

# Migration - teachers

## Planning grid for teachers

How should we deal with migration? This is the question young people will try to answer in a short documentary they will create guided by this interactive education kit.

**Content focus:** Migration

**Research question:** How should we deal with migration?

**End product:** Documentary

## Rationale and learning outcomes

Europe struggles with the issue of migration. Over the past 20 years, Europe became a fortress. People died trying to get into Europe and people working for NGOs have been jailed trying to save migrants from drowning.

Attitudes towards migrants are dividing Europe: some people don't want to have any migrants, and make no exception for refugees. Others welcome migrants, including those who migrate for economic reasons, pointing out that Europe's population is declining and people are needed for work. At the same time, some European countries are concerned with migration within Europe, as they see their most talented citizens move away.

With so many different views, and no internal borders, the research question of this theme is: **how should we deal with migration?**

## Learning outcomes:

Students will become aware of global and local cases of migration.

- Students acquire knowledge about migration.
- Students learn to recognise repeated patterns in migration.
- Students learn to see and evaluate different perspectives.
- Students develop a fact-based view on migration.

- Students present and explain their solution with rational arguments.
- Students participate actively in the public debate on migration.

## Please note

Please fill out **this survey** before you start the lessons in class. It helps us to learn from your experiences and to keep upgrading the project.

Ask your students to fill in the **student survey** before you start the lessons. When you have finished the project we will ask you and your students to fill in the end survey.

## Timing

The full lesson plan takes 7-8 hours (homework included).

There are some suggestions in the explanations to pick and choose activities based on the timing and the students' groups.

## Assessment

To assess the students' documentaries, there is an assessment grid with ten items which can also be shared with the students in the beginning of the project.

This assessment grid has two different versions:

1. [Assessing the documentaries while working on them](#) and
2. [Assessing the documentaries at the end of the project](#).

*Version 1 can be used as a checklist by the groups while doing the documentary, version 2 can be used either for co-assessment or for assessment.*

*In the enquiry and the making of the documentary students will link current affairs to a broader (historical) context. They will experience they can contribute to public debate.*



## Step 1 Part 1: Introducing the Project In Europe

### Introduction

The introduction has the objective of introducing the project and motivating students.

### Objective

- Students will learn about the project, the main objectives and the goals they have to achieve (creating a short documentary about their perspective on certain historical issues).

### Preparation and materials

- Presentation videoclip (please find the link online in step 1 part 1)
- Assessment grid (annex 1)
- Organise the communication with the partner school (Skype, video, email, etc.)
- Analyse and if necessary, adapt the assessment criteria to give to students.

### Planning Grid

Please start with a short questionnaire before you introduce the project. You can find the link online

- 1) Introduction of the project:
  - a) Students will watch a video clip that presents the objective of the project – creating a short 10-15 minute documentary and exchanging it with other European schools. This video is the same for all topics.
    - i) If necessary, give more explanation to the students, addressing the objective of the lesson, the steps, timing, characteristics of the video clip students have to create, etc.
  - b) Set up a brief communication with the partner students, if possible via Skype:

- i) Students from each class should introduce themselves:  
Hello, this is our class. We are looking forward to this project, we are very excited. I am Michael, I'm 16 years old, Delphine: Hello..."
- ii) If a Skype meeting is not possible, prepare a short presentation video to send them or write an email with the presentation and add a picture of the class.

This activity does not have to take longer than 15-20 minutes but has a significant effect on student motivation and the success of the project.

If the students' English level is poor, you can communicate via email, so they have time to prepare the communication and translate the answers.

- c) Explain the assessment criteria to the students.

## ANNEX 1: Assessment grid for the students' documentaries

### 1) Version for students while working on the documentary

<b>The documentary made by the students</b>	<b>Yes</b>	<b>No</b>
1. Is focused on the enquiry question		
2. Uses the camera angles, editing choices, voice-over and sounds in a purposeful way in accordance with the story told		
3. Has the requested length and a clear structure (presentation, interview, conclusion, source credits)		
4. Integrates the story with its historical context		
5. Uses primary sources (e.g. an oral history interview) that support the enquiry question		
6. Gives different, fair and balanced perspectives		
7. Shows difference(s) between past and present		
8. Gives different causes and/or explains consequences		
9. Distinguishes evidence-based facts from unsubstantiated opinion		
10. Is created in an attractive / original way that catches the viewer's attention and holds his interest		

2) Version for assessing the documentaries at the end of the project

<b>The documentary made by the students</b>	<b>Yes</b>	<b>Partly yes</b>	<b>Partly no</b>	<b>No</b>
1. Is focused on the enquiry question				
2. Uses the camera angles, editing choices, voice-over and sounds in a purposeful way in accordance with the story told.				
3. Has the requested length and a clear structure (presentation, interview, conclusion, credits of the sources)				
4. Integrates the story with its historical context				
5. Uses primary sources (e.g. an oral history interview) that support the enquiry question				
6. Gives different, fair and balanced perspectives				
7. Shows difference(s) between past and present				
8. Gives different causes and/or explains consequences				
9. Distinguishes evidence-based facts from unsubstantiated opinion				
10. Is created in an attractive / original way that catches the viewer's attention and holds his interest				

## Migration: Step 1 Part 2: Introducing the Topic

### Introduction

This part has the objective of introducing the topic and motivating students.

### Objectives

- Students will start reflecting on the topic “migration”, watching a prepared video based on the recent overseas migration to Europe.
- Students will start thinking about the research question: *how should we deal with migration?*

### Preparation and materials

- Migration starter clip.
- It is crucial that students understand the concept of migration as they will research and create a documentary based on it. In this lesson, they will start this process of “comprehension” that will continue in step 2.
- Fact sheet: Migration (annex 1)

### Planning Grid

- 1) Introducing the topic.  
Start asking a question to the students: **Who are migrants?**
- 2) Introducing and analysing different types of migration and kinds of migrants.

Discuss their knowledge of the topic in class.

- What is migration?
- Why is it important?
- What different kinds of migration can we think of?
- In which ways do they differ?
- What do they all have in common?

Use the fact sheet about migration when you notice that students do not fully grasp the concepts.

### 3) Motivational activity

a) Watch the starter clip and comment on it as a whole class. If necessary, briefly explain the historical background of the clip (Recent Migration from Africa to Europe) and focus on the topic of the question.

b) Some of the questions you could ask your students include:

i) **Comprehension**

(1) What is shown in the clip?

(2) Who are the people in the clip?

(3) What are the protagonists' opinions on migration?

ii) **Discussion**

(1) Why do people move? Why do others stay?

(2) Should everybody be able to go and move to wherever they want?

(3) Are there any public discussions about migration?

### 4) Introduction of the research question: **how do you think we should deal with migration?**

a) Ask students to individually write down their reflections on the research question.

\*At the end of the project students will come back to the research question and write down reflections on it for the second time, comparing their responses to see if they have modified/developed ideas on the topic. It would be a good idea to take a picture of the ideas written on the blackboard.

## Fact sheet: migration

**Migration** is the movement of persons away from their place of usual residence, either across an international border or within a State.

**Migrant** is a person who moves away from his or her place of usual residence, whether within a country or across an international border, temporarily or permanently, and for a variety of reasons.”

