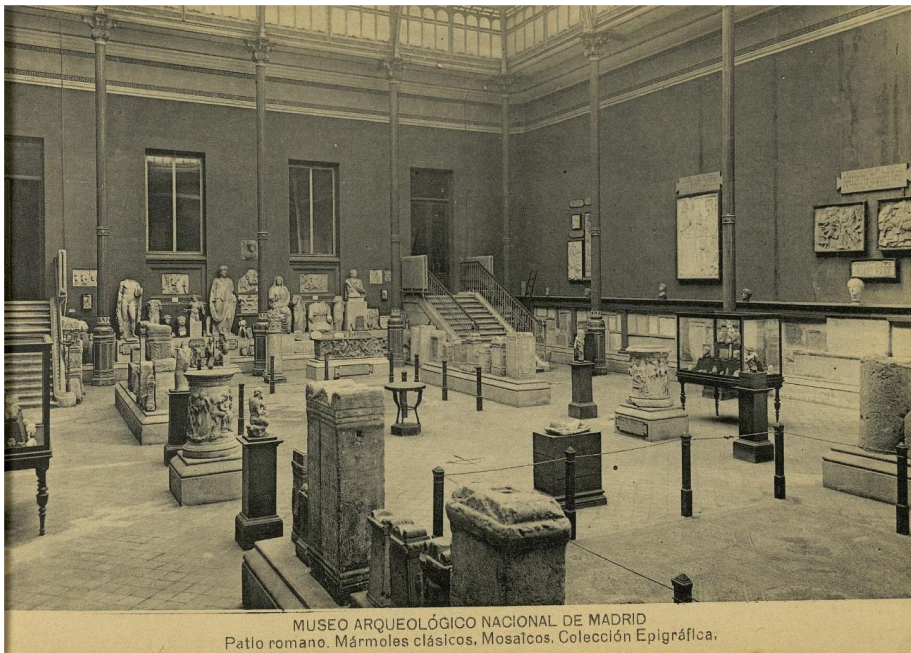


Image 1. National Archaeological Museum. Roman courtyard. Classical marbles. Mosaics. Epigraphic Collection. Postcard. Phototype by Hauser and Menet. Madrid, c. 1905. BNE, 17/TP/37.

In 2002, a definitive remodeling was proposed through a Master Plan. The refurbishment was to be divided into two stages: a comprehensive architectural renovation of the building, and a second stage focused on the renewal of the permanent exhibition and the introduction of new museography facilities. The works were carried out between 2008 and 2012.

As a result of this renovation, it is now possible to find a permanent exhibition supported by innovative museography resources (illustrations, scale models, audiovisual productions and interactive elements), which offers a chronological journey through the different cultures that developed in the Iberian Peninsula and their material remains.

An accessible museum

The Orange Foundation, within the framework of its Accessible Museums program, was the driving force behind the accessibility measures carried out during the remodeling of the MAN, expanding the range of public services for people with special needs, particularly in relation to physical, hearing or visual disabilities.

Thus, several initiatives stand out at the Museum, such as the removal of architectural barriers, the installation of tactile stations along the visitor route, the incorporation of magnetic induction loops at all public service points and audiovisual areas, as well as multimedia guides that include subtitling options and videos in Sign Language. This work was carried out with the collaboration and advice of the ONCE Foundation.

With an area of nearly 10,000 square meters distributed across forty rooms, the Museum offers a journey through our history, from Prehistory to the nineteenth century, through 13,000 exhibited objects, supported by audiovisuals, maps and graphic panels.



2. GENERAL OBJECTIVES

The aim of this didactic guide is to provide teachers of the upper cycle of Primary Education and the first years of Secondary Education with a tool to manage and make the most of the activities offered by “Madrid, un libro abierto” at the National Archaeological Museum. This guide is intended to help reinforce the content of the exhibition and complement the visit.

The main purpose of this work is to ensure that visiting students become familiar with the Museum’s rooms, accompanied by their teachers rather than only by specialist guides, since teachers know their students best and can make the visit more productive if prior classroom preparation or an introduction to the topic has been carried out.

Regarding the Museum visit, the general objectives to be achieved are:

- To instill in the students respect for and knowledge of archaeological heritage.
- To help them understand what archaeology is and learn the dynamics of visiting a museum.
- To develop the ability to extract information from a museum object.
- To appreciate the legacy of the past as an element of cultural identity.
- To reflect on the proposed themes through the use of selected objects exhibited in the Museum’s permanent collections.

3. METHODOLOGY

The “Madrid, un libro abierto” activity offers a dynamic methodology that primarily seeks to:

- To encourage participation and teamwork, whereby, through dialogue with the students, they are introduced to different ideas and concepts.
- To motivate students to construct the history of different cultures or societies using the archaeological remains provided by the MAN.
- To develop historical thinking in students through the interpretation of objects and resources offered by the Museum, so that they can appreciate the knowledge provided by archaeology and understand how it enables the proper conservation of material remains.

