

Difficult History - teachers

Planning grid for teachers

How should we deal with a difficult past? 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: Difficult history

Research question: How should we deal with a difficult past?

End product: Documentary

Rationale and learning outcomes

In 1995, the Dayton Agreement brought the wars in the former Yugoslavia to an end. There were no winners, as the result was a redrawing of the ethnic map that led to states that were more ethnically homogenous but tainted by guilt and silence. Will the silence be broken?

The Bosnia-Herzegovina starter clip is an example of a difficult past. Some people are trying to “silence history”, while others are trying to investigate the past and discuss it in public. So, **how should we deal with a difficult past?** This is the question that young people will try to answer in the documentary they will create.

Learning outcomes:

- Students will become aware of global and local cases of difficult histories.
- Students will analyse the causes and consequences of difficult histories and the changes/continuity between past and present.
- Students will tell different stories connected to their own difficult histories from different perspectives, based on the research question.

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:

Introduction (50 mins)

Part 1

Presentation of the project and the partner students

Students will watch a video about the project, understand the goals they have to achieve, be introduced to the other school they will work with, and know that they will create a short documentary. This will help them to look for information they can use for their video.

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

The documentary made by the students	Yes	No
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

The documentary made by the students	Yes	Partly yes	Partly no	No
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				

Part 2: Introducing the topic: starter clips that end with a research question

Students will watch the starter clip based on the Bosnia-Herzegovina war, and reflect on the research question putting them in the shoes of the protagonists of the clip. This will create their interest in the topic and identify the different options to deal with difficult history.

Difficult History: 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 “difficult history”, watching a prepared video based on the Bosnia-Herzegovina War
- Students will start thinking about the research question: *how should we deal with a difficult past?*

Preparation and materials

- Difficult History starter clip.

It is crucial that students understand the concept of difficult history 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.

Difficult histories are events that:

- 1) are central to a nation's history
- 2) contradict accepted histories or values
- 3) connect with present problems
- 4) involve violence enacted by the state or large groups of citizens
- 5) create disequilibria that require changes to historical understandings that may carry a personal or social cost.

Source: <https://eric.ed.gov/?id=EJ1179506>

Planning Grid

- 1) Introduction of the topic:
 - a) On the blackboard, write: difficult past - silenced history
 - b) Ask students what they understand by these terms and how they think these terms could be related.
 - c) Students should reflect on the following:
 - i) Is this topic important?
 - ii) what might be the perspective(s) of the different people involved?
 - d) You can help students understand “difficult past” by providing them with some examples of difficult history (dictatorships, slavery, wars...)
 - e) Once students have understood these two terms, introduce the enquiry question.

- 2) Introduction of the enquiry question: **how do you think we should deal with a difficult past?**
 - a) Ask students to individually write down their reflections on the enquiry question.

Motivational activity

- b) Watch the starter clip and comment on it as a whole class. If necessary, briefly explain the historical background of the clip (Balkan wars) and focus on the topic of the question.
- c) Some possible questions you could ask your students:
 - i) **Comprehension**
 - (1) What is shown in the clip?
 - (2) Who are the people in the clip?
 - (3) What are the protagonists’ opinions on dealing with the past?
 - ii) **Discussion**
 - (1) Why do some people try to silence history? Why do others want to investigate it?
 - (2) What is your own perspective on this theme? How do think we should deal with the difficult past?

(3) Are there some historical episodes/events in your country that are not easy to talk about? What are they?

*At the end of the project students will come back to the enquiry 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.

Difficult History: Step 2 Part 1: Yugoslav Wars

Part 1 The 'then and now' of the Bosnian conflict

Students will make inferences about how different actors in the Yugoslav wars deal with it differently and draw conclusions about the reasons for “silencing” or “investigating” history. This will help them to better understand the historical context of the war and deep on the different options of dealing with the past.

Introduction

During this lesson students will learn more about the Yugoslav wars in order to better understand the context of the videoclip and the different ways of dealing with the past.

Objective

- Students will make inferences about how different actors in the war deal with it differently in order to draw conclusions about the reasons for “silencing” or “investigating” history

Preparation

In these lessons we provide you with a lot of materials. You are free to make choices in the historical assignments; use some texts instead of all or divide the assignments between the students.

Materials

- Character cards with some protagonists of the videoclip. The characters on the card are: Nikola Kuridža, Nikola’s mother, Fikret Bacic (the man with the shovel) and the inhabitants of Prijedor. They all have different opinions of the war. (annex 1)
- Historical background (prior to the war) for the teacher (annex 2)
- Different sources on the Bosnian war.
 - [Timeline](http://www.tiki-toki.com/previewembed/entry/1251141/9028269110/900/480/) with the events and maps of the main periods:
 - Ethnic distribution before/after the war (annex 3)
 - Maps of the territory from different periods (annex 4)
- Factsheet with information on the war for students to complete.
- Make copies of the character cards (annex 1) for students so they can become aware of different human perspectives during and after the war.

- In order to better understand the different opinions on the war, students will engage with different activities based on the information that is provided. Students will need a copy of the factsheet (annex 5), the link to the timeline and a copy of the sources (annexes 3 and 4) per group.
- If there is not much time, you can skip activity 2b (comparing maps), as it is not essential to understanding the different perspectives of the war.