Source: International Organization for Migration (IOM)

## Types of migration

- Internal vs. external migration: moving within or to a different state, country, or continent
- Emigration vs. immigration: leaving from or moving to a region, state, or continent
- Return migration: moving back to the region, state, or continent a person left
- Seasonal migration: moving temporarily to another place (usually in response to working- or climate conditions)

## Kinds of migrants

- Refugees are people who fled their country because of conflict, natural disaster or to seek refuge from political, religious, or other forms of persecution.
- Internally displaced people (IDPs) are like refugees but seek safety within the borders of their own country.
- Economic migration: leaving home for work or an improvement of working conditions.

Family reunification: someone moving to a different country to join a family member already living there

## Migration: Step 2 Part 1: Then and now of Migration

### Introduction

During this lesson students will learn about historical examples and understand different types of migration. They will then look at recent changes in legislation and analyse how this has affected migrants' lives.

### Objectives

- Students will have group discussions about migration as all time, worldwide phenomenon, using the timeline with different types of European migration throughout history.
- Students will analyse the legislation on migration to be aware of the causes and consequences that these laws and agreements have to the migrants that try to come to Europe and why they cross the Mediterranean in small boats.

### Preparation and materials

- Timeline with information about European migration. This timeline gives information about different types of migration from and to Europe in different historical periods. In the activities, we will ask students to focus on the 20th century as example.
- Factsheet with the information of the legislation changes about migration (annex 1) during the last decades. This document has multiple treaties and pieces of legislation. Depending on the age and maturity of your students, you can give them a shorter version of this document choosing some of the treaties or laws. This is a suggestion of the treaties you can choose:

-June 2001: Airline Rule European Council Directive

-February 2003: Dublin Regulation

-October 2004: Establishment of Frontex

-October 2004: Libya-Italy Agreement

-May 2015: Proposal for quota scheme

-September-November 2015: Temporary controls in countries borders

-March 2016: EU-Turkey statement & action plan

-February 2017: the EU-Libya deal

-December 2018: Marrakech Global Migration pact

- If you don't have enough time to work deeply in this step, you can make this part shorter, doing a lighter version of the historical migration types (if you are more focused on Social Studies) or a lighter version of the consequences of different European legislations (if you prefer to focus in History). Any of the subjects will help students to understand the topic better and help them to create the documentary.

## Planning Grid

### 1. Introduction:

Remind the students of the video clip they have watched in the previous step and ask students to name more historical examples of migration to, from or in Europe. This will help to see how much knowledge they have.

### 2. Analysis of different migration types. Group discussion:

Tell students to find different examples of historical migration in the digital timeline since the beginning of 20th century (model: experts). You can ask them to try to find an example or two for each type of migration (political, economic, religious...) and try to understand the reasons for it.

Example: The Huguenots in the 17th century were emigrants. They were refugees fleeing religious discrimination in France. They fled to countries like the Netherlands, England, Palatinate or Prussia.

### 3. Analysis of legislation on migration:

How has Europe dealt with migration recently?

- a) Tell students that Europe has changed its migration policies several times in recent years. Every time new laws, agreements and rules were implemented, this had consequences for migrants. Give them some examples of legislation and treaties on migration or give them the fact sheet about legislation to analyse it.

- b) Ask students to choose one of the rules/legislation changes and to answer the following questions based on that. They may have to find more information about their rule/legislation.
- i) New challenges for migrants
  - ii) How do they cope with these new challenges?
  - iii) How do European countries react?
- c) Another option could be to ask students to decide what the impact of each decision has been. This could be done putting the treaties on a line from most negative to most positive, for example.

#### ANNEX 1: FACT SHEET LEGISLATION

<b>EXAMPLES OF EUROPE MIGRATION LEGISLATION AND TREATIES</b>	
June 2001	<p><b>AIRLINE RULE EUROPEAN COUNCIL DIRECTIVE</b></p> <p>Under this European directive, an airline that lets someone on a plane without proper entry documents for the destination EU country has to pay the passenger’s repatriation costs if they’re turned away.</p> <p>There is an exception for refugees and asylum seekers, but airline companies are not in a capacity to decide whether this claim is legal. They are not willing to take the risk of having to cover the costs for deportation and therefore refuse anyone who does not have the right papers. This leaves refugees and asylum seek no alternative than to travel by sea or land.</p> <p>(Source: <a href="https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM:I33139">https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM:I33139</a>)</p>
November 2002	<p><b>STRENGTHENING OF THE PENAL FRAMEWORK TO CONTROL MIGRATION</b></p> <p>The European Council decided to strengthening of the penal framework to prevent the facilitation of unauthorised entry, transit and residence, to</p>

	<p>provide European citizens with a high level of safety within an area of freedom, security and justice by developing common action among the Member States in the fields of police and judicial cooperation in criminal matters.</p> <p>In this framework measures should be taken to combat the aiding of illegal immigration both in connection with unauthorised crossing of the border in the strict sense and for the purpose of sustaining networks which exploit human beings.</p> <p>To that end it is essential to approximate existing legal provisions, in particular, on the one hand, the precise definition of the infringement in question and the cases of exemption defining the facilitation of unauthorised entry, transit and residence and, on the other hand, minimum rules for penalties, liability of legal persons and jurisdiction, which is the subject of this framework Decision The European Council decided that it is prohibited to help migrants who illegally come to Europe.</p> <p>(Source: <a href="http://www.europeanmigrationlaw.eu/en/immigration/372-2002946jha-strengthening-of-the-penal-framework-to-prevent-the-facilitation-of-unauthorised-entry-transit-and-residence.html">http://www.europeanmigrationlaw.eu/en/immigration/372-2002946jha-strengthening-of-the-penal-framework-to-prevent-the-facilitation-of-unauthorised-entry-transit-and-residence.html</a>)</p>
<p>February 2003</p>	<p><b>DUBLIN REGULATION</b></p> <p>This regulation says it should be decided quickly to which member state a asylum seeker should be brought. There it will be decided if asylum is granted. A database of fingerprints of migrants was established.</p> <p>(source: <a href="https://www.unhcr.org/en-us/4a9d13d59.pdf">https://www.unhcr.org/en-us/4a9d13d59.pdf</a>)</p>
<p>April 2004</p>	<p><b>OBLIGATION OF CARRIERS TO COMMUNICATE PASSENGER DATA</b></p> <p>Air carriers must give passenger information to the authorities. These information's are: number and type of travel document used, nationality, name and date of birth of the passenger, border crossing point of entry into the EU, departure and arrival time of the transportation, total number of passengers carried.</p>

	(Source: <a href="https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM:l14582">https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM:l14582</a> )
October 2004	<p><b>ESTABLISHMENT OF FRONTEX</b></p> <p>Frontex, officially the European Agency for the Management of Operational Cooperation at the External Borders of the Member States of the European Union, was established by Council of Regulation. It began work on October 2005. Frontex was set up to help European Union member states control the borders between EU-countries and the external EU-borders in the same way.</p> <p>(Source: <a href="https://en.wikipedia.org/wiki/European_Border_and_Coast_Guard_Agency">https://en.wikipedia.org/wiki/European_Border_and_Coast_Guard_Agency</a>)</p>

