DECS/SE/BS/Donau (97) 3

The History of Women in Europe in the 20th Century

77th European Teachers' Seminar
Donaueschingen (Germany) 6-11 October 1997

Report

Council for Cultural Co-operation
In-Service Training Programme for Teachers

Strasbourg, 1998

The Council of Europe was founded in 1949 to achieve greater unity between European parliamentary democracies. It is the oldest of the European political institutions and has forty member states,[1] including the fifteen members of the European Union. It is the widest intergovernmental and interparliamentary grouping in Europe, and has its headquarters in the French city of Strasbourg.

Only questions related to national defence are excluded from the Council of Europe's work, and the Organisation has activities in the following areas: democracy, human rights and fundamental freedoms; media and communication; social and economic affairs; education, culture, heritage and sport; youth; health; environment and regional planning; local democracy and legal co-operation.

The **European Cultural Convention** was opened for signature in 1954. This international treaty is open to European countries that are not members of the Council of Europe, and it enables them to take part in the Organisation's programmes on education, culture, sport and youth. So far, forty-seven states have acceded to the European Cultural Convention: the Council of Europe's forty member states plus Armenia, Azerbaijan, Belarus, Bosnia-Herzegovina, Georgia, Monaco and the Holy See.

The **Council for Cultural Co-operation** (the CDCC) is responsible for the Council of Europe's work on **education**, **culture** and **sport**. Four specialised committees - the Education Committee, the Higher Education and Research Committee, the Culture Committee and the Cultural Heritage Committee - help the CDCC to carry out its tasks under the European Cultural Convention. There is also a close working relationship between the CDCC and the regular conferences of specialised European ministers responsible for education, for culture and for the cultural heritage.

The CDCC's programmes are an integral part of the Council of Europe's work and, like the programmes in other sectors, they contribute to the Organisation's three overriding policy objectives for the 1990s:

- the protection, reinforcement and promotion of human rights and fundamental freedoms and pluralist democracy;

- the promotion of an awareness of European identity;

- the search for common responses to the great challenges facing European society.

The CDCC's education programme covers school, higher and adult education, as well as educational research. At present, there are projects on: education for democratic values; history; modern languages; school links and exchanges; the reform of secondary education; access to higher education; the reform of legislation on higher education in Central and Eastern Europe; academic mobility, and educational documentation and research.

1. Albania, Andorra, Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Moldova, Netherlands, Norway, Poland, Portugal, Romania, Russian Federation, San Marino, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, "the former Yugoslav Republic of Macedonia", Turkey, Ukraine, United Kingdom.

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COUNCIL FOR CULTURAL CO-OPERATION (CDCC)
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Report by

Ms Ruth Tudor

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I. Introduction

This report has a number of purposes, the primary one being to inform the project group about the teaching of women's history in Europe in the 20th century in order that teachers, in particular, and those involved in education in a broader sense, can use it to move forward in a practical way. As a result, this report has a number of objectives:

- to suggest criteria for and a possible approach to the design of a teaching pack on the history of women in Europe in the 20th century;
- to inform on the inputs and outcomes of this seminar;
- to give practical suggestions on how women's history can be taught in European classrooms;
- to suggest further questions for consideration.

II. The context

The 77th Donaueschingen Seminar on the History of Women in Europe in the 20th Century was organised by the Council of Europe as part of their In-Service Training Programme for Teachers. It was attended by approximately thirty-five participants from a range of European countries including Albania, Belarus, Cyprus, Denmark, France, Germany, Hungary, Italy, Latvia, Malta, Portugal, Romania, the Russian Federation, Sweden, Switzerland and Turkey (see Appendix 1).

The majority of the participants were secondary school teachers but also included university lecturers and inspectors/advisers. The conference was chaired by Ms Ruth Tudor of the Qualifications and Curriculum Authority of the United Kingdom, supported by Council of Europe experts and representatives of the Secretariat.

The seminar took place over three and a half days, the first day being devoted to general discussions about women's history and possible approaches in the classroom, the second day to the particular experiences of women under Stalin's rule and the third day to creating personal histories of women in the classroom, concluding with a summing up of issues.