Planning Grid

- 1) Introducing and analysing different characters in the video clip
 - a) Give a copy of the character cards to each group of four students. In the whole class discussion, try to remember who the characters are or watch some parts of the video clip to help point out who they are.
 - b) Tell students to analyse the information that appears in the cards and identify how each character has dealt with their difficult past (silencing, confronting, etc.).
 - c) Ask students to reflect on why different people think differently about the war. Why do they deal with the issue in different ways? What reasons could they have for doing so? What happened to make some think differently from others?
- 2) Introducing the Bosnian War
 - a) Brainstorm with your students about their knowledge of the Bosnian War. Show them a map, so they know where Bosnia is located, and try to answer the 5W question in the whole class discussion. Tell them they will correct/ complete their answers later on.
 - b) You can also ask them to locate the places that appear in the video clip on the map. Give a short explanation of the historical background of the area up to the beginning of the war (annex 1).
- 3) Researching the Yugoslav Wars

Students will learn about the war in order to better understand the different opinions relating to it.

a) Yugoslav Wars 5W:

- Organise the class in groups of five. Each student will be in charge of answering one question and finding the information in the given sources to complete the factsheet (annex 5).
- If the groups are heterogeneous, you can assign the appropriate question to each of them as there are both lower level (when, where, who) and higher level questions (why and how).

b) Comparing territories before/after the war

Give or show the maps of different periods (annex 4) (at least before/after the war). Students will have to comment on the development of these territories in pairs. The last task (explain the reasons...) could be kept for higher level students. You can give the students these guidelines:

- Write a paragraph comparing the developments in these territories using the following guidelines:

- (a) Similarities and differences, you can see in both maps
- (b) Description of the current territorial organisation of Bosnia-Herzegovina (states, boundaries, etc.)
- (c) Explain the reasons for the division of the territory

ANNEX 1: Character cards

Nikola Kuridža

Serbian. Born in 20/07/1989. Born and raised in Prijedor.

He was three years old when the terrible crimes took place and as he said, he was unable to understand the seriousness of the situation and the changes it brought about.



His impressions about the remembrance of the war:

“Our first reaction is to deny it, or to downplay it, or somehow explain it to yourself and to provide some sort of answer for it. I went to an elementary school which at that time, only Serbian students attended. In fact, the entire syllabus was taught from the Serbian perspective, it was hard for me to get out of that. That was the greatest challenge, the lack of information. My parents refused to talk about it. There was nobody I could talk to about it.”

Nikola's mother, Desanka Kuridža Knežević

Serbian.

Her impression about the remembrance of the war



“We all know what happened. Everyone knows. It can't be that somebody does not know. But people do not talk about it, they simply do not. Here and there when you bring it up you hear: “And what have they done to us?” There, referring to other regions

“I thought it would be good to protect him”. (by not telling him more about what happened)

Fikret Bačić

Bosniak. Born in 21/03/1958, in Zecovi (Prijeđor) His whole family comes from there.

During the war he was in Germany, until he heard his village had been attacked.

He went to Croatia to a refugee camp in Rijeka. There he found 1 of the 3 family members who survived the massacre:

his 17-year-old nephew. The boy confirmed the news of the attack.



Fikret took his nephew with him to Germany and returned permanently to Bosnia in 1998.

-Nowadays he works as an independent entrepreneur with a small food shop.

His impression about the remembrance of the war: *“My return to Bosnia, especially my return to Prijeđor, my pre-war residence, was motivated by my wish to find my relatives’ bodies. From the talks I had with neighbours, I know that most of them know where the bodies are. 99% of them know where the bodies were taken, but none of them want to tell me.”*

Inhabitants of Prijedor

Their remembrance of the war:

“We know there was a conflict, it’s over, we’re moving on. There has to be conversation. But not in the context of hate or intolerance. The truth has to be known, if you’re asking me. It has to be told to younger generations. But we aren’t guilty for all of it.”

“Any victims here? No! You always pretend it was a camp”. “That’s not a concentration camp”. “The Muslims think it is.”

“I was a child back then; I was just born.”

“What? I have no information. I was here, and I’ve had enough.”



ANNEX 2: HISTORICAL BACKGROUND OF BOSNIA-HERZEGOVINA

Ottoman Rule (1463-1878)

During the early modern period much of the Balkans were under Ottoman rule. The Ottoman Empire was a fairly tolerant state. People could be relatively autonomous within their own millet. Each religious group was organised in a millet. In Bosnia this meant there were millets for Catholics, the orthodox, Jews and Muslims. All of these groups lived close together – sometimes in neighbouring regions or villages, sometimes as next door neighbours.

Nationalism (1878-1918)

The end of nineteenth century nationalism weakened the Ottoman Empire. The different peoples in the empire claimed an independent national state of their own. The Serbs revolted, the Greeks became independent, the Bosnians had an uprising. Austria and Russia tried to profit from the weakening of the Ottoman Empire, mingling and making new borders that didn't always agree with ethnic or religious lines. Serbia became an independent state and claimed the lead over the Slavic population of the former Ottoman territory in Europe. Bosnia was annexed by Austria, much against the will of the Serbs and Bosnians themselves.

World War I

This war started out as a war between Austria and Serbia for dominance in Bosnia-Herzegovina. Defeated in the war, Austria had to give in. The end of the war also meant the ending of the Ottoman Empire and the Austro-Hungarian monarchy. Both empires lost a large part of their former territory to new European states. In 1918, the first Yugoslavia was established, comprising Serbia, Croatia, Slovenia, Montenegro and Bosnia-Herzegovina. Serbia had a leading role in the new kingdom of Yugoslavia that lasted until 1941.

World War II

In 1941 Germany invaded Yugoslavia and established satellite fascist states in Croatia and Bosnia-Herzegovina. Serbia tried to resist but was hit very hard by fascist oppression and cruelty. This fueled feelings of hatred between the Serbs and Croats that would eventually surface.

Cold War

After World War II, Yugoslavia, called the Socialist Federative Republic of Yugoslavia, came under communist rule, choosing a course independent from Moscow beginning in 1948. Differences between ethnic and religious groups were played down under the guidance of Josip Broz Tito. Until Tito's death in 1980, Yugoslavia experienced a time of

peace and grew to be a modern industrialised country. After Tito's death, Serbia tried to hold on to its dominant position but things started to get complicated. When the Cold War ended in 1989, the Serbian leadership changed its course from communism to nationalism. This set off nationalist politics in the other republics. Yugoslavia was beginning to disintegrate.