<p>October 2004</p>	<p><b>LIBYA-ITALY AGREEMENT</b></p> <p>Libyan and Italian governments reached a secret agreement that obliged Libya to accept African immigrants deported from Italian territories. This resulted in the mass repatriation of many people from Lampedusa to Libya between 2004 and 2005, a move criticised by the European Parliament.</p> <p>Libya was the only North African country that did not have a formal agreement with the EU on tackling illegal immigration, and has become the focal point of refugees, most of whom have travelled from across Africa and the Middle East.</p> <p>(Source: <a href="https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2">https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2</a>)</p>
<p>December 2009</p>	<p><b>LISBON TREATY</b></p> <p>This treaty states that EU Member States are compelled to respect human rights, but also that the European Commission shall check member states' obligations in terms of human rights and the right of asylum.</p> <p>(Source: <a href="http://www.europarl.europa.eu/factsheets/en/sheet/153/management-of-the-external-borders">http://www.europarl.europa.eu/factsheets/en/sheet/153/management-of-the-external-borders</a>)</p>
<p>March 2012</p>	<p><b>EUROPEAN OMBUDSMAN INQUIRY</b></p> <p>The European Ombudsman opened an inquiry about how FRONTEX was controlling the borders. A report was published: "Lives lost in the Mediterranean Sea: who is responsible?". It points to the failure of NATO, Italy, Spain and Malta and other countries in meeting their obligations to respond to migrants' distress calls at sea in March 2011.</p> <p>(Source: Parliamentary Assembly. Council of Europe)</p>
<p>May 2014</p>	<p><b>EUROPEAN BORDER AND COAST GUARD/FRONTEX REGULATION OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL</b></p> <p>In this regulation, rules are set for the surveillance of the external sea borders.</p>

	<p>This regulation has the objective to ensure the efficient monitoring of the crossing of external borders while contributing to ensuring the protection and saving of lives. In doing so, ships that try to enter EU-waters illegally can be intercepted.</p> <p>(Source: European migration law)</p>
April 2015	<p><b>EMERGENCY MEETING ABOUT MIGRANT CRISIS</b></p> <p>The European Council held an emergency meeting to discuss the migrant crisis. It agreed to triple funding for rescue operations aimed at migrant boats, and several EU member states promised more ships and other resources. It also agreed to look at ways to capture and destroy smugglers' boats before they can be launched, and to send immigration officers to non-EU countries.</p> <p>(Source: <a href="https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2">https://en.wikipedia.org/w/index.php?title=Timeline of the European migrant crisis&amp;action=edit&amp;section=2</a>)</p>
May 2015	<p><b>PROPOSAL FOR QUOTA SCHEME</b></p> <p>The European Commission proposed that EU member states should take in a certain amount of refugees. Countries which had received large numbers of migrants and asylum applications – such as Italy, Malta and Germany – supported the proposal. Others such as Austria, Hungary, Slovakia and Estonia opposed it.</p> <p>(Source: <a href="https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2">https://en.wikipedia.org/w/index.php?title=Timeline of the European migrant crisis&amp;action=edit&amp;section=2</a>)</p>
September - November 2015	<p><b>TEMPORARY CONTROLS IN COUNTRIES' BORDERS</b></p> <p>Different countries such as Germany, Austria, Slovenia, Croatia, and also Sweden introduced temporary controls on their borders to cope with the inflow of migrants. Other countries decided on more restrictive measures: Hungary closed its borders and declared a state of emergency. They approved new laws, making it a crime to cross the border illegally and to damage the barrier they built along their borders.</p> <p>Other countries like Austria, Slovenia, Macedonia also began to build barriers along their borders.</p>

	(Source: <a href="https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2">https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2</a> )
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<p>September 2015</p>	<p><b>RELOCATION OF REFUGEES</b></p> <p>The EU interior ministers meeting voted by a majority to relocate 120,000 refugees EU-wide. Czech Republic, Hungary, Romania and Slovakia voted against the plan, but they were overruled. The idea was to distribute 120,000 refugees from Greece and Italy over two years. The scheme will only apply to refugees most in need of international protection; not economic migrants. The European Commission proposed that the scheme be mandatory for EU member states.</p> <p>(Source: <a href="https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2">https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2</a> )</p>
<p>November 2015</p>	<p><b>VALLETA SUMMIT ON MIGRATION</b></p> <p>This summit between European and African leaders was held in Valletta, Malta, to discuss the migrant crisis. The leaders signed an agreement to set up an Emergency Trust Fund to help development in African countries as well as to encourage those countries to take back some migrants who arrive in Europe.</p> <p>(Source: <a href="https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2">https://en.wikipedia.org/w/index.php?title=Timeline_of_the_European_migrant_crisis&amp;action=edit&amp;section=2</a> )</p>
<p>March 2016</p>	<p><b>EU-TURKEY STATEMENT &amp; ACTION PLAN</b></p> <p>The European Council and Turkey reached an agreement aimed at stopping the flow of irregular migration via Turkey to Europe. All new irregular migrants and asylum seekers arriving from Turkey to the Greek islands and whose applications for asylum have been declared inadmissible should be returned to Turkey.</p> <p>The EU and Turkey also agreed that for every Syrian being returned to Turkey from the Greek islands, another Syrian would be resettled to the EU; Turkey would take any necessary measures to prevent new sea or land routes for irregular migration opening from Turkey to the EU; The EU would disburse €3 billion under the Facility for Refugees in Turkey and other €3 billion by the end of 2018.</p>

	(Source: <a href="https://www.europarl.europa.eu/news/en/headlines/priorities/refugees/20170629ST078632/migration-in-europe">https://www.europarl.europa.eu/news/en/headlines/priorities/refugees/20170629ST078632/migration-in-europe</a> )
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<p>February 2017</p>	<p><b>THE EU-LIBYA DEAL</b></p> <p>The European Union announced a deal in Malta to curb the flow of migrants from Libya. The EU would support the establishment of ‘safe’ refugee camps within Libya as well as voluntary repatriation of refugees who were willing to return to their countries of origin. Among other things, the deal would boost training and equipment to Libya’s struggling coast guard and get more involved with neighboring nations including Algeria, Tunisia and Egypt to contain flows of migrants.</p> <p>The processing of these migrants would be done mainly by UNHCR and IOM officials funded by the EU. It was decided also that those qualified for asylum would be afforded passage to Europe while those who are unqualified would be resettled in Libya or repatriated to their countries of origin.</p> <p>The main problems that this agreement had is that Libya was embroiled in civil war and at the same time, there was news about the deplorable migrant conditions in Libya, so that the migrants who returned there were likely to end up in detention centers.</p> <p>(Source: <a href="https://www.e-ir.info/2017/04/11/the-eu-libya-migrant-deal-a-deal-of-convenience/">https://www.e-ir.info/2017/04/11/the-eu-libya-migrant-deal-a-deal-of-convenience/</a>)</p>
<p>December 2018</p>	<p><b>MARRAKECH GLOBAL MIGRATION PACT</b></p> <p>A United Nations conference about Global Compact for Safe, Orderly and Regular Migration adopted a migration pact in front of leaders and representatives from over 160 countries in Morocco. Around a dozen countries including US and some EU countries, driven by anti-immigrant populism, said it threatened their sovereignty and forced them to legalize illegal immigration. A final draft was agreed by all UN member states – except the United States.</p> <p>It is a framework for international cooperation but it is not legally binding.</p> <p>(Source: <a href="https://undocs.org/A/CONF.231/3">https://undocs.org/A/CONF.231/3</a> )</p>

## Step 2 Part 2: Different perspectives of the people involved in migration

### Introduction

During this lesson, students will learn more about migration analysing the actions of some protagonists of the issue, to be aware of the different motives and ideas of the people involved in it.

