

# DEVELOPING A CULTURE OF CO-OPERATION

WHEN TEACHING  
AND LEARNING  
HISTORY



COUNCIL OF EUROPE



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# **DEVELOPING A CULTURE OF CO-OPERATION**

WHEN TEACHING  
AND LEARNING HISTORY

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## NOTE TO READERS

This publication is intended primarily for self-study: there are a number of points at which the reader is asked to reflect on their reading and consider some questions. In Part One of each training unit these are shown in the text in a break out box headed 'Points to consider'; in each Part Two they are headed 'Working with students'.

Worksheets and other material associated with lessons are contained within the text with a **PRINT** button. By clicking on a print button shown in the text, the reader is transferred to a printable PDF and by using the print facility of their own device can print copies of the relevant worksheet.

PREFACE

INTRODUCTION

ACKNOWLEDGEMENTS

## PREFACE

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The e-publication **Developing a culture of co-operation when teaching and learning history** is a self-study text for teachers and trainee teachers. It is intended to further the professional development of teachers and supplement other aspects of pre-service or in-service training. A chapter discussing the broad concept of a 'culture of co-operation' is followed by seven training units, each dealing with a key aspect of teaching and learning history. Each training unit comprises a theoretical part in which the reader is encouraged to read and reflect ("Exploring the ideas") and a practical part in which the reader is challenged to consider how to work with pupils ("Applying the ideas"). History teachers working in diverse multicultural societies will find a rich source of ideas to explore and apply.

**The Council of Europe, since its creation in 1949, has considered history teaching** to be a subject of intrinsic value as well as of political importance. The significance of this subject is clearly reflected in the *European Cultural Convention* (1954) and has been confirmed at the highest political level since its inclusion at the Council of Europe's Summits of Heads of State and Government.

**In recent years, the Council of Europe's education programme, including history teaching, has developed and promoted intercultural dialogue** as a basis for inclusivity and living together. Our Organisation sees diversity and intercultural dialogue as essential tools for building mutual understanding, trust and confidence in Europe. This is reflected in [Recommendation Rec\(2001\)15 on history teaching in twenty-first-century Europe](#), and [Recommendation CM/Rec\(2011\)6 on intercultural dialogue and the image of the other in history teaching](#), adopted by all member states of the Council of Europe, as well as in the [White Paper on Intercultural Dialogue: Living together as Equals in Dignity](#), launched in 2008.

**But what makes history teaching essential?** Firstly, it gives new generations an opportunity to travel in historical space, to learn from previous experience and develop the ability to better understand and evaluate present-day political and social processes. Secondly, an understanding of history helps to develop important skills and attitudes such as critical thinking, open-mindedness and tolerance. As a result, young people are better prepared for life in present-day society, to understand the value of cultural diversity, and to be willing and able to communicate with those belonging to different cultures, religions and linguistic groups. Furthermore, historical knowledge can help young people feel that they are not only citizens of their own countries, but are also representatives of their region and belong to the world as a whole. In this respect history education makes an important contribution to the development of essential

competences for citizens of democratic societies as reflected in the on-going project of the Steering Committee for Education Policy and Practice (CDPPE) for the development of a Reference Framework of [Competences for democratic culture: living together as equals in culturally diverse democratic societies](#).

**The teacher training activities conducted in Cyprus clearly show that history teaching can be a tool to support peace and reconciliation** in conflict and post-conflict areas, as well as tolerance and understanding when dealing with phenomena such as migration and immigration. In this increasingly interconnected world, there is validity in adopting a multiperspective approach in teaching – one that assists and encourages students to respect and value diversity and cultural difference rather than one which may serve to reinforce negative aspects of nationalism.

The past is a powerful weapon. It can be used or misused. Ignorance of the past leaves individuals vulnerable to manipulation in the present; this places a special responsibility on history teachers and those who train them. A vital task for history education, therefore, is that of helping young people to know and understand the past in ways which enhance their ability to live constructively in today's diverse world.

History education will need to adopt new strategies if it is to fulfil its role in addressing current societal and global challenges. Success will require teaching methods and approaches to training future history educators that will enable them to help young people prepare for the task of sustaining democratic, diverse, inclusive societies in a world of growing mobility. It calls for innovations in initial and in-service training so that teachers can acquire intercultural communication skills.