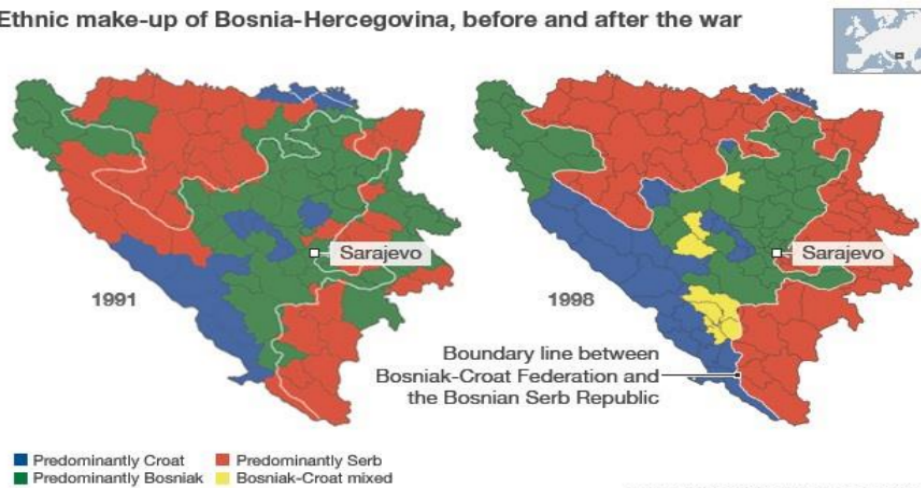
ANNEX 3: ETHNIC DISTRIBUTION

A number of ethnic and religious groups lived together in former Yugoslavia: Orthodox Serbs, Roman-Catholic Croats, Muslim Bosniaks and other minorities.

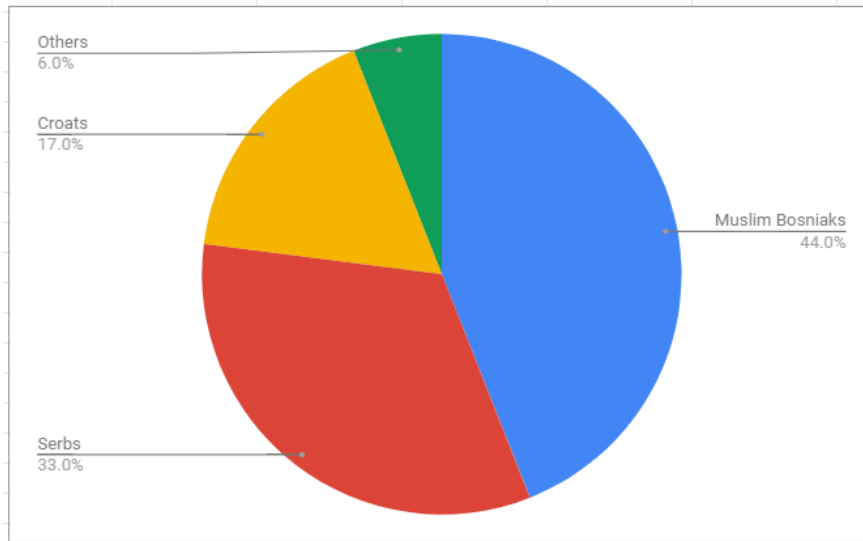


Bosnia-Herzegovina ethnic distribution (1992-1996)

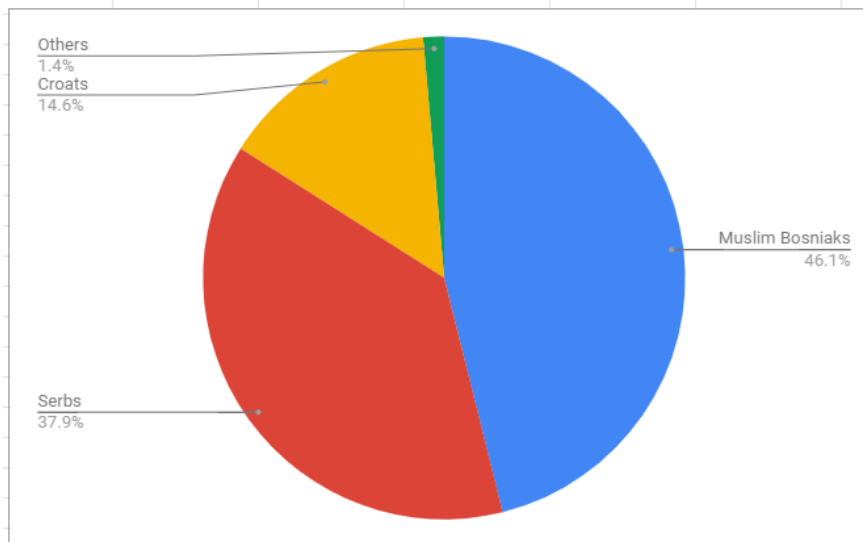
Ethnic make-up of Bosnia-Herzegovina, before and after the war



(Source: Office of the High Representative in Bosnia and Herzegovina)