### Objectives

- Students will analyse different perspectives of the people involved in migration, using the characters of the clip as model, in order to understand that there is no consensus on this issue.
- Students will experience that gathering more facts and analysing them is basic to the development of a well-considered personal view.
- Students will brainstorm on possible answers to the research question.

### Preparation and materials

- Character cards with some protagonists of the video clip. The characters on the card are: governments, captain Pia Klemp, civilians welcoming refugees, captain Schmidt, those who stay at home (Ghana), coast guards, NGO's, Abdul Aziz (migrant), civilians opposing the arrival of refugees, and migrants in camps. The latter don't appear in the video clip literally, but they are addressed when Libya's camps are discussed. All characters have different perspectives on migration and act in different ways. (annex 1)
- There are ten different characters, so divide the class in ten groups and make copies of on character card to each group.
- In order to better understand the different opinions on the topic, students will analyse the character cards to decide what perspective each of them has. Students will realise that motives and ideas of people involved often are based on feelings, hopes, fears and unclear assumptions.

## Planning Grid

- 1) Introducing and analysing different characters in the Migration starter clip
  - a) Give a copy of a single character card to each group. Before they start to analyse it, in the classroom discussion, try to remember who the characters are or watch some parts of the video clip to help point out who they are.
    - i) Migrants
    - ii) Rescuers
    - iii) European governments
    - iv) Coast guard
    - v) European citizens helping migrants
    - vi) European citizens opposing migration
  - b) Tell students to analyse the information that appears in the cards and identify the perspective of those involved in migration, and how their character has dealt with migration (in favour, stopping, etc.)
  - c) After they have pictured the perspective, place students in mixed groups and let them discuss the different perspectives.
  - d) Another option would be to give all the character cards to each group and ask students to rank them from most positive perspective to least positive perspective about migrants. Then, they can try to figure why each character has that perspective, how these characters deal with migration and what their solutions are.
- 2) Reflecting on the research question

To finish, ask students to reflect on why people act differently on migration. What happened to make some people think differently from others? Why do they deal with the issue in different ways? What reasons could they have for doing so?
- 3) Homework

Ask students to look for a newspaper clip or news item in the media on current migration and bring it to school for the next lesson. This will help them to focus on the topic they will choose for the documentary.

## ANNEX 1: CHARACTER CARDS

### Governments

The Italian government transferred the control of the Mediterranean Sea to the Libyan coast guard in return for money, boats and training to prevent migrants from reaching European waters.

Most European countries have political parties that are opposed to allowing migrants into their countries.



### Captain Pia Klemp

Pia Klemp was the captain for Seawatch and the organization *Jugend Rettet*, founded by young people to help refugees on the Mediterranean. Trained to be a biologist, she went back to university with the explicit goal of becoming a captain for NGOs that state the EU is neglecting its humanitarian duty by outsourcing the guarding of Mediterranean waters to Libya.

Pia Klemp has been accused of collaboration with human traffickers. She could be sentenced to 20 years imprisonment. Her indictment scares off many NGOs. After 2017, much less ships have been sent to the Mediterranean to rescue people. Pending her process, Klemp is politically active in Germany.



### Civilians welcoming refugees

In 2015, the peak year of refugees coming to Europe, a lot of civilians were welcoming them. Many people volunteered to help newcomers find



their way in their new hometowns. Angela Merkel's claim 'Wir schaffen das' ('We can do this') was supported by a lot of people in Germany.

### **Those who stay at home (Ghana)**

“If there was enough work here, people wouldn’t leave. It is in our DNA to want to go to Europe”. People invest a lot of money to send family members to Europe, in pursuit of the European Dream. The ones who stay behind have high hopes. They expect the successful migrants to support them. “In our society, it seems as if half of the people has been deported from Europe, and the other half plans to leave”.



### **Coast guards**

European government officials claim that the Libyan coast guard has been trained to rescue people, yet this is not their first priority. They patrol the sea in order to prevent migrants from reaching European waters. When they find a boat, the people on it are shipped back to Libya. The coast guard obstructs NGO ships that try to rescue migrants. They even board these ships carrying guns. Sometimes people die.



### **NGO's**

Several NGO's have been rescuing migrants on the Mediterranean Sea. Recently this has become a difficult thing to do, because ships carrying migrants are refused to land in Mediterranean harbours. Originally, an organisation like Sea Watch wasn't primarily founded to rescue people. Their first priority was to be a kind of 'Black Box', to show



people in Europe what was going on, because it is difficult for journalists to go there.

### **Abdul Aziz**

Abdul Aziz fled from Ghana in 2002 because of a dangerous political situation in his home region of Tamale. He went

to Libya, where worked and saved up money to pay for a place on a small boat heading for Italy. When the weather got worse, they were in danger. The *Cap Anamur*, the ship of captain Schmidt, saved them. After years in Europe, having a difficult life doing hard menial jobs, Abdul returned to Ghana. There he saw his peers had gotten ahead of him in society. At the same time, he saw many young people still cherishing the European dream. Now, Aziz runs a counselling office. He tries to explain to young Ghanaians that life in Europe is hard and that it is preferable to look for a better life in Ghana.



### **Civilians opposing the arrival of refugees**

Protesters in a German town, sporting banners that read: 'Stop asylum cheaters. Go home. No welcome. Deport'.

In Europe, many people are not happy about migrants coming to their country.

These citizens are afraid of losing their jobs to migrants who are willing to work for low wages. Some fear that municipalities will favour migrants in the allocation of homes. And others are afraid that strangers will influence their culture and traditions. Protesters often don't object to the welcoming of refugees who flee from violence and prosecution. They fear that migrants looking for a better life pose as refugees in order to get a residence permit.





### **Migrants in camps, Camp Moria**

Many migrants come to Europe from Turkey and end up in camps in Greece. *Camp Moria* on the island of Lesbos was built to accommodate 3.000 migrants, but currently hosts 11.000. Hundreds of people sleep in open air, often without mattresses or blankets. They have to wash themselves next to the garbage heap. The Greek government tries to send migrants back to Turkey. The migrants travelled through there hoping to get to European countries like Germany or Great Britain, but the Turkish government refuses to take them back. The EU made an agreement with Turkey in which they promised to bring into Europe a number of Syrian refugees who fled to Turkey. But European countries are lagging behind. The refugees are stuck in the Greek camps, desperate and with nowhere to go.

## Step 2 Part 3: Choosing the topic of their documentary

### Introduction

During this part, students will choose the topic of the documentary they will create, taking ideas from the video clip, characters and news about migration, as well as focusing on a policymaker.

### Lesson Objectives

- Students will organise themselves in groups of 4-6.
- Students will choose a topic for their research focusing on a policymaker: in addition to a main character to tell their story, students will be encouraged to take a stance and address a policymaker in their video, so that they can share their own views on the issue of migration with this policymaker.

### Preparation and materials

- Groups of 4-6 students
- Information about migration that students have to bring to class (newspaper articles, ...)