If young people are to find their place in the diverse societies of the 21st century, they need to develop an in-depth understanding of the world and an ability to evaluate political, social, economic and cultural processes. **High quality education is crucial to shaping our common future**. Therefore, the Council of Europe has embarked on the challenging task of identifying the parameters of quality history education in its new intergovernmental project on [Educating for diversity and democracy: teaching history in contemporary Europe](#) launched in 2016.

The activities developed in Cyprus will provide valuable input to this project. The Council of Europe is convinced that education should and will play a crucial role in conflict transformation and processes of violence prevention. It should promote a culture of co-operation and seek to motivate young people to communicate peacefully with representatives of different cultures, religions and linguistic groups on the basis of dialogue.

**Matthew Johnson**

Director of Democratic Citizenship and Participation  
Council of Europe

## INTRODUCTION

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The e-publication **Developing a culture of co-operation when teaching and learning history** is the main outcome of the Council of Europe's bi-lateral history education project in Cyprus. This project which ran from 2012 to 2016 is the result of collective work of Cypriot history educators from all communities, and their European colleagues. History educators from Germany, Norway, Portugal, Serbia, Spain and the United Kingdom shared their experiences and challenges with Cypriot colleagues on how to reflect cultural diversity in their teaching and help young people to develop an understanding of a culture of co-operation.

### The project was aimed at:

- ▶ raising awareness of teaching and learning history in its complexity in the context of cultural diversity and globalisation, based on multiperspectivity with a view of overcoming stereotypes and prejudices and strengthening reconciliation processes as reflected in Recommendation [CM/Rec\(2011\)6 on Intercultural dialogue and the image of the other in history teaching](#), adopted by the Council of Europe Committee of Ministers in 2011;
- ▶ helping Cypriot young people to develop through teaching and learning history, the skills and attitudes that enable co-operative living. These skills and attitudes include open-mindedness, empathy, emotional intelligence, mutual respect, active listening and self-expression.

The project was built on the previous Council of Europe activities and was based on events drawn from world and Cypriot histories; it includes examples of a range of teaching and learning strategies.

The Council of Europe long term programme in Cyprus has been developed through the following stages:

- ▶ **Stage 1: 2004-2010:** Establishing the basis for co-operation and reconciliation through teacher training seminars. The outcome of this stage was the production of the following set of teaching and learning materials based on the needs of Cypriot teachers:
  - [Multiperspectivity](#) in teaching and learning history, Nicosia, 2004.
  - The use of sources in teaching and learning history ([Volumes 1](#) and [2](#)), Nicosia 2005.
  - [A look at our past](#), Strasbourg, 2011.

- ▶ **Stage 2: 2011-2012:** Dissemination of the teaching and learning materials and the ideas and concepts behind them. The outcome was active co-operation across Cyprus and involvement of educators and pupils from all communities.
- ▶ **Stage 3: 2012-2016:** Continuation programme of training involving international co-operation and exchanges between Cypriot educators and their European counterparts. The outcomes being the elaboration of teacher training units published as: *Developing a culture of co-operation when teaching and learning history*.

As with the previous projects the main Council of Europe partner in Cyprus was the Association for Historical Dialogue and Research ([AHDR](#)) a unique non-governmental body which brings together history educators from all Cypriot communities. All activities were held in the [Home for Co-operation](#) – the first multicommunal educational centre in Nicosia.

The overall objective of the project was to help history educators respond to existing challenges, particularly how to reflect the phenomenon of diversity: is it an enriching factor or a threat? The Council of Europe experience shows that the idea of diversity can be presented in different ways. There could be a danger of presenting diversity in a negative way, of stressing differences and emphasising confrontation.

The real threat of creating new dividing lines in peoples' minds has been already stressed at the Third Summit of Heads of State and Government of the Council of Europe in Warsaw in May 2005. Spreading ideas of confrontation through education is a definite risk – in particular when teaching history.