In this way, the methodology is structured in three phases:

3.1. Preliminary work: motivation and information in the classroom

(See also section 4 of this guide.)

The “Madrid, un libro abierto” program proposes, in all its editions, a preliminary meeting at the Museum. During this meeting, teachers have the opportunity to resolve any questions they may have about the activity, and they are given a brief overview of the visit they will conduct with their students. The contents of the teacher’s dossier and other available didactic resources are explained, along with comments on the development of the visit and teaching methods. The training session is completed with a short guided tour, so that teachers can see the collections firsthand and understand the itineraries within the Museum.

During this preliminary meeting, the team of educators/mediators is responsible for informing teachers about the possibilities and tools available to work in the classroom with students, thereby bringing them closer to the reality of the Museum.

It is essential, in this first phase, that teachers pose a series of open-ended questions to foster motivation regarding the Museum’s themes, so that students’ curiosity about the facilities is awakened.

3.2. Visit to the Museum

The methodology followed by cultural educators/mediators at the National Archaeological Museum is a proposal based on discovery and playful learning.

- Questions and answers.
- A dynamic and motivating method is applied, alternating explanatory sections with others in which the students themselves, through guided questions, can obtain their own answers by observing and analyzing.

- Aspects such as the technique used to create an exhibited object, the historical context, or the description of the object will be some of the main themes guiding their tour of the Museum.
- Some examples are presented below.



Image 2. Visigothic woman with personal ornaments and a display case with different pieces of funerary equipment. Source: MAN Virtual Classroom.

Above, we have included two images that illustrate an example of one of the possible didactic activities during the tour of the Late Antiquity / Middle Ages section.

In parallel with viewing the sketch of the woman dressed with personal ornaments characteristic of Late Antiquity, students, guided by the cultural educator, will look for the objects represented in the display cases.



Image 3. Detail of Medusa in a mosaic from the MAN. (José Barea).
Image 4. Bicha of Balazote. (Santiago Relanzón).

Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

To connect with students and make the visit much more dynamic, attention is given to aspects intrinsic to Primary and Secondary Education, such as:

Mythology

In cases where the tours chosen by schools focus on the Ancient World, dynamic in situ activities are proposed to encourage students to explore mythology and fantastic beings through different objects displayed in the Museum's rooms, such as sphinxes, mermaids, centaurs, or mythical figures like the Bicha of Balazote or the Gorgon Medusa (see images above).

Music

Music can be encountered through various objects displayed in different rooms. In Prehistory, for example, by observing objects such as marine shells found in the Bronze Age Almerian settlement of Los Millares (the tip was cut to create a mouthpiece for blowing, producing a sound similar to a trumpet). Also in the Egyptian rooms, where the sarcophagus of a priestess named Ihé, who was a singer of the god Amun, is displayed.

Food

Historians and archaeologists examine remains uncovered in archaeological excavations. These remains are of various types, each providing clues about the foods that were eaten.

Clothing

The first garments appeared during the Palaeolithic. Bone needles, necklace beads, esparto sandals, loom weights, Egyptian wigs and dresses, Roman togas and tunics... these are just some examples of the many objects that reflect the history of clothing.

4. Technological resources

Technological resources and media supporting the MAN collections provide visual support for the permanent exhibition, supplying students with information interactively while fulfilling a didactic purpose. Through audiovisual representations, it is possible to achieve a universal understanding of the Museum's contents, placing them in context.

On floor 0, serving as an antechamber to the permanent exhibition, there is a videowall composed of 12 LED panels. In addition, in Room 2: "Spaces, Time and Cultures", a large interactive panel arranged chronologically is displayed. Thanks to digital technology, students can immerse themselves in history while simultaneously interacting with it.

The methodology includes watching some of the videos provided in the rooms, as well as playing with and discovering objects in 3D, displayed on touch screens arranged throughout the exhibition.



Cratera con la entrega de las armas de Aquiles

3D Model

Image 5. Krater. 3D model for touch screen. <http://www.man.es/man/mandigital/vasos-griegos-3d.html>

The digitisation of objects has been carried out with items from the Medieval, Greek, and Protohistoric rooms of the Iberian Peninsula. In this way, the presentation of these faithful 3D models on a touch screen allows students from different schools to approach the objects interactively and manipulate them virtually, so they can appreciate their details and artistic value.

5. Touch Stations

The touch stations at the MAN are small displays, each dedicated to a different theme, which together provide a comprehensive and representative idea of a particular cultural period. There are seventeen stations, distributed throughout the permanent exhibition rooms of the Museum. These stations have been arranged to create a tour of the Museum, from Prehistory to the nineteenth century, using faithful reproductions of the original objects, accompanied by tactile reliefs, models, maps, and explanatory texts.