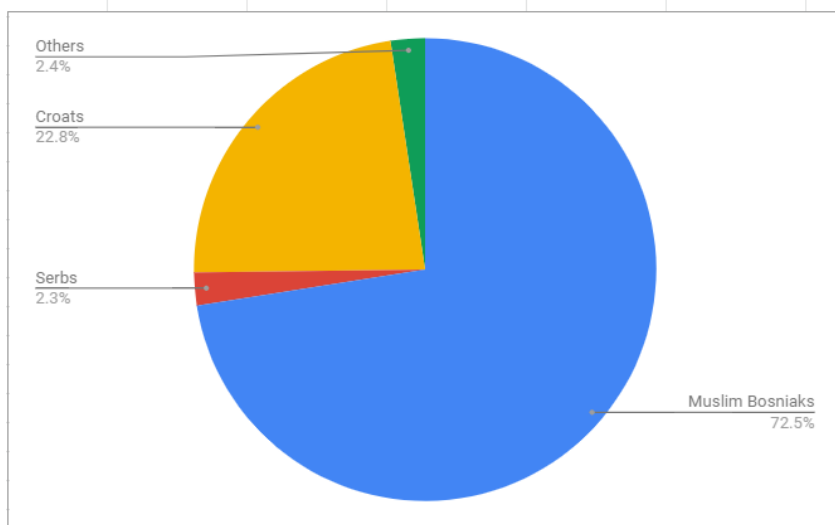
Bosnia-Herzegovina ethnic distribution 1992



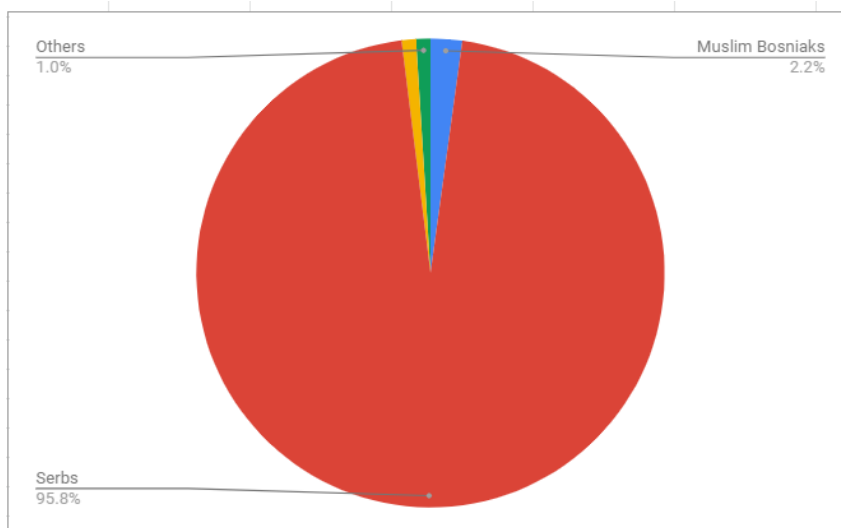
Bosnia-Herzegovina ethnic distribution 1996

<https://www.hdcentre.org/wp-content/uploads/2017/07/Never-again-International-intervention-in-Bosnia-and-Herzegovina.pdf>

Bosnia-Herzegovina by territories (1996)



Federation of Bosnia-Herzegovina ethnic distribution 1996

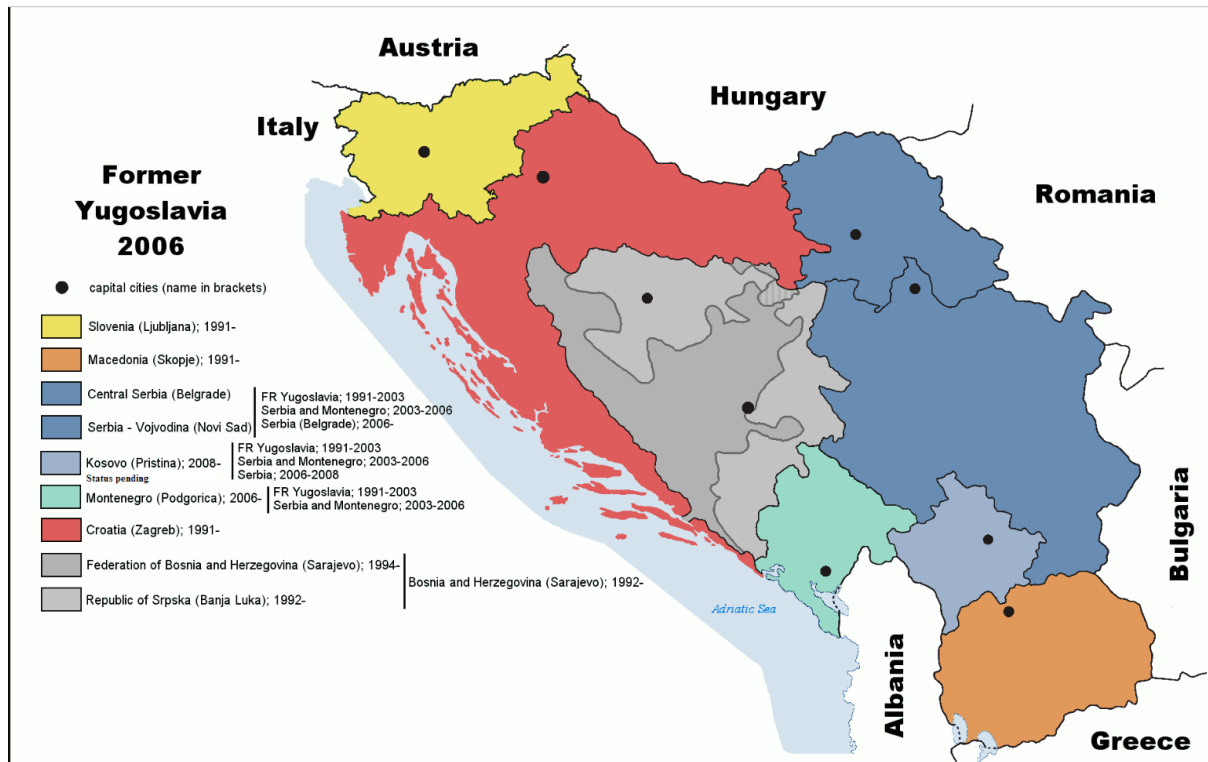


Republica Srpska ethnic distribution 1996

ANNEX 4: Maps
Yugoslavia in 1989



https://commons.wikimedia.org/wiki/File:Breakup_of_Yugoslavia.gif



https://upload.wikimedia.org/wikipedia/commons/2/20/Former_Yugoslavia_2006.png

ANNEX 5: FACTSHEET OF THE BOSNIAN WAR

The Bosnian War (as part of the Yugoslav wars)	
What happened?	
Who & Who?	
When/Where?	
Why did it happen? (causes)	
How did it end? (consequences)	