### Planning grid

#### 1) Introduction

- a) Tell students they will create the documentary in groups of 4-6. Make the groups or tell them to organise themselves into groups.

#### 2) Choosing the topic

- a) Before they start choosing the topic, remind them that the issue of migration is very complex.
  - Students can take ideas from the character cards and the news about migration they took to school as homework.
  - Ask students which part of the problem they would like to investigate and propose solutions to, and give them the following list, as example:

- Legislation

- Transportation
- Procedures
- How to improve the living conditions of people considering migration
- Consequences of migration for Europe (+ and -)
- Consequences of migration for home countries (+ and -)
- Brain drain, loss of young people
- Image of migration in home countries ('European dream')
- Image of migration in Europe (fear for loss of jobs, housing, culture)

b) Addressing the policymaker:

- In the research tutorial that students will watch in the next step, students will learn how to find a main character.
- For the documentary on migration we suggest not only to tell the story of a main character but also to take a stance and address a policymaker. At the end of the short documentary, students will share their views/questions and possible solutions with this policymaker. In this way students play an active role in the documentary.

**Some examples to help students**

- There is a shelter in your town. There is not enough to do for kids there, no sports facilities, etc. Students interview some families or one family to try to get an overview on the issue and the problems. They think of possible solutions to the problem, and ask the family for solutions as well. They choose the mayor of their town as the policymaker and address him or her. If they have enough time, they might even make an appointment with the mayor to show him/her the filmed material asking for their comment on the matter.
- Your grandfather is a Hungarian who fled to Germany in 1956 during the Russian invasion. How does he look at his country and fellow countrymen who have closed their borders and were quite hostile to

migrants? The students will address the prime minister of Hungary. Of course, they cannot meet him, but they can surely raise some questions.

- Your math teacher is from Syria. She integrated very quickly, learned to speak the language of your country and has already been working for several years. But she earns the money for the whole family because her husband, who graduated as a neurologist, does not have a job. Students interview him to try to find out why it is

so difficult for qualified migrants to find jobs. They address the minister of social affairs to do something about this.

Be sure that each group has chosen the topic and the policymaker for the documentary so that they can start the research in the next step.

## Step 3: Research and creation of the documentary

### Part 1: Research and creation of the documentary based on examples of local history

*During this step students will learn how to create a historical documentary in groups, after researching the topic in their own environment.*

*Students will learn how to make a documentary, research the topic in their environment and create the historical documentary in groups of 4-6 students. This is the central step of the project as students will create the documentary on it.*

#### Uploading

*Once students have finished, teachers will upload their videos by following the steps in the uploading tutorial, then contact the partner school and share the links to students' videos. Share the link with VPRO as indicated in the tutorial.*

**Tutorial for how to upload can be found here →**  
**and use the written manual while uploading →**

*By following the tutorial uploading step by step, it will be easy for you to upload your films to the VPRO Youtube playlist. Here you can find all the films made by students from all over Europe that have participated in this project. Take a look at our **Difficult History playlist** →*

*Once you have uploaded your films YouTube will give you an unique link for each video. Send these links to: **ineuropeschools@vpro.nl***

*Before you start uploading the films do not forget to check if all footage used from third parties are free of rights and ready to use. You do not want to risk a claim.*

*And remember that this project is not a contest, all films made by your students are welcome in our Playlist.*

## NEW EXTRA @Home Tutorial

Due to the Covid19 measures students and teachers found it hard to finish their documentaries. It seemed impossible to make a short documentary if you cannot go to school or even leave your house.

The good news: It is possible and we will help you out!

The makers of VPRO television made an extra tutorial with all sorts of tips and tricks explaining how to interview, film and edit if you have to stay at home. We hope this will inspire you.

The tutorial is an extra gesture on top of our tutorials on research, interviewing, filming and editing. We will refer to them so make sure your students saw those first before they start their assignments in step 3.

[Take a look →](#)

### copyright notice

*The participating schools will ensure that any footage of third parties and/or music in the clip is cleared. This means that the participating schools must have permission of the original copyright owners and/or the participating schools will use footage and/or music that are free to use (like royalty free stock music). We strongly advise you not to use any copyrighted material without any permission of the copyright owner(s). This also applies to any material of the VPRO (like photos, logos, audio, video etc).*

*If the participating schools are using a copyrighted work (for example, music or archive footage) without permission, the participating schools may be infringing the owners' rights to that work. The participating schools are aware that they will be fully responsible for any claims in that regard. VPRO cannot be held accountable for any claims of third parties. For more information, see tutorials [research](#), [editing](#) and [uploading](#). Click [here](#) for more information about uploading and copyright on YouTube.*

## Introduction

During this step students will create a historical documentary in groups, after researching the topic in their own environment.

## Lesson Objectives

- To learn how to create a documentary
- To make a documentary of 10 minutes in groups of 4 to 6 students after being assigned different roles

## Preparation and materials

- Groups of 4-6 students
- Tutorials for documentary making
- Role cards (annex 1)
- Steps for each function (annex 2). The steps follow the information given in the tutorials and as they are connected to certain roles, the information is also linked in the role cards.
  - Researching
  - Interviewing
  - Filming
  - Editing
- Assessment grid for the documentary (annex 3)
- Statement of consent (annex 4)
- Specifications for filming on mobile phones (annex 5)
- Make copies of the roles and their functions. All the students will be researchers so make copies for each of them. The other functions will be assigned to one/two students in each group depending on the number of students.
- Give the assessment grid to the students before starting the creation of the documentary in case you want to use it as a frame for assessing the students.
- As the teacher, watch all the tutorials in advance so that you know what the students are going to be doing and understand how the various functions fit together. The tutorial **upload and refind** is specific for teachers to upload to the European server.

## Planning grid

### 1) Introduction

- a) Tell students they will create the documentary in groups of 4-6 and that they will have different roles whilst creating it. There are four roles:
  - i) Researcher: done by the whole group.
  - ii) Interviewer: in charge of preparing the questions and doing the interview.
  - iii) Cameraman/woman: will record the interview and images needed.
  - iv) Editor: will edit the film with the help of his/her colleagues.

### 2) Organising roles and watching tutorials

- a) Divide the roles among the groups or let the students choose a role and give them their role cards. For groups of 6, some functions can be duplicated.
- b) Give each student his/her role card. Ask them to carefully read their role cards and watch the tutorials. As the research will be done by all the students, you can watch this tutorial as a class. The other tutorials can be watched individually as **homework**.

### 3) Researching

- a) Students will do the main part of the **research** on the topic in class. Before starting, remind them that they started finding a local example in Step 2 Part 2 in the conclusion of the lesson and their homework. Be sure all the groups have a topic/subtopic to start the research.
- b) It may be difficult for students to identify an appropriate person to interview in their own environment. Tell the students that this person does not have to be someone who has direct experience, but can also be someone who is an expert, or whose family experienced the topic students are researching. This increases the range of topics that can be addressed.
- c) Explain students that the videos have to be in English, because otherwise, your partner school will not be able to watch your videos in the last exchange lesson.

If the interview partner is not able (or willing) to do the interview in English, they can do the interview in any other language but then they would have to add English subtitles to their video for the interview parts. The tutorial upload explains how to add subtitles after editing.

- d) The last step of the research is to plan the creation of the movie. Let students do it themselves based on the information provided in their role/step's documents, but check the planning as they will do the following activities out of school.