The alternative approach is linked to the development of a culture of co-operation when teaching and learning history. This is facilitated by the creation of an atmosphere of confidence and trust in a classroom through a style of teaching and learning that involves dialogue, providing a basis for face to face discussion of all issues, including controversial and sensitive ones. Developing a culture of co-operation is directly connected to training communication skills. The paradox is that the explosion in development of new technologies has provided access for almost everybody to almost any information, but has created new difficulties in training communication skills.

**What prevents the development of a culture of co-operation?** The following factors should be considered: stereotypes and prejudices; all kinds of fear, in particular, fear of differences; a lack of curiosity and readiness for lifelong learning; a lack of open-mindedness and flexibility in thinking. The challenge is that school education today should find the ways to overcome these obstacles: through developing new interactive methods and approaches; providing a deeper learning process, creating confidence as a basis for understanding; laying the

foundations for balanced and considered actions by young citizens. The skills which could be acquired by youngsters through teaching and learning history will help them to understand better what is going on around them, allowing them to escape from all kinds of manipulation and develop their own opinion.

**Teaching and learning history in conflict and post-conflict situations** presents a special challenge, because history is an extremely sensitive area and needs the development and the use of specific approaches and methods aimed first of all at starting the process of rebuilding confidence and trust. Conflict and post-conflict situations are marked by the following factors: presence of very powerful and highly polarised emotions; special importance attached to remembrance; sensitivity of memory of families and other entities, groups or associations, in relation to which the school's role is particularly difficult; strong significance of particularly negative stereotypes; very often a most destructive role performed by certain media; a political context which is still touchy and sometimes unstable.

The Council of Europe experience gained in Bosnia and Herzegovina, South Caucasus (Armenia, Azerbaijan, Georgia), North Caucasus (Russian Federation) and Cyprus has shown that the key word for the process of rebuilding confidence and trust through educational co-operation programmes in such delicate contexts is *patience*. Any wish to accelerate the process could cause a lot of damage. In this context history teaching should be conducive to the most complete possible perception and analysis of a conflict by:

- ▶ placing it in a more overall context;
- ▶ helping discover and identify what the parties to the conflict may have developed in terms of shared histories, particularly by demonstrating the relationships, interactions, convergences and similarities on the cultural plane and in everyday life;
- ▶ contributing to the necessary processes of empathetic responsiveness to others;
- ▶ fitting into the processes of rebuilding peace and a state of 'living together' allowing conflicts in the future to be overcome or prevented;
- ▶ making particular use of methods aimed at learning and working together on projects of common concern without polarisation.

Our experience has shown that confidence rebuilding processes through history education involve several steps:

**Step 1** – *Listening and sharing*: this comprises listening to people who went through a conflict and encouraging them to share their emotions and experience.

**Step 2** – *Analysing a concrete conflict or post-conflict situation within a global picture*: this involves finding examples of other countries which faced similar

difficulties and found their own way out; to show that the existing conflict is not a unique one and a solution could be found.

**Step 3** – *A search for common ground*: people who have come through a conflict find it difficult to agree that they could have anything in common with confronting parties. The use of examples of interactions presented by topics from non-political history could be of help in this particular stage.

**Step 4** – *A search for a peaceful solution and the avoidance of future conflicts*: our experience shows that teachers are really committed to this as they feel that here and now they can make their considerable input in the conflict transformation process.

These reflections bring us directly to a conclusion that present-day schools should become a *space of the peace building process* and history lessons could help in strengthening reconciliation trends by:

- ▶ providing an understanding of the diversity of the globalised world and a need to find ways for co-operation;
- ▶ learning more about different cultures, as ignorance can create a space which can easily be filled by all kinds of manipulation;
- ▶ putting the emphasis on interactions between peoples and providing a balance in teaching political, social, cultural and everyday history;
- ▶ encouraging the use of interactive methods for better understanding of use and misuse of history.

Our work in different regions has clearly shown that **teachers could play a crucial role in reconciliation and conflict-transformation processes**. A history teacher today is not just a professional who is well-versed in history and child psychology but also one who is responsible for harmonising human relationships. There is a growing need to give history teachers better training and support; supply them with efficient pedagogical knowledge on how to use a dialogue style of interactive teaching; train them how to build their lessons on the analysis of historical sources using a multiperspective approach; and show them how to integrate new technologies in classroom practice, helping pupils to analyse different types of information including mass media, therefore training their resistance to all kinds of manipulation.