Step 2 Part 2: “Difficult History” as a global and local phenomenon

Students will analyse some examples of “difficult history” to discover that this is a global phenomenon and will start thinking about local examples of difficult history. This will help them to realise this is a global phenomenon which mostly generates conflicts on a local level and to start thinking about what “difficult history” they will tell in the documentary.

Introduction

This lesson serves as a link between the history of the conflict and the research students do on their own.

Objective

Students learn about several examples of “difficult history” and discover that it is not something unique to Bosnia but a global phenomenon which primarily generates conflicts on a local level.

Preparation and materials

- Connects with the first and second lesson -> needed as preparation
- Screenshots from the short video clip “Bosnia/Difficult history”
- Prepare texts (see Learning Materials) on this lesson for group work. As a teacher, feel free to choose other examples of “difficult histories” you know about and that match the interests and needs of your students.

Planning Grid

- 1) Introduction:
 - a) Projection of 1 or 2 screenshots from the initial video clip.
 - b) Students are asked to briefly explain what is meant by “difficult history” (*review activity about Bosnia*)
- 2) Students in groups of 4 or 5 choose one topic from the list and read the respective text from the learning materials.
 - a) In their group they answer the following questions:
 - i) What part of history was “silenced” because they it was difficult to talk about?
 - ii) By whom? And why?

- iii) Who made the story public? Why?
 - iv) What were the consequences of the public discussion?
- b) Students mix groups. In each new group there is one (expert) student for a different text/topic. They present and compare the results of the first group activity by trying to answer the following questions:
- i) Why did people try to silence history?
 - ii) State if these initiatives were successful. Why or why not?
- 3) Conclusion:
- a) Are there difficult histories/events in our own community and how can we discover them? (introduction to local research)
- 4) Homework:
- Tell students to:
- i) Look for stories of “difficult history” in your country or even known cases in your town, region or state.
 - ii) Ask your parents, teachers and/or local journalists if there is any initiative in your school town or in the region to commemorate a historical event that is not yet officially recognized? Look for recent demonstrations, flyers, posters, graffiti in the streets, etc.

Learning Materials

List of possible topics:

1. Madres of the Plaza de Mayo (Argentina). Information sources
2. Secret protocols brought to light by singing: Baltic way
3. Holodomor: Memories of Ukraine's silent massacre (Ukraine/Russia)
4. Torture during the Algerian War of Independence (France / Algeria)
5. A forgotten story of Dutch decolonization and Indonesian brutality (Netherlands/Indonesia)
6. The history of the EL-DE-House (Cologne, Germany)

1) Madres of the Plaza de Mayo (Argentina)

Forty years later, Argentina's bravest mothers keep marching.

[...] Forty years ago, 14 women gathered in a Buenos Aires square known as Plaza de Mayo. They were looking for their children, who had disappeared at the hands of the military dictatorship. They were scared, but their desire to find their loved ones was stronger than their fear. They spontaneously decided to join forces in order to force the military junta to give them some answers. None of them could have imagined at the time that they were planting the seeds of a movement that would never be eradicated from the square, and which would grow to be known the world over.

These days, the capital of Argentina is organizing music festivals, photography exhibitions, symposiums and documentary screenings as a tribute to the Mothers of Plaza de Mayo, the brave souls who became a symbol of resistance against the horrors of the regime.

At first, they would sit on the benches and talk, using their knitting as a cover to throw off the uniformed guards who stared at them suspiciously. Any gathering of three or more people was forbidden under the state of siege, and at one point a police officer told them to keep moving. The women got up and began circling the monument to Belgrano and then the Pirámide de Mayo, across from the government palace known as Casa Rosada. "When he told us to keep moving, he triggered an endless dance," says Nora Cortiñas, whose son Carlos Gustavo Cortiñas was kidnapped, never to be seen again, 15 days before the creation of Mothers of Plaza de Mayo.

Just like him, men and women who were members of guerrilla groups, political organisations and unions were being dragged out of their homes and plucked from the streets and taken to clandestine detention centers. Because no charges were ever brought against them, nor their location disclosed, the people who were "sucked up" in this way became *los desaparecidos*, or the disappeared.

The list of crimes perpetrated by the state included kidnappings, torture, baby theft from women who gave birth while in prison, and forced disappearances

that took many forms, including the “death flights” in which detainees were drugged and weighed down before being thrown off aircraft and into the River Plate.

“At first we had high hopes of finding them alive,” explains Hebe de Bonafini, president of Madres de Plaza de Mayo. “We were certain that we would find them, and that is why we put all our energy and love into that effort.”

“We couldn’t imagine that it was going to be so brutal,” adds Mirta Baravalle, whose daughter Ana María was kidnapped in 1976, when she was five months pregnant. The state repression had begun in 1974, but it surged after the military coup of March 24, 1976. In just a few months, the *desaparecidos* could be counted by the thousands. At police precincts and prisons, women ran into other women looking just as downcast as themselves, and asked: “You too?” “There were 14 mothers at first; when I joined we were already 20, and the number grew by the week,” recalls Cortiñas. A few months later they began wearing white headscarves – originally these were their children’s cloth nappies – and the head covering quickly became the symbol of their struggle.