The first stations (Floor 0: Prehistory) are dedicated to presenting the first materials used by humans (stone, bone, pottery, and bronze).

In other cases, the stations illustrate different technological, religious, and social transformations that occurred from Antiquity to the Middle Ages, which significantly changed people's ways of life, such as the introduction of the potter's wheel in the Iberian Peninsula or Romanisation. Finally, some stations highlight specific complex political, economic, and social phenomena (the birth of writing, the development of Mudejar art, or the important role of money), whose introduction caused radical changes in the societies in which they occurred and had a long-lasting impact over time.

6. Zero Display Case

This is a space designed to showcase unique objects and themes, which complement and enrich the MAN's permanent exhibition. It may feature new acquisitions, commemorations, guest objects, or any other topic related to the Museum's collections and content. This space is

updated quarterly, giving students the opportunity to explore and discover new proposals. It is located on Floor 0 (the entry point to the permanent exhibition).

Since 2017, there have been many and varied themes. Some examples include: “Egyptian Funerary Amulets”, “When Elephants Walked Through Madrid”, “The Introduction of the Potter’s Wheel in the Iberian Peninsula”, and “Masks and Cartonnages of Egyptian Mummies and Their Restoration”.

Image 7. Zero Display Case: Egyptian Funerary Amulets. 19 October 2021 – 16 January 2022. Display case located at the entrance to the permanent exhibition – Temporary Exhibitions. Source: MAN

7. Models and Reconstructions

The various models and reconstructions displayed in the Museum have a clear didactic purpose within the museum’s educational narrative. The educational aim of these elements is to go beyond the purely contemplative object, transforming them into three-dimensional representations of archaeological evidence that allow students to reinterpret the knowledge they have learned.



Image 9. Model of the Mosque of Córdoba. Ángel Martínez Levas. Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

8. Follow-up Work in the Classroom

(See also section 7 of this guide.)

From the perspective of the “Madrid, un libro abierto” program, it is essential to consolidate what has been learned and observed at the Museum, so that students can draw conclusions and assess their experience and learning back in the classroom.

This refers to post-visit activities, aimed at reinforcement and extension. A brainstorming session on the concept of archaeology, or a debate on “What does the MAN show us?” is usually productive, allowing discussion based on selected information.

Other types of activities may include creating a collage, in which students represent the idea of archaeology as a synthesis of what they have learned during the visit, to later present in class and describe the aspects that surprised them most.

8. 1. Preliminary Activities

Since one of the objectives of the National Archaeological Museum has always been to actively participate in education and establish a direct relationship with students and teachers, it is considered appropriate to include in this guide a summary of the specific program developed by the Department of Outreach and Education.

The various tools it includes are very advantageous and can be used by teachers to develop their educational work with students in school.

8.2. Virtual Classroom

This is an educational multiplatform designed for teachers and students, intended to allow the Museum’s collections to be used as learning tools within the school curriculum.
<http://www.man.es/man/educacion/aula-virtual.html>



The application features a Tutor Area, from which teachers can download complementary didactic materials for the proposed itineraries and create and organise personalised tours for their students.

8.3. Resources

The MAN provides teachers with various educational resources in different formats, which can be used to complement classroom activities or reinforce the new knowledge acquired during the visit. In both cases, these materials allow students to work interactively and develop their observation and analytical skills.

Didactic Sheets from the MAN

These sets of didactic sheets focus on monographic topics developed in the MAN's permanent exhibition. They allow students to solve different tasks through exercises such as matching lines, completing texts, ordering images, etc. To complete them, students can use the Virtual Visit on the Museum's website, which contains all the information from panels and graphics of the objects on display in the Museum's rooms, or one of the itineraries offered in the Virtual Classroom corresponding to the different educational levels.
<http://www.man.es/man/educacion/recursos/fichas-didacticas.html>

Digital Workshop Visits

These visits consist of a guided tour of the Museum's rooms and a series of practical activities.
<http://www.man.es/man/educacion/recursos/visitas-taller-digitales.html>

Singular Objects

This section allows students to discover some of the Museum's unique objects through various games, presentations, publications, or videos, accompanied by complementary didactic materials about the objects in question.
<http://www.man.es/man/educacion/recursos/piezas-singulares.html>

Investigate

This section includes a series of puzzles with different levels of complexity. The activity proposes that, based on the object represented, students carry out a true research task. To answer the questions, students can consult any documentary sources they consider appropriate, including the information provided by the permanent exhibition via the Virtual Visit and the attached database (CERES), available on the Museum's website.
<http://www.man.es/man/educacion/recursos/investiga-aprende.html>

MAN Kahoot

To play, students must first view one of the proposed itineraries in the Virtual Classroom, consult a specific publication, or watch short videos on particular topics. This way, on the Museum's website, they can find the information needed to answer the questions correctly.