**Particular attention** should be paid to training specialists working in pedagogical institutes. Present-day initial training should help history teachers to acquire the following competences: an ability to respect differences; a capacity for self-development; an openness to integration of new teaching methods; creativity; willingness and ability to create an atmosphere of confidence and trust in a classroom.

In conflict and post-conflict areas a **special role should be played by extracurricular activities and by NGOs**: they could provide valuable help by setting up direct contacts between young people from conflicting sides which could be the first step in a conflict transformation process through destroying images of an enemy. The Council of Europe has always attached a lot of importance to co-operation with NGO's considering that joint work can be really efficient. Successful examples of such work are co-operation between the Council of Europe and EUROCLIO (European Standing Conference of History Teachers Associations) which joins the efforts of non-governmental organisations dealing with history from 47 countries; and co-operation between the Council of Europe and the Association for Historical Dialogue and Research in Cyprus.

When developing its projects in Cyprus, **the Council of Europe aimed to fulfil its commitments** by providing continuity in the work, equal footing for all participants involved, full transparency in co-operation, and a wide forum for discussion.

Teaching history in today's world is a challenging task. To be efficient it requires the development of efficient methods and approaches which can respond to the challenges of diverse societies. It calls for creating partnerships of all actors involved in history education: schools, families NGO's, museums, and archives. Joint efforts will give an opportunity to teach and learn history in its full complexity providing the young generation with the capacity for deeper understanding of the present-day world, with ability to evaluate on-going political and social processes and as a result to find their places in diverse societies of the 21st century.

The e-publication *Developing a culture of co-operation when teaching and learning history* is intended for self-study as well as to be used during teacher training and in a classroom practice. The Secretariat hopes that it will be interesting and useful for all kinds of history educators from the Council of Europe member states.

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**A CULTURE OF CO-OPERATION  
AND THE CO-OPERATION  
OF CULTURES**  
A CONCEPT PAPER

# A CULTURE OF CO-OPERATION AND THE CO-OPERATION OF CULTURES

## A CONCEPT PAPER

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'History' wrote Paul Valéry in a much quoted warning 'is the most dangerous product which the chemistry of the intellect has ever evolved because it renders nations bitter, arrogant, unbearable and vain'. (Valery 1931). And he might have added that it is not only the entity of the nation that history can afflict in this way. History, or perhaps more correctly a 'perceived version of the past', may also sour relations and divide communities within nations. Even where it does not ferment open warfare, a history which ignores or marginalises particular sections of the population – minorities, migrants, and indigenous people – diminishes the society where it occurs. By washing out diversity, it has the twin effect of both ignoring the cultural heritage of everyone outside the dominant group, and of depriving the majority of the opportunity to understand the complexity of their country. (*United Nations General Assembly, August 2013, para 31*)

Like Paul Valéry, writing in the same era and in a similar vein, the English novelist and political commentator H.G. Wells referred to what he termed 'the poison called history', and attacked the kind of teaching that administered it. This was in a lecture he gave in London in 1938 and again in Australia on the eve of the outbreak of the Second World War. At least part of the blame for the war that had ended a mere twenty years earlier and claimed so many millions of lives he laid at the door of history teachers. They had been and were still teaching the wrong kind of history in the wrong kind of way. To address this Wells had a novel solution. He proposed abandoning the 'old history', in which he included French and German history, medieval history, our island story and the Empire, and suggested instead that "in teaching the history of mankind we approach the story from the biological side". (*Report in The Advocate, January 17, 1939, Australia*)

So, if Valery and Wells were right, if history teaching has – more often than is comfortable – been responsible for spreading a lethal cocktail of ignorance, bitterness, vanity and divisiveness, what is to be done to provide the antidote? What is the mix that promotes co-operation, rather than conflict, between countries and communities?