The regime wrote them off as “those crazy women,” but they didn’t care. Week after week, they marched around the central monument on Plaza de Mayo to demand that their children be returned to them alive and given a proper trial if it turned out that they had committed any crimes. The movement did not peter out even when three of its members were kidnapped in late 1977, including founder Azucena Villaflor. They were betrayed by a former navy captain, Alfredo Astiz, who infiltrated the group after passing himself off as the brother of a missing man. [...]

The association celebrated Argentina’s return to democracy in 1983 and the trial of junta members who were sentenced to life in prison. But they kept on fighting against the impunity that was encoded into laws by the Raúl Alfonsín administration (1983-1989) and the government pardons awarded by Carlos Menem (1989-1999) to the regime leaders. Their demands for justice and for the preservation of the memory of the 30,000 people who disappeared under the military regime were bolstered by the derogation of amnesty laws under the Kirchners. Hundreds of trials have since been reopened, turning Argentina into a global role model.

Now mostly octogenarians, the Mothers keep going to the square every Thursday. They have been divided since 1986, when a splinter group broke off and founded Madres de Plaza de Mayo - Línea Fundadora due to disagreements over state compensation and the identification of remains. But there are still more things uniting them than dividing them. “30,000 disappeared, present!” they all chant out from both sides of the square, as though challenging the new administration of President Mauricio Macri for daring to question that figure. “Mothers of the square, the people embrace you,” they often hear from passersby. In the meantime, the Madres cling to the belief that they will one day find out what happened to all the missing victims of the repression and to the hope that new generations will carry on their fight.

Taken from https://elpais.com/elpais/2017/05/01/inenglish/1493637018_186924.html

[05/15/2019]

2 Secret protocols brought to light by singing: Baltic way

The Baltic Way was a peaceful political demonstration that occurred in August 1989 in the former Soviet republics of Estonia, Latvia and Lithuania. The protest was designed to draw attention to the desire for independence from the Soviet Union of each of the Baltic countries, an independence that was lost in 1940. More than 2 million people stood holding hands and sang songs along the Baltic way, a road connecting the three Baltic capitals Tallinn, Riga and Vilnius.

What happened?

Between the two world wars the Baltic countries were independent states. In 1939 the German and Soviet foreign ministers von Ribbentrop and Molotov concluded a treaty of non-aggression between Nazi Germany and the Soviet Union. The pact included secret protocols dividing Eastern Europe into spheres of influence between themselves. This resulted in the Soviet occupation of the Baltic States in 1940.



source: https://commons.wikimedia.org/wiki/File:Ribbentrop-Molotov_Pact.jpg

After the Second World War, the Soviet Union had always denied the existence of the secret protocols. From 1985 on Mikhail Gorbatsjov initiated his policies of glasnost and perestroika (“reconstruction” and “openness” or transparency).

A commission of investigation was installed. In 1989 the commission concluded that the protocol had existed. Both successor-states of the Treaty, Germany and the Soviet Union declared the protocols to be invalid from the moment they were signed.

Within a year of the protests on the Baltic way the three states regained their independence in 1991.

In 2009, the European parliament proclaimed 23 August to be the anniversary of the Molotov-von Ribbentrop Pact, as European Day of Remembrance for Victims of Stalinism and Nazism.



The Singing Revolution

(source: <https://www.ststworld.com/the-baltic-way-when-two-million-people-formed-a-human-chain-demanding-freedom/>)

3) Holodomor: Memories of Ukraine's silent massacre

Nina Karpenko, an energetic 87-year-old, demonstrates what it took to survive Ukraine's Stalin-era famine, known as the Holodomor, or "death by hunger". Some cheap cornmeal, wheat chaff, dried nettle leaves and other weeds - this was the essence of life during the horrific winter and early spring of 1932-33 in Ukraine. [...] "There was a deathly silence," she says. "Because people weren't even conscious. They didn't want to speak or to look at anything." [...]

Ukrainians mark a Holodomor Remembrance Day every year on the fourth Saturday of November. Some historians, like Yale University's Timothy Snyder, who has done extensive research in Ukraine, place the number of deaths at roughly 3.3 million. Others say the number was much higher. Whatever the actual figure, it is a trauma that has left a deep and lasting wound among this nation of 45 million. Entire villages were wiped out, and in some regions the death rate reached one-third. The Ukrainian countryside, home of the "black earth", some of the most fertile land in the world, was reduced to a silent wasteland. Cities and roads were littered with the corpses of those who left their villages in search of food, but perished along the way. There were widespread reports of cannibalism.

But the pain of the Holodomor comes not only from the unfathomable number of deaths. Many people believe the causes were man-made and intentional. A genocide. They say that Joseph Stalin wanted to starve into submission the rebellious Ukrainian peasantry and force them into collective farms. The Kremlin requisitioned more grain than farmers could provide. When they resisted, brigades of Communist Party activists swept through the villages and took everything that was edible. "The brigades took all the wheat, barley - everything - so we had nothing left," says Ms Karpenko. "Even beans that people had set aside just in case. "The brigades crawled everywhere and took everything. People had nothing left to do but die."

As the hunger mounted, Soviet authorities took extra measures, such as closing off Ukraine's borders, so that peasants could not travel abroad and obtain food. This amounted to a death sentence, experts say. "The government did everything it could to prevent peasants from entering other regions and looking for bread," says Oleksandra Monetova, from Kiev's Holodomor

Memorial Museum. "The officials' intentions were clear. To me it's a genocide. I have no doubt."

But for others, the question is still open. Russia in particular objects to the genocide label, calling it a "nationalistic interpretation" of the famine. Kremlin officials insist that, while the Holodomor was a tragedy, it was not intentional, and other regions in the Soviet Union suffered at that time.