In planning this seminar, an important consideration was the diverse approaches to history teaching and the wide range of cultural contexts in which the participants operate. It was clear from the outset that the progress made in relation to women's history in various European school curricula is variable and that the availability of resources is a significant constraint in many, if not all, countries. The greatest challenge, therefore, was to design a programme that could enable each and every participant to move forward in their respective classrooms. As a result, the approach emphasised "learning by doing"; that is, practical approaches to teaching women's history, the sharing of good practice and professional expertise through discussion, combined with a determination not to be constrained by the lack of resources. On this latter point, the seminar programme was designed to demonstrate how pupils and teachers in partnership can utilise the living resources within their own communities to enhance the teaching of women's history in the 20th century.

A second area of consideration was the place of the seminar within the Council of Europe's Project on Learning and Teaching about the History of Europe in the 20th Century in Secondary Schools. A key aim of the seminar was to inform the Council of Europe on the development of a teaching pack on the topic of "Women in Europe in the 20th century" and a number of recommendations on the preparation of these are made at the end of this report.

III. Input from the Council of Europe

Ms Alison Cardwell, Administrator for the Directorate of Education, Culture and Sport (DECS), opened the seminar proceedings by outlining the purpose of the seminar within the context of the Council of Europe's Project on Learning and Teaching about the History of Europe in the 20th Century in Secondary Schools.

The project is intended to last three to four years and at the end of that period have produced four teaching units/resource packs on the following topics:

- human rights and pluralistic democracy in Europe in the 20th century;
- women in Europe in the 20th century;
- nationalisms in Europe;
- population movements in Europe in the 20th century.

The project has a number of aims, expressed in Document CC-ED/HIST (96) 14, which can summarised as follows:

To enable young people to:

- appreciate the richness and diversity of European history and the factors which have shaped the Europe of today;
- understand the historical roots and context of the challenges facing Europe today;
- reflect on the future of Europe;
- acquire attitudes essential for citizens of democratic pluralist societies;
- develop key skills of investigation, research and critical thinking.

The project should, therefore, focus on:

- spiritual, artistic, cultural, scientific and technological aspects of history as well as political, economic and military history;
- the links and balance between local, national, European and world history;
- the development of pupils' and teachers' skills in using the new communications technologies.

Ms Cardwell stressed the pioneering role of the Donaueschingen seminar in helping to clarify the content and form of all the proposed teaching units / resource packs.

IV. Day I

Keynote address

The keynote address included a practical activity designed to enable participants to express their views on the teaching of women's history within their own classrooms. The "human graph" approach (see Appendix 2) invites participants to record their own opinions on a question sheet and then pass them on, in confidence, to other participants. All participants then "line up to form a human graph" according to the views expressed on the sheet they hold. In this way we gained an overview of all the opinions in the group without knowing which particular individual held a particular view. This approach can be adapted to explore the views of pupils in the classroom on a range of sensitive topics where inhibitions can prevent honest reponses.

The views held by the participants are summarised below:

- *history teachers don't have time to teach women's history.* Most participants disagreed with this statement;

- *we cannot teach women's history because we do not have the teaching resources/materials.* Most participants agreed with this statement;

- *women's history means studying the lives of famous women.* Most participants disagreed with this statement;

- *women's history should be taught to boys and girls in every lesson.* Most participants disagreed with this statement.

- *teaching women's history at school will help to achieve equality in society as a whole.* Most participants strongly agreed with this statement.

Summary of the keynote address, given by Ms Ruth Tudor

The aim of this seminar is to explore approaches to teaching women's history that we can all achieve, no matter what our resources are, no matter what our starting points are.

In order for us all to move forward, we first need to recognise where we are now and respect that we will be at different places. Some of you may be unsure about how much of the curriculum should be allocated to women's history. Some of you may feel that women's history should be seen as separate and distinct to your other history teaching. Others may feel that it should be integral — a part of every lesson.