Afterwards, they simply access the Kahoot link and start playing.
<http://www.man.es/man/educacion/recursos/kahoot-man.html>

Games in History

Playing is an activity that has accompanied humans since ancient times. It allows students to develop multiple skills, acquire new experiences, improve speed, and foster participation and empathy. There are many games from different cultures, which can serve as an excellent tool to learn about daily life, society, and beliefs of the people who created them. In addition, they can be used as a starting point to develop complementary activities with students about various cultures and civilisations.
<http://www.man.es/man/educacion/recursos/juegos.html>

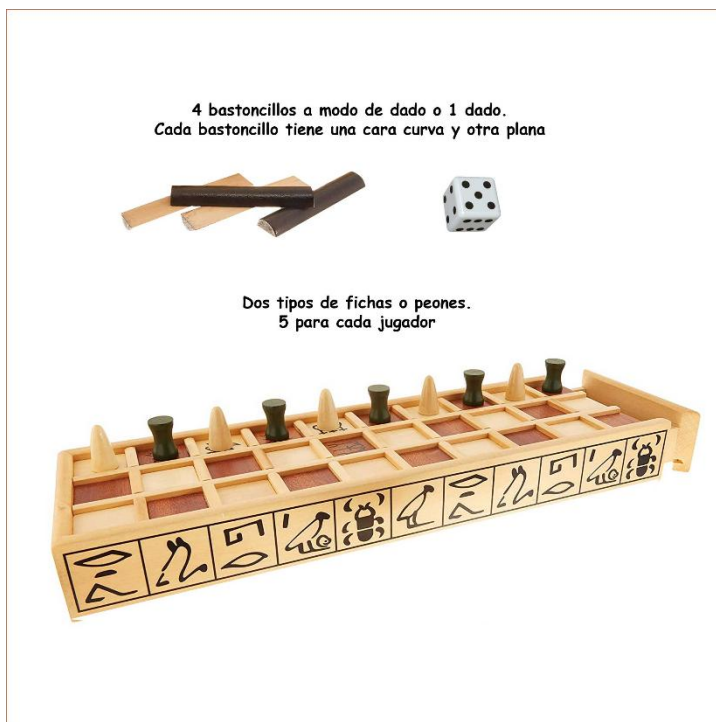


Image 10. One of the most popular board games in Ancient Egypt: Senet. Source: National Archaeological Museum, Department of Outreach and Education.

9. Rules of Conduct and Behaviour

- The teacher responsible for the group is asked to prepare students for the visit, making them aware that they are visiting a museum shared with other visitors, and therefore they must behave respectfully towards other people and the objects on display.
- Eating, touching display cases, and photographing objects (with flash and/or tripod) are prohibited in the Museum's rooms.
- Visitors must follow the instructions of the Museum staff and controllers at all times.
- The Museum is not responsible for any damage caused by visitors as a result of non-compliance with these rules. Breaching these rules or any behaviour that disrupts the normal order of visits may lead to expulsion from the Museum.
- Students should enter the Museum without their backpacks. Ideally, they should be left on the coach or at the school; if this is not possible, they will be stored in the Museum's cloakroom.
- Teachers are asked to remain with their group at all times. As is standard for the "Madrid, un libro abierto" visit, the class or classes attending on the day are divided into two groups, so it is essential that two teachers or adult volunteers (school staff/parents) accompany the visit.
- The activity takes place between 10:00 and 12:00 hours. The school group will meet the accredited guides at the Meeting Point for Groups of the National Archaeological Museum.

10. Tours

The MAN exhibition is structured into three main areas:

1. Archaeology and Heritage – presenting some basic concepts of the subject.
2. Spain, a Place of Cultural Encounters – covering the chronological and cultural narrative of present-day Spain.
3. From Cabinet to Museum – presenting the institution itself and the collections of Mediterranean cultures it preserves.

The tours offered by the "Madrid, un libro abierto" program for schools are closely aligned with the Humanities and Social Sciences curriculum, for students from Year 4 of Primary Education to Year 8 of Secondary Education (ESO). Social Sciences include various disciplines that examine different aspects of human behaviour in relation to society, with Geography and History occupying a central place in the curriculum.

To facilitate both the organisation of room bookings in the Museum and the school's preparation for the visit, schools selected for the activity are contacted in advance (by email or phone) to finalise one of the five tours offered:

10.1. Prehistory

Curriculum for 4th grade of Primary Education and 1st year of Secondary Education

Students will visit the modules covering the origins of Humanity, the Paleolithic world, and the module describing the Neolithic, Chalcolithic, and Bronze Age periods.