Wells's proposed remedy may have been a novel one which has seldom if ever been adopted; but there have been many who have agreed with the diagnosis if not the cure. The recommendations put forward by the Council of Europe in 2001, for example, are only one instance of an international organisation calling for history education not to be confined to the teaching of political history. (*Recommendation Rec(2001)15 on history teaching in twenty-first-century Europe, Committee of Ministers, Council of Europe, October 2001, para 4*). [https://search.coe.int/cm/Pages/result\\_details.aspx?ObjectId=09000016805e2c31](https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016805e2c31)

Teaching that focuses exclusively on political matters, inevitably transmits to young people the message that it is only political events and issues that are of significance in human society. It masks the complexity of societies and the interplay of factors behind events and decision making. Worse, political history itself is often reduced to a story of wars, conflicts, conquests and revolutions. This suggests that periods of peace and stability are unimportant.

Nevertheless, the plea is not to jettison political history from the curriculum. Such an omission would certainly be risky and potentially self-defeating. In the media, the internet and elsewhere young people inevitably encounter political debate which draws upon a particular historical narrative or political argument where positions are supported by an appeal to past events. They are exposed to political demands justified on the grounds either of some remembered glorious past triumph; or, conversely on the basis of some unjust and prolonged period of victimisation. If they are not to fall easy prey to political manipulation, young people need to be equipped with the necessary tools to combat it. They need to have the appropriate knowledge, critical understanding and awareness of the role of evidential reasoning. But, crucially, the political history they are taught has to be balanced. In particular it has to address more than a single version of events and to acknowledge how and where traditional stories, myths and legends may be blended with the historical record to form the national narrative. And the curriculum needs also to include other routes into the past via, say, social, economic or cultural history, or the history of ideas.

The Council of Europe's recently published e-book, *Shared Histories for a Europe without dividing lines*, suggests that where societies are fragmented by often long-standing tensions and conflict, history teaching can play an important role in processes of reconciliation, confidence building and learning or relearning how to live together (Council of Europe 2014). One way of seeking to achieve this is by

helping young people to identify what different communities may have developed or inherited in common. In Northern Ireland, for example, work is being done around aspects of shared culture. This is allowing young people to discover that the two main communities, Unionist and Nationalist, so often in violent opposition, do in reality have things in common. They share, for instance, aspects of cultural heritage. Schools may explore how music which is claimed by the one is in fact shared by the other. The origin is the same, the tune is common to both traditions – but, over the generations, different lyrics have emerged. Other cultural symbols and icons which have been shared in the past but are today claimed by one side or the other, and aspects of language, literature and art are also being explored so that young people can appreciate the complexity of their and others' identities.

Similarly the materials in *A look at our past*, published by the Council of Europe in 2011, were designed to enable students and teachers to explore aspects of Cypriot life in the past which were common to all the island's communities – wedding traditions, bazaars and coffee shops, buildings in walled Nicosia and housing traditions. As the introduction to the teaching pack stressed, history teaching that aims to promote co-operation and unity should acknowledge the complex nature of trying to understand the past, avoid portraying the 'other' as an actual or potential enemy and challenge prejudice and stereotyping. These are some of the principles that similarly underpin this present volume.

Stereotyping is a particular barrier standing in the way of a culture of co-operation. At the United Nations General Assembly in August 2013, a comprehensive list of the ways in which history textbooks might seek to manipulate their readers was offered. This list includes information concerning the dissemination of stereotypes about nations or groups with the purpose of legitimising contemporary standpoints and promoting the idea that relations, especially antagonistic relations, between nations are immutable. 'The attributes of certain nations or people may be presented as predetermined and specific identity markers resorted to so as to naturalise or sacralise historic relationships'. (*United Nations General Assembly, August 2013, para 69*)

At this point I want to alter the focus of this introduction a little by shifting from a 'culture of co-operation' to considering a 'co-operation of cultures'. My justification for this is that enabling young people to see the significance of cultural co-operation, or more precisely of intercultural dialogue, ought to be both an aim and a means in the teaching of history.

How we perceive the past is one of the many sources feeding into the formation and development of our cultural identity. Our identity is forged from, amongst other elements: kinship and community circles; art, music, literature, drama, the media and entertainment industries; and memorials, commemorations and festivals. And key understandings are those of cultural difference and diversity

and how cultures have inter-related, overlapped and diverged over time. Developing those understandings needs to be an, if not the, aim of teaching history. As a means, the ability to enter into a dialogue between cultures, even imperfectly and at a distance, is an important ingredient in approaching events and issues from a multiperspective standpoint.