There are different points from which we start:

- **"Seeing the need"**. Anyone who is committed to women's history will need to persuade others. We need to be clear about our reasons if women's history is to be credible. We need to convince others that a focus on women's history can inform the whole subject area;

- **"Identifying what women's history is about."** We need to have a philosophical understanding of what women's history is about. Is it any history which includes women? Does it require a different pedagogical/ methodological approach to other history? Is it about famous women or is it something more than this?;

- **"Finding where in the curriculum it can be taught."** Having become clearer about our ideas, we need to get practical. How as teachers will we fit it into a curriculum that is so often larger than the time we have to teach it? In our curriculum planning, we need to have clear principles that inform both what we decide to include and what we leave out;

- **"Finding the teaching resources."** How can we teach women's history without books that cover it? Where are our resources?

- **"I can teach it like this (...) and this."** Having identified our resources, how do we move forward? What will actually take place in our classrooms that will make a difference? Does women's history need a different methodological approach than "other" history?

My commitment to you is that you leave this seminar with answers to some of these questions, deas and practical approaches and that you have a clearer way of looking at women's history and an actual resource that you can take home and use in the classroom.

Why teach women's history?

Recently, in Britain, research has shown that girls do better than boys at school in many countries of the world. Reactions to this commonly centre on concern as to why boys are underachieving. But there are other important questions that need to be asked. If girls are doing better at school, why do men continue to dominate the most powerful and well-paid positions in our societies? Perhaps one part of the answer lies in the need for us all, including girls, to have role models that we can identify with and to have our own history recognised and valued.

It is also important to teach women's history because this makes good history. If we are delivering a curriculum that neglects to consider, that ignores at least 50% of the experiences of our population, is this good history? We all need to have our collective histories recognised, explored and valued. This can happen on different dimensions. Within the society of Britain, I am a woman, a member of an ethnic minority with its own language, a citizen of Britain and a European. These different identities make up me. I want the opportunity to learn about each of them and the special contribution each one has made to what it means to live in the world today. I want to recognise diversity and difference within what unites me with my fellow human beings.

What is women's history ?

I would suggest a simple and flexible response to this question. Women's history is that which explores the particular experience of women, whether collectively or as individuals and their crucial contribution to our communities. The nature of their role in society varies according to place and time. We must not have a narrow or stereotypical view of what women's history is about. We need to reflect on what messages the current curricula send about women's history. I was tempted to call this talk "Chapter 10" because in Britain that is so often where women's history appears. As a result it is marginalised, made less important, put in a ghetto which is difficult to break out of.

When I examine how women's history is portrayed in these "Chapter 10s" I discover that, in Britain, three messages are sent about women in the 20th century. First, women did not have the vote. Then they fought for it and obtained it. Second, they did men's jobs in the wars. Third, they often healed the sick.

We need to challenge this and one starting point is to get children, your pupils, to analyse if, when and how women's history is currently taught and what messages are being sent. Give young people the skills to question their own curricula and teaching resources.

In this way children can be encouraged to see that the narrative or story that they are taught in their history lessons is one part of the story. It is a narrative that often focuses on the public, political life and neglects the private domain.

A narrative that is partial (only tells a part of the story of the past) and, therefore, must be limited and limiting.

Who are these women?

Because women's history is so often marginalised and makes up a small part of what we teach, it is easy to speak and teach the experience of women as if they are one uniform group, all the same. It is vital to recognise and explore the differences between women. We must recognise that women come from different social and economic classes. Obtaining the right to vote in Britain made far less of a difference to women who struggled on a daily basis to put food in the mouths of their children than those who had a chance of real political power.

Women come from different ethnic groups and, as such, have different cultural values, norms and experiences. The differences between women must be recognised if the history we teach is to have any real meaning and value.

Where is women's history?

When I started teaching, I thought I could not teach women's history because I did not have the resources. Without a textbook that covered women's history (usually in Chapter 10) I could not do it. I now know that this belief was untrue. I have already suggested a starting point for the classroom, that is an analysis with children of what is currently taught. But we can go further. We all have a human resource — women — within our own communities. We all have women that we can bring into the classroom to tell their own life story, their own personal narrative. At this point in time there will be women in Turkey who remember the end of the Ottoman Empire and all the changes that it brought. There will be women in Russia who remember life under Stalin. Talk to them quickly before they die.