Year 4 of Primary Education (4º EP)

The Iberian Peninsula in Prehistory

Learning objectives:

- Identify the oldest human remains found in Spain, such as those from Atapuerca in Burgos.
- Describe the basic characteristics of life and transformations during the Paleolithic, Neolithic, and Metal Ages.
- Identify some cultural traces of the first inhabitants of the Iberian Peninsula, such as the Caves of Altamira.

Year 8 of Secondary Education (2º ESO)

Prehistory

Learning objectives:

- Interdisciplinary analysis of the origin of humanity and the birth of society, including the hominisation process, major human migrations, and the emergence of early cultures.
- Study the major periods of prehistory: Paleolithic, Neolithic, and the Metal Ages.

Analyse artistic expressions during prehistory, including painting, sculpture, and megalithic structures.

10.2. Protohistory

Curriculum for 4th grade of Primary Education and 1st year of Secondary Education

Students will visit the modules covering the Greek and Phoenician colonisations, the mythical kingdom of Tartessos, and the modules that explore the cultural mosaic of Iberia. This mosaic is divided into two main areas: the Iberian culture in the south and Levant, and the Celtic culture in the rest of the Peninsula, until Roman conquest gradually diluted these social structures.

Year 4 of Primary Education (4º EP)

Learning objectives:

- Understand the way of life of the indigenous pre-Roman cultures of the Iberian Peninsula (Celts and Iberians) and identify some traces of their culture, such as the Dama de Elche or the Toros de Guisando.
- Recognise the entry of the Iberian Peninsula into Antiquity and the Mediterranean colonising peoples.

Identify basic aspects of historical colonisations in the Iberian Peninsula (Phoenicians, Greeks, and Carthaginians).

Year 7 of Secondary Education (1º ESO)

The Iberian Peninsula during Antiquity

Learning objectives:

- Study the pre-Roman peoples and the first colonisations.

10.3 Roman Hispania

Curriculum for 4th grade of Primary Education and 1st year of Secondary Education

The tour gives students the opportunity to reinforce knowledge across several areas, such as the tools and methods used by Rome to carry out its conquest, the cities of Hispania, and aspects of houses, necropolises, and villas.

Year 4 of Primary Education (4º EP)

The Roman Conquest of the Iberian Peninsula

Learning objectives:

- Identify the date of the Roman landing on the Peninsula (218 BCE).
- Recognise Hispania as the name given by the Romans to the Iberian Peninsula.
- Learn about key events and figures during the conquest, such as Scipio Aemilianus, Viriathus, the siege of Numantia, or Julius Caesar.

Romanisation – Roman Hispania

- Identify the Roman cultural legacy in Spain, including infrastructure (bridges, aqueducts, walls, roads), language (Latin), law (Roman law), and religion (Christianity).
- Identify some Roman remains in the Peninsula, for example Mérida, Segóbriga, or the Segovia Aqueduct.

- Know the names of some Romans of Hispano origin, such as the emperors Trajan and Hadrian or the philosopher Seneca.

Year 7 of Secondary Education (1º ESO)

Roman Civilisation

Learning objectives:

- Origins of Roman civilisation.
- Political evolution of Rome: Monarchy, Republic, and Empire. End of Antiquity.
- Romanisation and the expansion of Roman culture across the Mediterranean.
- Society, economy, and culture of Classical Rome. Roman art.

The Roman Conquest and Romanisation of the Iberian Peninsula

- Society, culture, economy, and art in Roman Hispania.

10.4 Late Antiquity and the Medieval World: Visigoths and Al-Andalus

Curriculum for Year 5 (Primary Education) and Year 8 (Secondary Education)

In the Iberian Peninsula, the Visigoths settled, forming an extensive kingdom until it disappeared at the beginning of the 8th century. The arrival of the Arabs in 711 and their rapid expansion is traditionally considered the start of the Middle Ages in the Iberian Peninsula. The exhibition examines this period in two main sections: Al-Ándalus and the Christian kingdoms, which conclude with the Christian conquest of the Nasrid kingdom by the Catholic Monarchs at the end of the 15th century.

Year 5 of Primary Education (5º EP)

The Beginning of the Middle Ages in the Iberian Peninsula – Visigothic Hispania

Learning objectives:

- Identify the arrival of the Visigoths in the 5th century as the beginning of the Middle Ages in the Iberian Peninsula.
- Place the Visigothic Kingdom of Toledo chronologically.
- Learn about key events of the Visigothic period, such as Recaredo's conversion to Catholicism in 589.

The Muslims in the Iberian Peninsula

- Identify the arrival of the Muslims (Battle of Guadalete, 711).