#### 4) Out of school activities

- a) Students will do the interviewing/filming and editing out of school.
- b) During the filming phase, organise an opportunity for the students to have contact with you for questions and support (mail contact, a walk-in consultation hour, etc.).
- c) Remind students that, as it appears in the interview/filming tutorial, they have to ask for the written permission of the people they interview. In the case your students interview a person **under 18**, they have to ask for written permission from their parent via the quit claim (annex 4).

#### 5) Uploading

- a) As a teacher, watch the tutorial **Upload and refind**. The tutorial will lead you through the uploading process step by step.
- b) Make sure the uploading is done at least one day before the meeting with your partner class.
- c) Allocate 10 minutes of uploading time for 1 video, depending on the speed of your internet. For a whole class with low speed internet this could take up to an hour and half.

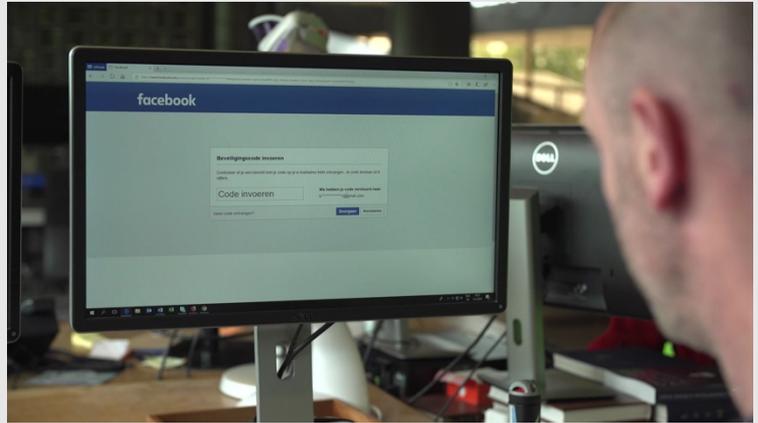
### **Annex 1: Role Cards**

### **Annex 2: Steps for Each Functions**

## Researching (role for the whole group) 1/2.

### Brainstorm and look for sources

- First, brainstorm together on how you would like to approach this question so that you can specifically search for the resources you need. What do you want to investigate? Who would answer this question best and where would you find stories about this question?
- Use different research methods and read different sources as recommended in the tutorial.
- Write down the sources you use and the information they provide.
- Make sure you check your sources. Ask yourself; are they reliable?



### Mind map

- Create a profile of the person you would like to interview.
  - What are you actually looking for? What kind of profile does this person have and from what perspective do you want to highlight the theme? From what perspective do you want to tell your story?
- Compare your mind map with the sources and people you have found and make a choice.

### Content summary and plan of action.

- Write a short summary of the research. Include checks and balances as explained in the tutorial.
- Write a plan of action as indicated in the tutorial
- Keep in close contact with the interviewer at this stage. He or she will formulate his or her questions based on your data.

## **Researching (role for the whole group) 2/2.**

### **Personal contact (do this together with the interviewer)**

- Get in contact with your main character(s).
- In order to determine whether your main character is really the right person for your film, personal contact is very important.
- Set a date for the interview
- Check the specific names and titles of your main characters.

### **Photos**

- If you search for photos, make sure they are free of copyright restrictions as indicated in the tutorial.

### **Planning**

- Meet with your group to plan out the time you have to make the movie.
  - How much time do you need to spend on research?
  - When will you conduct the interviews?
  - How long do you want to take to edit?
- Make appointments with your main characters and ask permission to film at certain locations.

## Researcher

### Your functions are:

- To investigate the subject of the film on the basis of the central enquiry question.
- To search for stories, main persons, archive material (photographs and films that can be used freely) and historical background articles.
- To check whether the stories are really true. Collect the names and details of the main characters and make the first contact for an interview.



### Responsibilities:

NB: in this project, the research is carried out by the entire group.

- Those who choose the position of researcher are specifically responsible for checking the sources and data (finding out the truth) and for making agreements with the guests/main persons.
- During the recording, the researcher provides content support to the interviewer.
- The researchers make a list of names and functions for the titles in the editing.

\*Watch the research tutorial → with your group for more details and read through the steps for researching below

## Steps for researching (role for the whole group)

Brainstorm and look for sources

- First, brainstorm together on how you would like to approach this question so that you can specifically search for the resources you need. What do you want to investigate? Who would answer this question best and where would you find stories about this question?
- Use different research methods and read different sources as recommended in the tutorial.
- Write down the sources you use and the information they provide.
- Make sure you check your sources. Ask yourself, are they reliable?

Mind map

- Create a profile of the person you would like to interview.
  - What are you actually looking for? What kind of profile does this person have and from what perspective do you want to highlight the theme?  
From what perspective do you want to tell your story?
- Compare your mind map with the sources and people you have found and make a choice.

Content summary and plan of action

- Write a short summary of the research. Include checks and balances as explained in the tutorial.
- Write a plan of action as indicated in the tutorial
- Keep in close contact with the interviewer at this stage. He or she will formulate his or her questions based on your data.

Personal contact (do this together with the interviewer)

- Get in contact with your main character(s).
- In order to determine whether your main character is really the right person for your film, personal contact is very important.
- Set a date for the interview.
- Check the specific names and titles of your main characters.

## Photos

- If you search for photos, make sure they are free of copyright restrictions as indicated in the tutorial.

## Planning

- Meet with your group to plan out the time you have to make the movie.
  - How much time do you need to spend on research?
  - When will you conduct the interviews?
  - How long do you want to take to edit?
- Make appointments with your main characters and ask permission to film at certain locations.

## Interviewer

### Your functions are:

- To ask the guest or main character the interview questions.
- To prepare the interview/questionnaire on the basis of the researcher's information.
- In consultation with the group, to choose a form of interview that suits the type of documentary chosen. (see tutorial).
- To maintain close contact with the cameraman/woman and the editor.
- To speak to the guest in advance and tell the camera and editor what the interview is about.



### Responsibilities:

- Making a questionnaire that fits in with the research.
- Responsible for good contact with the guest.
- Responsible for good cooperation with the cameraman.
- After the editing, inform the guests about which parts of the interview are in the film.

\*A good interviewer will watch the interviewing tutorial → and read the steps for interviewing → He/she will also share main findings with the group.

## Steps for interviewing

### Preparing the interview

Personal contact (do this together with the researcher)

- Get in contact with your main character(s). In order to determine whether your main character is really the right person for your film, personal contact is very important.
- Set a date for the interview.

### Choose your way of interviewing

- Choose the style of interviewing as pointed out in the tutorial:
  - Are you going to be in it as our guide through the whole story or are you the invisible interviewer and will the story tell itself?
- Write down your questions based on the research.

### Planning the filming with the cameraman/woman

- Where does the interview take place? Inform your cameraman/woman of the circumstances.
- What do you need to see in order to tell your whole story?
- Plan the scenes you need to complete your interview with the cameraman/woman.

### Interview

- During the interview make sure to ask all the questions you need.
- Check with your cameraman/woman if both sound and video are appropriate. (annex 5 shows the form you can use)
- Ask for specific names and titles.
- Be polite / be specific / be complete / be kind.
- Get permission from your main character to show this interview on social media.
- Get permission from parents through a quit claim / statement of consent (see below or online) if your main character is under 18.