It is my belief that women often act as the collective memory of a family or a society. It is they who do the remembering. When my mother died what went with her was all those stories of our family's past. My father simply did not remember.

We can use these stories to give texture to "events", for example war, peace, population movement, poverty, democracy. This means looking at women's lives to find the personal experiences that lie behind the "events" we are teaching.

And we can move from personal experiences towards asking and answering important questions about the wider, broader sweep of history of our societies. For example, by taking the experiences of the few and contextualising them, we can make links between local, national, European and world history. We can compare the experiences of women in different times and in different places.

In this way we can teach the concepts of change and continuity, of similarity and difference, of cause and consequence. We can use women's experience to identify social, political, economic forces.

We can begin to identify in what ways women's history is distinct from "other" history. Not only do we have this living resource, we also have documents within our families and communities that we can use to create teaching resources. Letters, photos, diaries, lists, wills can all be used to teach about women's history. In the first workshop session this morning, we will explore how this can be done.

How do we teach women's history?

Do we need a different pedagogical/methodological approach to teaching women's history? This is the question I am least sure about. I will be very interested to hear your views. I would suggest considering the following.

In order for children to learn effectively they must have ownership of the learning experience. Unless they can make sense of it in relation to their own lives then they are less likely to understand it, remember it or value it. I believe this is true of all learning. Women's history approached in the way that I have suggested has a contribution to make in this area. By focusing on the personal and the private, by recognising the importance of individual lives within our own communities, we can give ownership to our communities. By encouraging young people to question and challenge what they are taught, we give them ownership.

Personal histories enable children to ask their own questions, to carry out their own research, to follow their own interests, to interact with their learning. Workshop sessions on the third day will focus on ways of doing this.

When do we teach women's history?

On this question I am clear although how to do it is more problematic. The logical outcome of what I have said above is that women's history should be integral to each curriculum. I would not suggest a crude formula of measuring and making sure we have women's history in every lesson. Instead, if we ourselves, and the pupils we teach, have an awareness of the particular narrative/story that we teach in history lessons and the messages that it sends about we value, then we will have achieved something.

If we recognise through our teaching that that narrative/story can be challenged, that it is only part of the story and that women have something to say too, then we will have achieved something. If we recognise that private, personal and individual lives are as important as public, famous, political lives and if we are able to teach some of this, then we will have achieved a great deal.

Workshop 1: Ordinary (extraordinary) women

Ruth Tudor began this session by stressing the need to study the lives of "ordinary" women as well as those of "famous" women. She suggested a number of reasons for this approach. Firstly, such an approach involves a shift from the study of the public, often political, domain in history to the private domain. Given the nature of male domination of the public domain in Europe, such a shift is necessary if women's history is to be taught. Secondly, the constraints imposed by the relative lack of resources on women's history necessitates the identification and use of local resources.

Participants used a set of questions (see Appendix 3) to analyse diary extracts written by women and discussed how these could be used to produce a teaching resource. In general, the groups reached the following conclusions:

- when developing teaching materials, content should relate to the lives of the students' as much as possible in order to enhance understanding and motivation;

- the process of contextualising a personal history and making links between the experience of one woman, and local, national and international history was relatively straightforward;

- within each extract from the personal histories of individual women, it was possible to identify social, cultural, political, economic perspectives;

- the importance of teaching students to ask their own questions of documents was stressed by the groups;

- one group discussed at length whether personal histories that were sad, depressing or negative should be used as resources. Some members of this group felt that students should be taught only the positive aspects of women's history, others disagreed and felt that a broad spectrum of experience should be taught.

During this workshop, participants discussed a portrait of Dorothy Hodgkin (1910-94) by Maggi Hambling (1985). Dorothy Hodgkin was a chemist and crystallographer. In 1949 she identified the three dimensional structure of penicillin, in 1964 she was awarded the Noble Prize for her investigations into Vitamin B12 and in 1969 she identified the structure of insulin. A list of questions (see Appendix 4) was suggested that could be used with this portrait in particular, and other portraits in general. The group discussed how the portrait could be used to support cross-curricular initiatives, for example history and science. In this way, we could develop the contribution that history makes to the whole curriculum. It was also felt that this resource could be used in any curriculum unit that covered the 20th century.