- Recognise al-Ándalus as the name given to the Iberian Peninsula under Muslim rule.
- Place the Emirate and Caliphate of Córdoba and the Taifa kingdoms chronologically.
- Understand fundamental aspects of Andalusian society.
- Identify key figures in Andalusian history, such as Abd al-Rahman I, Abd al-Rahman III, and Averroes.
- Recognise some Muslim monuments in Spain, such as the Alhambra in Granada or the Mosque of Córdoba.

Year 8 of Secondary Education (2º ESO)

Christian Kingdoms in the Middle Ages – The Reconquista

Learning objectives:

- Visigoths – study their history and society.
- Al-Ándalus – political evolution.
- Society, economy, culture, and art of Al-Ándalus.
- The first Christian kingdoms – expansion, repopulations, and the importance of the Camino de Santiago.
- Medieval art in the Iberian Peninsula – including Andalusian, Asturian, Mozarabic, Romanesque, Gothic, and Mudéjar styles.

10.5 Egypt and Greece

Curriculum for Year 4 (Primary Education) and Year 7 (Secondary Education)

The exhibition is organised into three main sections:

1. Environment and society
2. The Egyptian pantheon, including its many gods and religious practices
3. Death and associated rituals

Regarding Greek civilisation, through the iconography of the Museum's select collection of ceramic vases, students can analyse:

- The history and key features of Ancient Greece
- The social role of men and the invisibility of women
- Their gods and the concept of death and the Afterlife

River Valley Civilisations

Learning objectives:

- Understand the geographical factors and historical interpretations behind the emergence of early civilisations
- Study their characteristics and significant examples

Egypt:

- Political and economic organisation
- Artistic manifestations

Ancient Greece:

- The physical environment and origins of Greek culture
- Society, economy, and culture of Ancient Greece
- Beginnings of civic life and democratic culture, including the participation of civil society in historical democratic processes: Athens in the 5th century BCE

11. SUGGESTED ITINERARIES

PREHISTORY. FLOOR 0. ROOMS 4 TO 9.

The first rooms of the Prehistory gallery introduce visitors to the origins of humankind, its earliest presence in the Iberian Peninsula, and the cultural developments that took place during a time when human communities relied exclusively on scavenging, hunting, and gathering for survival—the world of the Paleolithic.





Image 11. Lucy's skeleton is displayed in the gallery dedicated to the process of hominization. Source: MAN Virtual Classroom.

Image 12. Bell Beaker pottery. Verónica Schulmeister Guillén, Catalogue of Collections of the National Archaeological Museum.

www.man.es/man/coleccion/catalogo-general.
Ministry of Education, Culture and Sport, Spain.

The next module of the exhibition, *Landscapes and Societies of Recent Prehistory*, explores the earliest cultural stages marked by human productive activities during the Neolithic, Chalcolithic (Copper Age), and Bronze Age. These periods saw the spread of agriculture and livestock farming, the use of metals, and the emergence of hierarchical social structures.

The first rooms focus on the Origins of Humanity and the Paleolithic World, a time when humans mastered stone and bone tools, developed strategies for the sustainable exploitation of their environment, and created an expressive artistic language.

Room 4 begins with a reflection on what makes us human, approached from biological, technological, and social perspectives. Visitors are first presented with the most significant fossils linked to the earliest members of our lineage in Africa, dating back approximately 7 to 6 million years.

Students enter the underground chamber via a staircase. At the entrance, a video introduces the cave, explaining its location, discovery, main features, and current condition. Inside, under subtle lighting, a reproduction of part of the Hall of Polychromes is on display. A mirrored table allows visitors to view the ceiling in full detail, while integrated screens provide additional information about the paintings.

Students will access the underground chamber via a staircase. At the entrance, a video explains the cave's location, its discovery, main characteristics, and its current state. Inside the chamber, with minimal lighting, a reproduction of part of the Hall of Polychromes is displayed, and a mirrored table allows visitors to view the ceiling in all its detail. Screens integrated into the table provide further explanations of the paintings.

PROTOHISTORY. FLOOR 1. ROOMS 10 TO 17.

According to academic convention, Prehistory comes to an end with the first written references to the peoples of each cultural area, giving way to what is known as Protohistory. In the Iberian Peninsula, this transition began at the start of the first millennium BC, when Phoenician traders—and later the Greeks—reached its shores, bringing new technologies, ideas, and systems of exchange.

The exhibition opens with the major innovations of this transformative period: the introduction of writing and coinage, advances in iron metallurgy, the development of goldsmithing, and the widespread use of the potter's wheel. Far from being isolated technical achievements, these developments reshaped local societies. Their adoption played a decisive role in the emergence of the pre-Roman peoples of the interior of the Peninsula and in the rise of the legendary kingdom of Tartessos, shaped through sustained contact with Phoenician and Central European communities.

Across Iberia, visitors encounter a rich cultural mosaic. Distinct peoples, each with their own identities and traditions, are presented as part of a dynamic and interconnected world.