## **Cameraman/woman**

### **Your functions are:**

- To shoot all the footage for the film. Not only the interview, but also all the images needed to make a good film and build a logical story.
- To think about the locations for filming and the actions to be filmed.
- to consult with the interviewer beforehand so that she/he can determine what and where to film on the basis of the content of the questions.
- To keep in close contact with the editor to ensure that there are enough images for editing with enough variation.
- To make sure that there is enough light to play with, check that all scenes are properly captured in image and sound.
- If necessary, to ask a question again or redo a recording.



### **Responsibilities:**

- Filming of all images for the film, both interview and environmental shots.
- Practise filming according to the tutorial if you need it.
- Provide the right phone with a charged battery and power bank for recording (possibly via your teacher)
- Responsible for light when filming indoors.
- Responsible for good sound.
- Responsible for good cooperation with the interviewer.
- Responsible for close cooperation with the editor.

\* A good cameraman will watch the filming tutorial → and read the steps for filming →  
If time allows, also watch the editing tutorial →

## Steps for filming

### Preparing your materials

- Make sure you have a charged cell phone with a good camera/extra battery pack/sound.
- If you are filming in a house or building look for lights if you need them (see tutorial).

### Preparing the filming

- Clarify your understanding:
  - Who is the main character?
  - What story are we going to tell and what do we need to see?
  - What actions by the main character will add to the story?
  - Where is the best place to tell this story? (her work, his house, their broken down flat, etc.)
  - Make a list of all the scenes you need.

### Filming

- Film horizontally!
- **Reference the technical aspects on the sheet:** specifications for filming on mobile phone (annex 4)
- Use some MS, wide and close up angles during the interview. (see tutorial)
- Make extra shots of the interviewer listening for the editing.
- Make extra shots of the main character listening.
- Use extra tips from the tutorial in improving your filming.

### Download your material

- Bring your material directly to the editor and download together

## Specifications for filming on a mobile phone

### Settings:

Please set your phone to record at **1080p HD resolution** by following these instructions:

- **iPhone:** Please set your iPhone to said resolution via Settings >Camera>Record Video. Pick **1080p HD at 30fps**.
- **Android Samsung, Huawei, HTC, etc):** This differs per phone, but these settings can mostly be found via the settings menu inside the camera app or via the general settings menu. In this menu locate the video size menu. Best setting for filming is **1080p HD and 25fps**.
- If this option is not available on your phone, please make sure it is **not** a number **below** 1080p and/or 25fps or **above** 50fps.

### Stability:

Try to create a stable environment by using a tripod or a chair to lean on.

### Sound:

If possible, use an additional microphone. If you do not have one, avoid filming too far away from your sound object or person.

### Extra sound and synchronisation:

You could also use an extra phone to record the sound but then you have to synchronise both phones using a clap:

- Start the audio on one phone and the camera on the other. Now synchronise by clapping your hands slowly. Make sure you record and film the hands and sound.
- **Do not stop your phone after this point.** If you stop, you will have to sync again.
- When editing, you can synchronise the clap with the image of the clap and then the sound and image will run at the same speed.

And last but not least, watch the [filming tutorial](#) → before you start shooting.

Good luck!

## Editor

### Your functions are:

- To use the editing of the film to create a complete story. This is where research, interviewing and filming come together. In consultation with the team, scenes or questions can be left out to make the film stronger.
- To be bound to the truth. You are not allowed to transform what a guest/main character has said into another story.
- To look for suitable music or sounds for the film and make titles if necessary. The researchers will provide these and are responsible for correct spelling.



### Responsibilities:

- Assembly of the complete film.
- Practice with the assembly tool if necessary.
- Getting the right laptop/computer for editing from your teacher.
- Providing music and audio for the entire film.
- Close consultation with the interviewer and cameraman/woman about choices to be made in the editing (what do you leave out, in what order do you tell your story).

\* A good editor will watch the editing tutorial [→](#) and read the steps for editing [→](#) . If time allows, also watch the filming tutorial [→](#)

## Steps for Editing

### Preparation

- Get a computer or laptop.
- Download an edit program and test it out.
- Look at the instructions.
- Upload the film material together with the cameraman/woman with the following programs:

### Choosing

- Go through all the material and choose the best parts (together with the interviewer/cameraman-woman).

### First draft

- Make a first draft of your editing and do not hesitate to switch scenes to see if it improves your story.
- Adopt tips from the tutorial in your editing.
- Discuss your options with the team.
- Save!!!! Use your save button as much as you can or use an auto saver that will save your edit every 10 minutes.

### Final draft

- Finalise your editing.
- Choose music that is free of copyright restrictions as indicated in the tutorial. (links in tutorial)
- Add sound effects.
- Add titles.

### Download as MP4

Download your film as an MP4 file and send it to your teacher via email or WeTransfer

### You can edit with the following programs

- Avid Mediacomposer free
- iMovie
- DaVinci Resolve
- Blender



### ANNEX 3: Assessment grid for the students' documentaries

#### 1) Version for students while working on the documentary

<b>The documentary made by the students</b>	<b>Yes</b>	<b>No</b>
1. Is focused on the enquiry question		
2. Uses the camera angles, editing choices, voice-over and sounds in a purposeful way in accordance with the story told.		
3. Has the requested length and a clear structure (presentation, interview, conclusion, credits of the sources)		
4. Integrates the story with its historical context		
5. Uses primary sources (e.g. an oral history interview) that support the enquiry question		
6. Gives different, fair and balanced perspectives		
7. Shows difference(s) between past and present		
8. Gives different causes and/or explains consequences		
9. Distinguishes evidence-based facts from unsubstantiated opinion		
10. Is created in an attractive / original way that catches the viewer's attention and holds his interest		

**ANNEX 4: Statement of Consent VPRO project 'In Europe Schools'**

Dear [participator] and dear parent of [participator],

[School] and the VPRO are very pleased that your child volunteered to make independent recordings in the context of the education project 'In Europe Schools'. Your son or daughter will participate in a clip made by students from [School]. This clip will be part of a video to complement the education project.

On behalf of your child we would like to ask you to sign this statement to authorise the [School] to present and publish the recordings of your child in our classroom during the related lessons and on the YouTube channel 'In Europe Schools' hosted by VPRO/Euroclio. The content will be publicly available during the 'In Europe Schools' project for an unlimited period of time.

By signing this form, you and your child freely agree to participate in this video introduction and you declare to be familiar with and agree to the context, the purpose and the use of the project.

For more information about the broadcaster and the project we kindly refer to [vpro.nl/ineuropa](http://vpro.nl/ineuropa).

If you have any questions, do not hesitate to contact us. Thank you.

Best regards,

[name]  
[School]  
+ [phone number]

---

Place and date: .....

**Signature [School]  
participator:**

**Signature parent/legal representative**

.....

[name]

.....

[name]

Name of participants:

Date of birth:

Address:

Country:

E-mail:

## ANNEX 5: Specifications for filming on a mobile phone

VPRO In Europe Schools

**Settings:** Please set your phone to record at **1080p HD resolution** by following these instructions:

- iPhone: Please set your iPhone to said resolution via *Settings > Camera > Record Video*. Pick **1080p HD at 30fps**.
- Android Samsung, Huawei, HTC, etc): This differs per phone, but these settings can mostly be found via the *settings menu* inside the camera app or via the *general settings menu*. In this menu locate the *video size menu*. Best setting for filming is **1080p HD and 25fps**.
- If this option is not available on your phone, please make sure it is **not** a number **below** 1080p and/or 25fps or **above** 50fps.