More broadly, Article I of the 1966 *Declaration of Principles of International Cultural Co-operation* published by UNESCO asserted that:

” Each culture has a dignity and value which must be respected and preserved; [that] every people has the right and the duty to develop its culture; [and that] in their rich variety and diversity, and in the reciprocal influences they exert on one another, all cultures form part of the common heritage belonging to all mankind. (UNESCO 1966)

Further, the Declaration maintained that ‘Cultural co-operation is a right and a duty for all peoples and all nations, which should share with one another their knowledge and skills.’ In addition to spreading knowledge, stimulating talent and enriching individual cultures, a major aim of such co-operation is the development of peaceful relations and friendship among peoples and the bringing about of a better understanding of each other’s way of life.

So far I have referred to ‘culture’ as if both its meaning and its nature were self-evident. This is, however, to hide behind an illusion of consensus. ‘Culture’ is a problematic concept, and history teachers need to be aware of, even if they cannot always avoid, some of its pitfalls.

First, what is it? After surveying a wide range of possibilities, the social psychologist Gustav Jahoda concluded that there was no escaping Alfred Lang’s view ‘that attempts at defining culture in a definite way are futile’ (Jahoda G. 2012). His solution was that much of the time it is quite practicable and defensible simply to use the term without seeking to define it. However, should a definition become necessary, the author should explain the specific manner in which he or she is employing the term in that particular context. In that spirit, and in the context of considering intercultural dialogue and the teaching of history, I find the comprehensive definition adopted some years ago by the World Conference on Cultural Policies is perhaps the most helpful.

” Culture... is... the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. (UNESCO 1982)

It is, as the Declaration argued, through this culture that individuals express themselves, discern their values and make choices.

Defining culture in this way does not, however, mark an end to the difficulties. As Dr Charis Psaltis, University of Cyprus, amongst others has pointed out, the most problematic aspect of culture appears when it is considered as the discriminating principle by which to categorise different groups of people (Psaltis 2012:377). That is when culture is employed to differentiate by classifying all members of a particular community as being alike in sharing a set of beliefs, values and practices; and as differing from other communities which have other sets of beliefs, values and practices. This is, however, to view each culture erroneously as though it were a homogenous entity, free of internal division. Psaltis sees this use of culture as 'a hindrance' to the extent that it tends to emphasise differences between cultures while minimising variations within cultures. As such it gets in the way of, rather than helps, dialogue. For the history teacher it points to the need to acknowledge that communities are always internally diverse and to avoid suggesting that each has a single uniform narrative. Of equal importance is the requirement to recognise that communities and cultures are not static. They are living entities that are continually being renewed and reshaped by social, economic, political and other forces.

One final note of caution is sounded by Psaltis (Psaltis 2012:385). This relates to forms of multiculturalism that are characterised by apparently denying human agency and defining individuals solely through their culture. Where culture is offered as the explanation for virtually everything that is said or done, multiculturalism may become a smoke screen at best hiding, or at worst promoting, unacceptable social attitudes such as the suppression of women, or extreme forms of political activity.

The message here is that it does not follow from the right that individuals and communities have to express their identities and enjoy their cultural heritage that they can create separate, hermetically sealed worlds apart from other norms. For ambitions such as the development of a culture of co-operation or the promotion of intercultural dialogue to be realised, history must not be manipulated. In particular it must not be manipulated in such a way as to indoctrinate students with the notion that there exist mutually exclusive, permanently antagonistic cultures and identities.

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United Kingdom

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TRAINING UNIT 1

**DOES DIFFERENTIATION  
HAVE TO MEAN DIFFERENT?**

## PART ONE: EXPLORING THE IDEAS

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### INTRODUCTION

The last fifty years in education have seen the rise of social constructivist and humanist approaches to teaching. At the same time increasingly influential theories around 'learning styles,' 'learning preferences,' differentiation and 'personalised learning' have reshaped what is seen as highly effective teaching and learning. Such changes have not been without their critics, and whilst evidence led teaching is often called for there is considerable contestation around efficacy and impact of different approaches.