The display then explores in greater depth their social structures, economic activities, funerary practices, and religious beliefs, focusing on Iberian, Celtic, and Punic communities. The final section, entitled "From Iberia to Hispania," illustrates how the Roman conquest gradually transformed this diverse landscape, reshaping existing traditions and integrating these societies into a new political and cultural framework.



Image 13. Lady of Elche, documented by Santiago Relanzón in the Catalogue of Collections of the National Archaeological Museum. This iconic Iberian sculpture is displayed online at www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.



Image 14. Monument of Pozo Moro.

<http://www.man.es/man/coleccion/ultimas-restauraciones/pozo-moro.html>

ROMAN HISPANIA. FLOOR 1. ROOMS 18 TO 22.

After the Roman conquest, Hispania became fully integrated into the Roman Empire and remained part of the Roman world for several centuries. It even produced emperors such as Trajan and Hadrian, while the cultures that had existed before gradually disappeared.

The introduction presents the resources Rome used to promote Romanization, assert its authority, and exploit the territory.

The rest of the exhibition is organized around two main themes: The City, which explores urban spaces and the activities that took place within them—economic, recreational, hygienic, religious, and civic—and The Urban House, which examines domestic spaces and the use of the objects that furnished them.

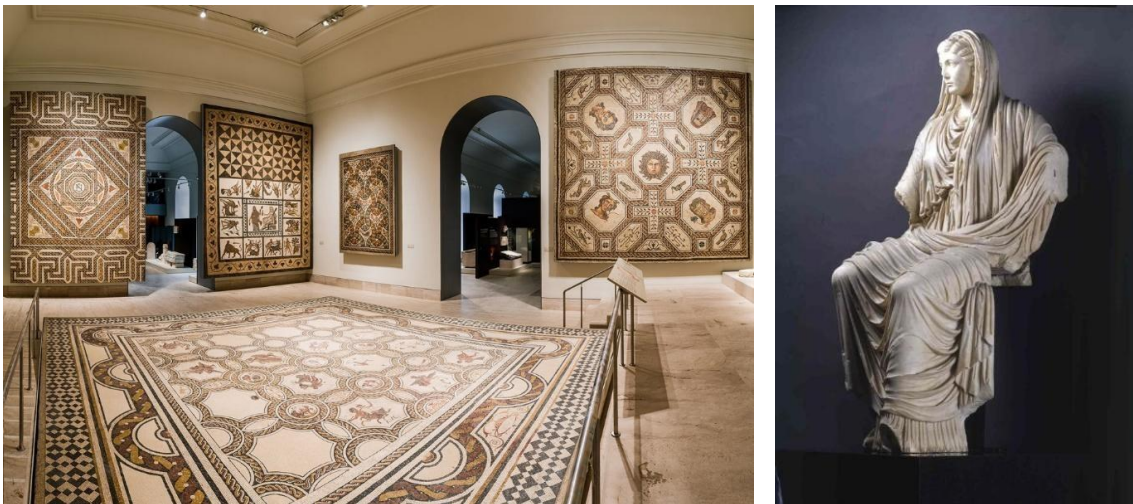


Image 15. Mosaic of the stations. Hall of roman mosaics.
<http://www.man.es/man/exposicion/exposicion-permanente/hispania-romana.html>

Finally, the exhibition presents a selection of the diverse tombs found in the necropolises, highlighting social distinctions. It concludes with the display of rustic villas, showcasing their elaborate mosaic decorations, social organization, and economic activities.

Image 16. Sculpture of Livia. Enrique Sáenz de San Pedro, Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

LATE ANTIQUITY AND MEDIEVAL WORLD. FLOOR 1. ROOMS 23 TO 26.

The fall of the Western Roman Empire in the 5th century fragmented European territories and opened the way for the settlement of Germanic peoples and groups from other regions.

The Visigoths established themselves in the Iberian Peninsula, creating a vast kingdom that absorbed many Hispano-Roman cultural traditions until its decline at the beginning of the 8th century.

The arrival of the Arabs in 711 and their rapid expansion is traditionally regarded as the beginning of the Middle Ages in the Iberian Peninsula.

For eight centuries, Muslims and Christians shared the territory, economy, and culture, experiencing alternating periods of stability and conflict.

This long coexistence culminated with the Christian conquest of the Nasrid kingdom by the Catholic Monarchs at the end of the 15th century.



Image 17. The Guarrazar Hoard. Santiago Relanzón, Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

Islamic culture (Al-Andalus) is presented for its technical and scientific achievements, its rich architectural, decorative, and artisanal creations, and its lasting influence on the Christian world.