**Stability:** Try to create a stable environment by using a tripod or a chair to lean on.

**Sound:** If possible, use an additional microphone. If you do not have one, avoid filming too far away from your sound object or person.

**Extra sound and synchronisation:** You could also use an extra phone to record the sound but then you have to synchronise both phones using a clap:

- Start the audio on one phone and the camera on the other. Now synchronise by clapping your hands slowly. Make sure you record and film the hands and sound.
- **Do not stop your phone after this point.** If you stop, you will have to sync again.
- When editing, you can synchronise the clap with the image of the clap and then the sound and image will run at the same speed.

And last but not least, watch the **filming tutorial** before you start shooting.  
Good luck!

## Step 4: Part 1 Exchange and discussion

### Introduction

This step is the most interesting and important part of the project, as students will watch others' videos and exchange their opinions about the topic.

### Lesson Objective

- Students will compare and discuss their conclusions about the topic and enquiry question within the school and with the partner school after watching the documentaries they have all produced.

### Preparation and materials

- The videos of your class correctly uploaded to the web
- The links to the videos made by the students of the partner school
- Assessment grid for co-assessing the videos (annex 1) if you haven't given them to students before.
  
- Agree on exchange and discussion with the teacher from the partner school (platform, timing, etc). This could be done in a synchronous (skype, hangout, etc.) or asynchronous way like by email or in a Q&A-forum as it is not always possible to arrange for two classes in two different schools to synchronise schedules.
- To prepare for this session, students could send questions to the other school to discuss during the screening of each other's documentaries. This would also help to structure the exchanges. If the students list their possible questions first, the teacher can select the ones that are most interesting.

### Planning grid

- 1) Introduction
  - a) Explain to students that they will watch the documentaries they created along with those created by their European colleagues, and then afterwards, they will have a discussion session with the partner school.
  
- 2) Sharing and commenting activities
  - a) Sharing and commenting on the videos within schools

- i) Share the videos with the whole class.
  - ii) Organise a discussion and feedback session afterwards.
  - iii) Remind your students to:
    - (1) be respectful commenting
    - (2) appreciate the work done by the other students
    - (3) give constructive feedback
    - (4) compare the similarities and differences of the local/regional cases
    - (5) discuss the ethical dimension of different attitudes and behaviours in relation to "a difficult past".
  - iv) Students can fill in the assessment grid for co-assessing the videos of their colleagues, now or at the end of the project.
- b) Sharing of the videos between schools and preparing for discussion
- i) Share and watch the videos from the partner class. Give background to the regional or national history reflected in the videos.
  - ii) Prepare the students for discussion with the partner class:
    - (1) What are you going to talk about?
    - (2) How will students organise themselves to participate?
- c) Discussion between schools
- i) Understand, compare and discuss the videos with the other group via skype, chat, etc.
  - ii) Questions about the videos can relate to specific details, background or aspects the students may not be familiar with or fully understand.
  - iii) The idea would be to analyse the different perspectives shown through the videos (outcomes: differences/similarities) with questions like:
    - (1) Compare the case studies, what similarities can you find?
    - (2) What are the differences? Do you think these differences are specific for this town/region/country or dependent on other factors?

- (3) Does the partner class have the same viewpoint on the issue?
- (4) Did they provide information or viewpoints that were previously unknown to you?

### 3) Conclusion

- a) If time allows, take a moment to draw conclusions from the discussion session in a whole class setting.

## Annex 1: Assessment grid for the students' documentaries

### 2) Version for assessing the documentaries at the end of the project

<b>The documentary made by the students</b>	<b>Yes</b>	<b>Partly yes</b>	<b>Partly no</b>	<b>No</b>
1. Is focused on the enquiry question				
2. Uses the camera angles, editing choices, voice-over and sounds in a purposeful way in accordance with the story told.				
3. Has the requested length and a clear structure (presentation, interview, conclusion, credits of the sources)				
4. Integrates the story with its historical context				
5. Uses primary sources (e.g. an oral history interview) that support the enquiry question				
6. Gives different, fair and balanced perspectives				
7. Shows difference(s) between past and present				
8. Gives different causes and/or explains consequences				
9. Distinguishes evidence-based facts from unsubstantiated opinion				
10. Is created in an attractive / original way that catches the viewer's attention and holds his interest				

## Step 4 part 2: Final Reflection and Assessment

### Introduction

This lesson will close the project, providing opportunities for individual/group reflection and assessment focused on the topics covered throughout the lesson, the documentary-making process and the project as a whole.

### Objective

- Students will reflect on the development of their opinions on the topic and self-assess/co-assess their documentaries, the projects and their experience of sharing their perspectives with other European students.

### Preparation and materials

- The picture you took in the first step, where students provided their initial opinions on the research question. This will be a useful tool for contextualising the development of their ideas throughout the project.
- Examples/suggestions for individual/group reflection, including the European dimension
- Assessment grid for co-assessing the videos and assessment grid for the teacher to assess the documentary if it was not given to students previously (annex 1)

### Planning Grid

- 1) Introduction
  - a) Explain to students that they will reflect on and assess the whole project.
- 2) Reflection activity
  - a) Discuss the research question by using the students' answers from the first lesson to incite discussion and to see if and how they changed their opinions on the question.
  - b) Write group/individual reflections on the topic and the enquiry question.
    - i) Reflection can focus on student feelings, reactions and drawing comparisons between the ideas they had at the beginning of the lesson and the ones they developed after having learnt about the topic.

- ii) Points of discussion could include: the video and its context, global and local examples, knowledge of other students' opinions, etc.

iii) You can also ask students to write down whether or not they have changed their mind/developed new thoughts and why.

(1) This can be first be done at an individual level, so that students reflect on their own development. Afterwards, reflection can be expanded to a whole class discussion. If you have a picture of their opinions from the beginning of the project, you can project it and let students make comparisons.

### 3) Assessment

a) Assessment has multiple parts:

i) Assessing the topic and quality of the videos the students have created.

(1) This can be done as co-assessment and/or completed by the teacher, using the assessment grid.

ii) Assessing the complete project.

(1) Prepare some questions to discuss individually/in small groups:

(a) How did you feel about group work? (roles, timing, responsibilities, etc.)

(b) Do you think it is important to research and discuss controversial topics like these?

(c) Did the exchange with other students help open your mind to new ideas about the topic?

(2) Have students write down two of the best aspects of the project and two things to improve.

### 4) Conclusion

a) Evaluate the project:

i) What was it like making a film?

ii) What was it like working with a class from another country?

iii) For both questions: What was especially difficult? What would you/ what should we do differently if organising a similar project in the future?

**\* Please fill in questionnaire with your class after you have closed the project – link can be found online**

## Annex 1: Assessment grid for the students' documentaries

2) Version for assessing the documentaries at the end of the project

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3. Has the requested length and a clear structure (presentation, interview, conclusion, credits of the sources)				
4. Integrates the story with its historical context				
5. Uses primary sources (e.g. an oral history interview) that support the enquiry question				
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