Kiev and Moscow have clashed over the issue in the past. [...] Mr Baley, an American composer who was born in Ukraine, supports efforts to have the Holodomor recognised internationally as genocide. "You have to admit that it was done, if you want to have any kind of human progress," he says, "you can't wrap it up and say that it wasn't."

Excerpts taken from <https://www.bbc.com/news/world-europe-25058256> [05/15/2019]

4) Torture during the Algerian War of Independence

During the 1954-62 war, which claimed 1.5 million Algerian lives, French forces brutally cracked down on independence fighters in the then colony, which was ruled by Paris for 130 years.

The French state has never previously admitted that its military forces routinely used torture. During the war the government censored newspapers, books and films that claimed it had used torture, and after the war the atrocities committed by its troops remained a taboo subject in French society.

In 2018 France has officially acknowledged for the first time that it carried out systematic torture during Algeria's independence war – a landmark admission about conduct in the conflict which ended 56 years ago [1962] and that has been shrouded in secrecy and denials. The president, Emmanuel Macron, said France instigated a “system” that led to torture during the Algeria conflict, and the past must now be faced with “courage and lucidity”.

Macron used the case of the mathematician Maurice Audin, a Communist pro-independence activist who disappeared in 1957, to make a far-reaching comment about France's sanctioning of torture, going further than any previous president. The Elysée said Macron would acknowledge in a letter to be presented to Audin's widow and family on Thursday afternoon that Audin “died under torture stemming from the system instigated while Algeria was part of France”.

[...] Audin's family has for years been seeking the truth over his disappearance. An assistant professor at the University of Algiers, Audin was 25 when he was arrested at his home by French paratroopers and accused of harbouring armed members of the Algerian Communist party. He was tortured repeatedly in a villa in the Algiers neighbourhood of El Biar.

His widow, Josette, was told 10 days later that the mathematician had escaped while being transferred between jails. This remained the official version of events until 2014, when Macron's predecessor François Hollande acknowledged that Audin died in detention.

Macron's office said he would detail a system of arrest and detention legally put in place by parliament and decree in the late 1950s that allowed forces to

hold and interrogate suspects, leading to “acts that were sometimes terrible, including torture.” Macron will announce that archives will be fully opened up to historians, families and organisations seeking the truth about the large number of disappeared civilians and soldiers, both French and Algerian, whose bodies have never been found.

Excerpts taken from <https://www.theguardian.com/world/2018/sep/13/france-state-responsible-for-1957-death-of-dissident-maurice-audin-in-algeria-says-macron> [05/15/2019].

5) An inconvenient history: The story of the Moluccans

After the independence of Indonesia from Dutch colonial rule in 1945, the Dutch fought a violent war to stop the decolonisation of Indonesia. When the Dutch government in 1949 acknowledged the independence, many people from Indonesia went to the Netherlands.

Among the Indonesians, the Moluccans, who were in a special position, went to the Netherlands. The Moluccans are the Austronesian-speaking and Papuan-speaking ethnic groups indigenous to the Maluku Islands. For ages Moluccans had been recruited in the Dutch colonial army. They were considered good soldiers and very loyal to Dutch authority.

After the war of independence, the Moluccans found themselves in an awkward, uncomfortable, situation and the Moluccans declared themselves independent from Indonesia.



Indonesia. *Republik Maluku Selatan* in green

source:

https://nl.wikipedia.org/wiki/Republiek_der_ZuidMolukken#/media/Bestand:IndonesiaMaluku.png

However, the *Republik Maluku Selatan* was not recognised by the Indonesian government. Because of this, the Moluccan soldiers and their families feared they might become victim of reprisals. In December 1950 a court in The Hague

decided that they could not be demobilised and were ordered to embark a ship heading for the Netherlands. This sojourn (temporary stay) was considered to be temporary.

Upon arrival these loyal soldiers were immediately and unceremoniously discharged. They and their families were housed in two former concentration camps and left stateless and unemployed. They lived among themselves, quite separated from Dutch society, 'forgotten' by the government.



Moluccans in front of their barracks in The Netherlands (source: Het geheugen van Nederland)

From the seventies on a new generation of young Moluccans tried to attract attention to the plight, unfortunate situation, of their parents and themselves. The idea of an independent Moluccan republic still existed against the will of the Indonesian government. After the execution in Indonesia of one of their leaders in 1966, Moluccan youths stormed the Indonesian embassy in The Hague. The following years more radical protests culminated in 1977 in the hijacking of a train and the occupation of a school, taking children and adults as hostages. These actions were ended by the Dutch army after a standoff of nearly three weeks. Six Moluccans and two hostages were killed.

In 2017 the Kingdom of The Netherlands stood accused of killing wounded and unarmed Moluccan hijackers. The judge decided the Dutch state had withheld information about the violent ending of the hijack. As a consequence, the government announced independent historical research into the use of

violence by the Dutch in this case *and* during the Indonesian War of Independence.

The Dutch were not alone in employing so called 'ethnic soldiers' in their colonial army. The English recruited Gurkhas from Nepal, the French had Harki's in the Algerian colonial forces.

Like the Moluccans, Gurkhas and Harki's too found themselves in an awkward situation after the independence from Nepal and Algeria. Having fought in the colonial army, loyal to the former colonial master, they were forced to go to England and France. And they too were not welcome in the country of their once colonial masters. They were housed in camps, separated from society, their children raised in poverty and without adequate education. Only during the last decades their position has attracted some attention of the authorities, but the lives of these families are still difficult. The return to their homelands is hardly possible. The service in the colonial army of their fathers or grandfathers still is a reason of much reproach.