The expectation of how effective opportunities for teaching and learning are structured has changed dramatically, and teachers are now often required to demonstrate differentiation and impact of their teaching on learners. Elsewhere 'traditional teaching' based on the teacher-as-expert, and a dominance of 'teacher talk' can still be found, particularly in bastions of traditionalist schooling.

The child-centred versus traditionalist approaches to models of teaching and learning is a false debate. A good history teacher will blend different approaches – being a good story teller who can hold a class's attention as well as a good facilitator of independent learning.

In this unit we will ask you to engage critically with the key ideas and theories raised, reflecting on your own experience as a learner and in educational settings.

We will pay particular attention to two theoretical underpinnings in relation to current teaching and differentiation: Multiple Intelligences and Learning Preferences.

**OBJECTIVES**

- ▶ To further understand some of the dominant learning theories popular in education.
- ▶ To consider the value of differentiation in history and citizenship education teaching.
- ▶ To support reflection on:
  - the nature of differentiation as a process and a commitment;
  - the issues and challenges involved in teaching history in groups where there are diverse pupil needs;
  - approaches to planning and teaching for meeting individual pupil learning needs;
  - appropriate pedagogies;
  - the role of history teaching in maximising achievement for all.

**THEORETICAL BACKGROUND AND POINTS TO CONSIDER****Multiple intelligences**

In 1983 Howard Gardner, a Harvard University professor of education, published a book about educational psychology arguing that seven key areas of disposition or intelligences shaped human achievement. These include linguistic, musical, logical-mathematical, spatial, bodily-kinaesthetic, interpersonal, and intrapersonal intelligences.

Known as the Theory of Multiple Intelligences, and not intended as a model initially for planning instruction, Gardner's work was used in education to make a case for different types of instruction to support learners' dominant area(s) of intelligence.

He suggests that "although they are not necessarily dependent on each other, these intelligences seldom operate in isolation. Every normal individual possesses varying degrees of each of these intelligences, but the ways in which intelligences combine and blend are as varied as the faces and the personalities of individuals."

**Howard Gardner on intelligence(s)**

” The concept of intelligence, a very old one, has been employed in the most varied ways over the centuries. Until this century, the word 'intelligence' has been used primarily by ordinary individuals in an effort to describe their own mental powers as well as those of other persons. Consistent with

ordinary language usage, 'intelligence' has been deployed in anything but a precise manner. Forgetting about homonyms which denote the gathering of information, individuals living in the West were called 'intelligent' if they were quick or eloquent or scientifically astute or wise.

Alfred Binet responded to requests from Parisian ministers at the turn of the century by creating the first intelligence test. It then became possible to estimate an individual's 'intelligence' by noting his or her performance on a deliberately heterogeneous set of items, ranging from sensory discrimination to vocabulary knowledge. By the 1920s and 1930s, intelligence tests (and their product, an individual's IQ) had become deeply ensconced not only in American society but also in many other parts of the world.

While intelligence was initially perceived as a unitary (if overarching) concept, which could be captured by a single number, a debate soon arose about whether the concept could legitimately be broken into components. L.L. Thurstone and J.P. Guilford argued that intelligence was better conceived of as a set of possibly independent factors. In recent years... a number of investigators have put forth the view that the mind consists of several independent modules or 'intelligences.'

In my own 'theory of multiple intelligences,' I argue that human beings have evolved to be able to carry out at least seven separate forms of analysis:

- ▶ Linguistic intelligence (as in a poet);
- ▶ Logical-mathematical intelligence (as in a scientist);
- ▶ Musical intelligence (as in a composer);
- ▶ Spatial intelligence (as in a sculptor or aeroplane pilot);
- ▶ Bodily kinesthetic intelligence (as in an athlete or dancer);
- ▶ Interpersonal intelligence (as in a salesman or teacher);
- ▶ Intrapersonal intelligence (exhibited by individuals with accurate views of themselves).

Most students of intelligence... are now coming to the realization that intelligence cannot be conceptualized, or measured with accuracy, independent of the particular contexts in which an individual happens to live, work, and play, and of the opportunities and values provided by that milieu.