Image 18. Pyxis of Zamora, documented by Ángel Martínez Levas in the Catalogue of Collections of the National Archaeological Museum. Available online at www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

This section (Christian Kingdoms) reveals how monasteries safeguarded and shared religious ideas through beautifully crafted codices, sculptural decoration, images, and reliquaries. It also shows how cities became centers of craftsmanship and social life, with their organization reflected in heraldry and elaborate funerary monuments.

EGYPT AND GREECE. FLOOR 2. ROOMS 33 TO 35. ROOM 36.

The ancient cultures of the Nile Valley are presented primarily through collections resulting from direct research conducted by the Museum's curators and specialists over the past fifty years.



Image 19. Coffin of Taremetchenbastet. Detail. Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

The exhibition is organized into three main sections: Society, which explores daily life along the Nile and the role of the pharaoh; The Egyptian Pantheon, presenting the many gods and religious practices; and Death, focusing on funerary rituals and beliefs surrounding the afterlife.



Image 20. Mummy of Nespamedu. Lorenzo Plana Torres, Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

Through the iconography of the Museum's carefully selected collection of Greek ceramic vases, visitors can explore the history and key aspects of ancient Greek society: the social role of men, the relative invisibility of women, their gods, and beliefs about death and the afterlife.



Image 21. Aison Cup. Fernando Velasco Mora, Catalogue of Collections of the National Archaeological Museum. www.man.es/man/coleccion/catalogo-general. Ministry of Education, Culture and Sport, Spain.

11. PROPOSED POST-VISIT ACTIVITIES FOR THE MUSEUM

This teaching guide presents a series of activities for the classroom to follow the Museum visit, helping students link what they saw and learned in the Museum to their own daily lives and surroundings.

General Activity: Pick the object that fascinated you the most during your visit.

Name of the piece: _____

CULTURAL DATA

Where does it come from?

How old is this object? _____

How did this object reach the museum?

What was the object used for? _____

Does it have any recognizable inscriptions or symbols? Identify them.

SCIENTIFIC DATA

What material is it made of? _____

What do you think had to be done to prepare it for display in the Museum?

1) _____

2) _____

3) _____

What tests do you think this object might have gone through to help us study or preserve it?

Activity 1: Prehistory Tour

Work in groups to share what you observed during the visit. Talk about the objects, tools, or instruments that caught your attention and exchange ideas about them.

Create a short presentation —oral or written— about the objects you studied. Include information about their use, the materials they are made of, and anything else you find interesting. Each group will make a script describing each piece or instrument for the exhibition.

2: Protohistory Journey

Create an illustrated map showing the different pre-Roman peoples of the Iberian Peninsula.

Goals:

- Review the content covered during the classes or observed during the Museum visit.
- Identify the colonizing and indigenous peoples and their influence on the Iberian Peninsula.
- Distinguish the main characteristics of the Celts and Iberians.

Development:

Students will work in groups to create several maps, which they will use to locate the different peoples who lived on the Iberian Peninsula before the arrival of Rome. To do this, they will use technological resources and consult various sources to select the most relevant information.

Along with the maps, each group will complete a form detailing the differences between towns in the Celtic areas of influence and those in the Iberian areas of influence.

Once the maps and forms are finished, students will discuss the characteristics of these peoples, their similarities and differences, and explore further the influences they received from the Atlantic coast and the eastern Mediterranean.

Activity 3: Protohistory Tour – The Funerary World

Explore the differences and similarities between the Celtic and Iberian peoples through their funerary practices.

Activity 4. Roman Hispania Tour:

Domus, the Roman house.

Goals:

- Reflect on how different types of Roman houses reflected the social status of their inhabitants.
- Identify the main parts of a domus.

Development:

The activity begins with the projection of an audiovisual, helping students understand the structure of a domus through a virtual reconstruction of the archaeological record.

Images of different house models will then guide students in exploring the various spaces of a Roman house. After the atrium, undoubtedly the most important part of the house—collecting rainwater through the impluvium and letting in light and air—the next stop is the lararium, or household shrine, where offerings were made to the gods of the hearth and family.

Students then enter the culina, the Roman kitchen, complete with its well-stocked pantry. Here, they can observe the main Roman foods, how they were stored and preserved, and how meals were prepared on the stove and in the oven.

They can also explore the different types of Roman ceramics and note the unusual placement of the latrine or toilet within the kitchen area.

From the area reserved for domestic slaves, students move into the triclinium, or dining room, where a Roman dinner can be virtually recreated. They can study floor and wall decoration, lighting with oil lamps, glassware, and other objects, all highlighting the importance of this room as a reflection of the family's social position in the city.

Finally, the tour ends in the private cubiculum, or bedroom, where students can examine furniture and everyday objects.

After the visit, students will work in groups to design either a domus or an insula, recreating it on a mural. They will reflect on the use of each room and who might have lived there, recalling key aspects of society and social hierarchy in Roman Hispania. Details such as decoration, furniture, and lighting should be considered in their designs.

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