6) The History of the EL-DL-House

The EL-DE House (pronounced: L-D-House) owes its name to the initials of the building owner Leopold Dahmen. The Catholic wholesaler of gold articles and clocks lived with his family on Appellhofplatz 21, from where he also ran his business. In order to build the house next door, he had two residential buildings torn down on the corner lot on Elisenstraße. Then, during 1934/35, a larger house with both residential and commercial space was built. [...] After a delay in the construction work, the unfinished house was seized by the Gestapo in the summer of 1935. Existing rental agreements had to be terminated; the new tenant was the Third Reich. For the Gestapo, the representative building right at the heart of the city provided an excellent location. It was virtually around the corner from the Police headquarters on Krebsgasse, the court building and the Klingelpütz central prison. The Gestapo had the building converted according to its purposes: the living space was turned into offices and the house prison with its ten cells was installed on the upper basement level. On 1 December 1935, the Cologne Gestapo branch started to operate from there and only ceased working on 2 March 1945, a few days before the arrival of the American troops on 6 March 1945. It seems a particular irony of history that this house remained standing after the war whilst most other surrounding buildings had been destroyed.

In terms of the history of its construction, the house only acquired its bulky appearance after the war when numerous extensions were added. During the years 1947 to 1949, annexes were added on Elisenstraße, replacing the destroyed residential building of the Dahmen family and one other house next to it, completely merging with the surviving Gestapo house [...]. Only because of the additions after 1945, does the EL-DE House reflect the image of the feared, all-dominating Gestapo by way of its dimensions.

The carefree approach that was adopted to the history of the house, and to its NS past after the war, becomes apparent in other ways. The house was used by tenants again immediately after the end of the war, mostly by the City of Cologne. The Occupation Office, the Pricing Authority, the Office for Defence Expenses, the Registry, the Pension Office and the Legal and Insurance Authority had their offices there. Some of the people who had been interrogated and tortured by the Gestapo in these very rooms had to get married or submit their pension applications there.

Initially it was one lone fighter, Sammy Maedge, a gilder of weather-cocks for Church spires, who mounted public campaigns to draw attention to the history of the EL-DE House in the mid-1960's. The reputed exhibition of the Cologne History Archive 'Resistance and persecution in Cologne 1933–1945' highlighted in detail for the first time, essential parts of the NS history of the City of Cologne. The story of the EL-DE House however, was only mentioned in passing. It was only subsequent to the US-American television series 'Holocaust' and the trial of Kurt Lischka and other NS perpetrators at the courthouse across the street that EL-DE House began to garner national attention. Maedge succeeded in triggering a bigger response to his activities in 1979. Around the same time, the teacher Kurt Holl and the photographer Gernot Huber hid in the basement of the EL-DE House and had themselves locked in after the municipal Legal and Insurance Office closed for the day in order to take pictures of the cells and the inscriptions during the night and then present them to the public. Finally, the request to turn the former Gestapo house prison into a memorial came to fruition and the City Council gave its permission in late 1979. The inscriptions the prisoners had written on or carved into the walls were carefully uncovered, restored and painstakingly deciphered before being masterfully edited by an archivist of the Cologne History Archive, Manfred Huiskes. Furthermore, a double cell that had been used as a coal cellar after 1945 was turned into a room for a small exhibition about the history of the Cologne Gestapo and the general history of National Socialism in Cologne. Photographs of inscriptions were reproduced, translated and mounted on relatively simple boards in the aisles of the former prison. On 4 December 1981, the former Gestapo house prison was finally opened for the public as a memorial.

Excerpts taken from: <https://museenkoeln.de/ns-dokumentationszentrum/default.aspx?s=715> [05/15/2019] and <https://museenkoeln.de/ns-dokumentationszentrum/default.aspx?s=724> [05/15/2019]

HINT: You will find a 360° visit to the centre and memorial here: https://museenkoeln.de/ns-dokumentationszentrum/medien/rundgang.aspx?rnr=0_0_1&lang=uk

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

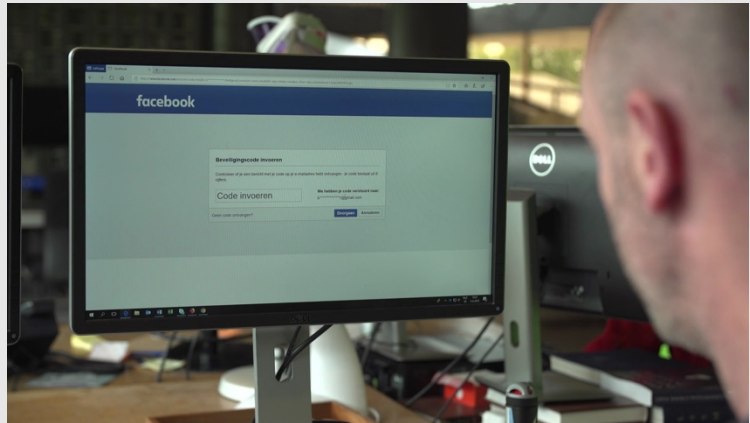
- a) As a teacher, watch the tutorial **Upload and refind**. The tutorial will lead you through the uploading process step by step.
- b) Make sure the uploading is done at least one day before the meeting with your partner class.
- c) Allocate 10 minutes of uploading time for 1 video, depending on the 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 Function

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

The documentary made by the students	Yes	No
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.

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:

Step 4: Part 1 Exchange and discussion with the partner school

Students will watch the videos created by other groups, and the partner school to compare and discuss their conclusions about the topic and enquiry question within the school and with the partner school . This step is the most interesting and important part of the project, as students will watch others' videos and exchange the different perspectives of the topic.

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

The documentary made by the students	Yes	Partly yes	Partly no	No
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

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

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.

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.

Lesson 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

The documentary made by the students	Yes	Partly yes	Partly no	No
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				
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