Workshop 2: Representations of women in current European history curricula

Ms Ruth Tudor led this workshop by suggesting a list of questions (see Appendix 5) that could be used to analyse how women are represented both in the curriculum in general and in particular resources. She suggested that this exercise should be used with students. A critical analysis by students of their own curriculum/resources is a valuable starting point for questioning the narratives that they are taught.

The discussion during the plenary session noted that although there were some differences between the ways women's history was represented in European countries, there were also many common features. In the main, women were represented as:

- fighting for the suffrage;
- symbols, for example of liberty, republic;
- religious icons;
- replacing male roles in war time;
- active participants in wars of resistance or independence;
- wives of famous men;
- victims;
- particular famous women, such as Marie Curie, Anne Frank.

Some detailed examples of curricula analyses of certain countries in relation to women's history are discussed below.

Romania

One textbook contained 325 illustrations, four of which were of women. Of these four, one showed the Virgin Mary and two showed goddesses.

Portugal

Women appeared in two main ways: as fighters for the vote and as reproducers of children in demographic studies. Illustrations of women in textbooks showed women mainly as symbols (for the republic), wives of public men and as victims (of famine and of totalitarian rule). Women rarely appeared as writers, politicians (one exception was Indira Gandhi).

Germany

Women's history appeared to be relatively more integrated into the curriculum as compared to many other European countries. For example, women appeared in family history, in the rebuilding of post-war Germany. A range of individual women were studied, such as Bernadette Devlin (Northern Ireland), Rosa Parks (the United States), Marie Curie (France), Anne Frank (Netherlands/Germany).

This analysis was used to produce criteria for a teaching pack on women's history in Europe in the 20th century (see Appendix 6).

During the plenary session, the following points were discussed.

Firstly, the need to recognise that what appears in the curriculum is not necessarily what is taught and that much depends on the commitment, enthusiasm and expertise of the individual teacher. This discussion raised the need to have a policy framework that explicitly recognises the need for women's history within the curriculum.

Secondly, the relationship between assessment and learning. It is crucial to recognise that teachers will tend to gear their teaching towards what is assessed. Women's history must appear, therefore, in the assessments if it is to be both taught and valued. This is a real problem for many of the participants who feel that assessments do not include women's history and that the pressure of time does not enable them to move away from preparing their students for assessment.

Thirdly, the relationship between statutory inspections and women's history. A minority of the participants felt that their inspections inhibited them from teaching women's history because it was not valued by the inspection process. However, inspections can also be used as a lever to encourage the teaching of women's history. For example, the statutory curriculum in England includes a requirement that "pupils should be taught about the social, cultural, religious and ethnic diversity of the societies studied and the experiences of men and women in these societies".

V. Day 2

A presentation on the role of women in Stalin's Russia was given by Ms Elena Osokina. The full text of the speech is given in Appendix 7.

Workshops 1 and 2

An East-West dialogue was carried out. Participants from eastern and western Europe compared how totalitarianism, particularly the experience of women, is taught in their respective countries. The problem of using terms, for example "totalitarianism", across Europe was identified. These terms often have different meanings in different countries. A teaching pack designed for use across Europe would need to recognise this challenge. The need for a glossary was stressed. It was also felt that the exploration of different interpretations of the same word could be a useful learning experience for students.

The use of Elena Osokina's materials in the classroom was discussed and the following suggestions were made:

- to use Evgeniya Ginsbourg's *Journey into the whirlwind* as memoirs of one woman's experience in the concentration camps. She describes how men and women had different survival strategies and a different capability for survival in the camps. This resource can be used to give depth to teaching on Stalin's regime through personal history, in the same way as the diary of Anne Frank is used for nazi Germany;

- to use photographs from Stalin's era. Participants were given photographs from Stalin's Russia. Students should be encouraged to ask questions about the photographs, which could be used in the classroom in the following ways (show two different sets):

- For example, as sources of evidence on the role of women in the food supply, the rationing system, social history, and the physical and emotional appearance of women;

- Or, in comparison with the above - ask: ”What are the differences between the two sets of photographs?”; “What clues are there that the photos of the (second) series are propaganda while those of the (first) series are not?” Additional or supporting questions could deal with who produced the source (a private or state photographer), the reasons for which it was produced, and what do the student’s answers to the above questions tell about the reliability of this evidence.

Elena’s work could also be used to explore the role of the historian and the nature of their work. For example, Elena had full access to economic archives in Russia but not to political police archives. They chose the evidence that she could see and no list was given to her to show what was contained in the archive.

Students could ask “How might this process of selection affect the historian’s task?” “What selections might the historian herself make and why?”

Clearly, Elena herself, as a female historian, offers a positive role model to students of history.

We also looked at a number of Russian propaganda films from the 1930s and 1940s. These summaries could be given to students and they could be asked:

- how does the film contradict/agree with evidence from the photographs and/other sources?;

- why were these films made?;

- what type of woman would have been more/less likely to have seen them? (city / countryside).

The happy way (1940)

This film is set in the 1930s. Life at home is portrayed as easy going and carefree for our beautiful heroine. However, she is not satisfied and dreams of becoming a textile worker. Her dream comes true. As a textile worker she wants, more than anything else, to become a *Stakhanoviste* (a high-producing worker). She tries and fails. She tries again and succeeds, winning an award for her labour. She also wins the heart of a beautiful man. The ideal shown is that of equality through participation in the production process.

The circus (1936)

This film deals with a Russian woman with a black child who is driven out of America by racism and intolerance. She finds tolerance, equality and happiness in Russia where a variety of ethnic groups sing lullabies to her child in minority languages, including Yiddish (a Jewish language).

VI. Day three

A different structure was used on this day. Mr Ed Booth, a film producer, held a workshop on the practical/technical aspects of making a recording of a personal history.

Dr Philip Ingram, a teacher held a workshop on the educational aspects of making a personal history and how it can be used in the classroom.

The focus of this day was essentially practical, to give participants the skills required to carry out their own recordings of personal histories in the classroom. The approach used in both these sessions was that of "learning by doing". The transferable nature of the skills was stressed — that is — they would be required whether the personal history was being filmed, taped or transcribed (written down).

Workshop – Dr Philip Ingram

The full text of Dr Ingram's notes are produced in Appendix 8. In summary, Dr Ingram stressed the advantages of personal histories. These include their essentially democratic nature, their accessibility, their low cost and lack of dependence on technology, their potential to develop social skills and build up communication between young and old. Most importantly, personal histories enable students to have ownership of and interact in an active way with their learning. They themselves become the historians.

The challenges of using personal histories was also stressed. Many factors can distort personal histories and thus their use by - and value to - students. These factors include aspects of personal histories which are unrepresentative. The interviewee may not give the evidence that is required, therefore, the student needs to be able to select before moving on to interpret and evaluate the evidence collected. False memory may distort personal histories. The interviewee may fantasise events or parts of events that did not happen. The interviewee may suffer from intermittent memory. She may not remember in a logical or coherent way and students will need to return to questions asked earlier and be able to manage an unpredictable interview. Bias and exaggeration can distort personal histories when interviewees exaggerate certain points to favour a particular point of view. The interviewee may also try to please the student by telling them what they think the student wants to hear.

Therefore, the teacher needs to develop certain skills in the student. The student must be able to recognise and select only that information which is valuable. Students must be able to compare and cross-reference information in order to make judgements about how representative a particular individual's experience is of the broader story. In evaluating the evidence, students must be able to assess it's worth, truth, representative nature and show skills of chronology.

Dr Ingram invited participants to take part in an exercise to enable them to see ways of developing these skills in students. This involved sorting evidence into categories and worksheets produced for this purpose are in Appendix 8.

Workshop – Mr Ed Booth

Mr Ed Booth began by outlining the three main aspects to filming an interview: technology, aesthetics and the content of the interview. During this session, participants used video cameras to explore the technical aspects of filming, for example checking equipment, lighting, focus and sound. They learned how to make the film aesthetically pleasing by exploring different ways of framing the picture.

The need to put people at ease and give careful consideration to the interview questions was stressed. This includes starting with factual questions to put the interviewee at their ease. Questions need to be focused sufficiently to guide the interviewee to the responses required. Questions should be short and prompts used to guide the interviewee.

The participants recorded their own personal histories by taking the roles of interviewer, interviewee, director, camera, assistant. These were watched and analysed by the group during the plenary session. This exercise could be used with students in the classroom.

The full text of Mr Ed Booth's workshop notes is produced in Appendix 9.

VII. Moving forward

In concluding the seminar, Ruth Tudor asked participants to consider how they can put into action and sustain the seminar's learning experiences after returning to their respective countries.

The following structure could be helpful:

- write an action plan;
- build up a support network;
- find and produce your resources;
- teach and evaluate.

It was not possible to explore all the questions raised in relation to women's history during the seminar. The following questions are suggested for further investigation:

- What type of assessments favour the inclusion of women's history?
- How do race and class affect the choice of content in relation to gender?
- How can balance be achieved in terms of choice of content which will motivate both sexes within a teaching group?
- In what ways has the writing of women's history in Europe changed over the years?

- Are boys in the classroom being asked to empathise with female historical figures? What skills do they need to be able to do this effectively?

- What effect does the choice of topics, and the nature of the assessment, have on the academic performance of boys and girls?

Some of the above questions have been inspired by the history section of *Genderwatch* published by Cambridge University Press (1992). This publication is recommended reading for anyone interested in gender issues within education.

VIII. Recommendations

The following recommendations were decided upon for future seminars:

- pre-seminar tasks should be sent to participants at least six weeks before the start of the seminar;

- careful consideration should be given to how pre-seminar tasks are used during the seminar, for example what is their specific purpose? Is it to raise awareness of an issue prior to the seminar? Or to provide information for use during the seminar? Their purpose should be made clear to participants;

- to maximise their effectiveness during the seminar, working groups should have clear leadership guidelines for procedures and clear instructions;

- seminar planning must take into account the diverse needs of the participants;

- seminars should, if possible, have a follow-up strategy to consolidate outcomes and provide support for participants when they return to their respective countries and classrooms;

- central bureaux within member states should be encouraged to disseminate information from the Council of Europe as widely and as early as possible.

The following recommendations were decided upon for the teaching pack/resource unit on the theme of women in Europe in the 20th century:

- production of teaching pack to be co-ordinated by one person with a small team of experts from across Europe;

- a significant focus should be “women and totalitarianism” because the topic of “totalitarianism” is common to many European curricula and the concepts addressed are consistent with the aims of the project;

- the teaching pack should include a pedagogical element in order for it to have a wider impact than the content of women’s history;

- those responsible for the development of the teaching pack should ensure that it satisfies the criteria given in Appendix 6;

- teachers and pupils from a wide range of European countries should be involved in the development of the teaching pack. Ideally they should be involved at all stages; production of materials, evaluation and dissemination.

IX. Closing of the conference

Ms Tatiana Milko of the Council of Europe's Secretariat stated that the seminar had increased the mutual understanding of the participants of issues related to teaching women's history in Europe. She thanked the participants for their energy and commitment during the seminar.

Appendix 6

Criteria for good practice in a teaching resource on the history of women in Europe in the 20th century

The following criteria were developed and it was decided that the teaching pack should:

- recognise the particular experiences and crucial contributions of a range of different women;
- be representative of the whole of Europe;
- make links across Europe and between local, national, European and world history;
- be flexible, that is capable of being adapted and added to;
- include methodology in the form of teacher notes;
- be interactive in approach for example, role play, dialogue, simulation;
- use language which is simple, interesting, lively;
- include a range of media, for example, visual images, oral, aural;
- include authentic/primary sources;
- be coherent, have an unifying concept;
- be sensitive, tolerant and respectful of others;
- have the possibility of assessment;
- be well-produced, of high quality;
- develop understanding of key concepts in history, for example, change and continuity, cause and consequence (result), similarity and difference, empathy;
- develop understanding of key processes in history, for example the critical use of a range of sources to reach conclusions that are valid;

understand that terms, such as totalitarianism, can be used in different ways and have different meanings across Europe.