Even though our efforts to understand intelligence have been advancing, we still know very little about how to nurture intelligence, be it conceptualized in unitary or pluralistic fashion, in individual-centered, contextualized, or distributed form. Yet surely our efforts to understand intelligence as scientists can best be crowned by a demonstration that intelligence can be nurtured in particular educational settings, using strategic pedagogical or facilitating techniques.

The human being is also more than his or her intellectual powers. Perhaps more crucial than intelligence in the human firmament are motivation, personality, emotions, and will. If we are ever to obtain a comprehensive and fully integrated picture of human beings, we need to meld our insights about cognition with comparable insights in respect to these other aspects of the human being. Perhaps, indeed, a different view of human nature will result from this activity of synthesis. (*Gardner Howard, 1991*)

### Points to consider

- i. Does Gardner’s Theory of Multiple Intelligences (MI) seem correct in your experience?
- ii. How far has MI been influential in your educational experience?
- iii. In what ways would an educational system that was heavily influenced by MI be different to a very traditional one?

### Learning preferences and VARK

In 1987 Neil D. Fleming, a New Zealand educator launched the VARK model of learning, arguing that there are four key approaches to learning.

- ▶ Visual
- ▶ Auditory
- ▶ Read/Write
- ▶ Kinaesthetic activities

Fleming’s research shows individuals usually favour one or two VARK elements – and activities using these approaches aids understanding, retention, and application of new information or skills.

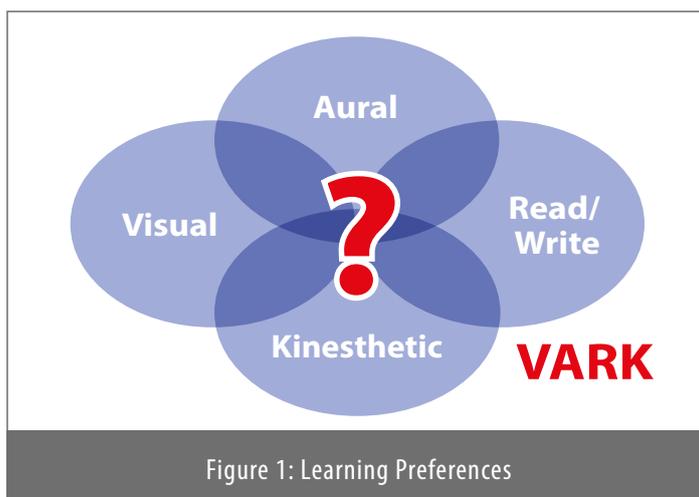


Figure 1: Learning Preferences

The implication for education is that teaching and learning activities must not lean only to one learning style, and that learners need support to strengthen the other VARK styles.

**Possible approaches to VARK informed learning****Visual learners tend to:**

- ▶ learn through seeing;
- ▶ think in pictures and need to create vivid mental images to retain information;
- ▶ enjoy looking at maps, charts, pictures, videos, and movies;
- ▶ have visual skills which are demonstrated in puzzle building, reading, writing, understanding charts and graphs, a good sense of direction, sketching, painting, creating visual metaphors and analogies (perhaps through the visual arts), manipulating images, constructing, fixing, designing practical objects, and interpreting visual images.

**Auditory learners tend to:**

- ▶ learn through listening;
- ▶ have highly developed auditory skills and are generally good at speaking and presenting;
- ▶ think in concepts and ideas rather than pictures;
- ▶ learn best through verbal lectures, discussions, talking things through and listening to what others have to say;
- ▶ have auditory skills demonstrated in listening, speaking, writing, storytelling, explaining, teaching, using humour, understanding the syntax and meaning of words, remembering information, arguing their point of view, and analysing language usage.

**Read/Write learners tend to:**

- ▶ learn through reading and writing;
- ▶ think using constructs based on words ;
- ▶ learn best through reading and writing;
- ▶ have skills demonstrated in the use of written ideas and the understanding the syntax and meaning of words, remembering information, arguing their point of view, and analysing language usage.

**Kinaesthetic learners tend to:**

- ▶ learn through moving, doing and touching;
- ▶ express themselves through movement;
- ▶ have good sense of balance and eye-hand coordination;
- ▶ remember and process information through interacting with the space around them;
- ▶ find it hard to sit still for long periods and may become distracted by their need for activity and exploration;

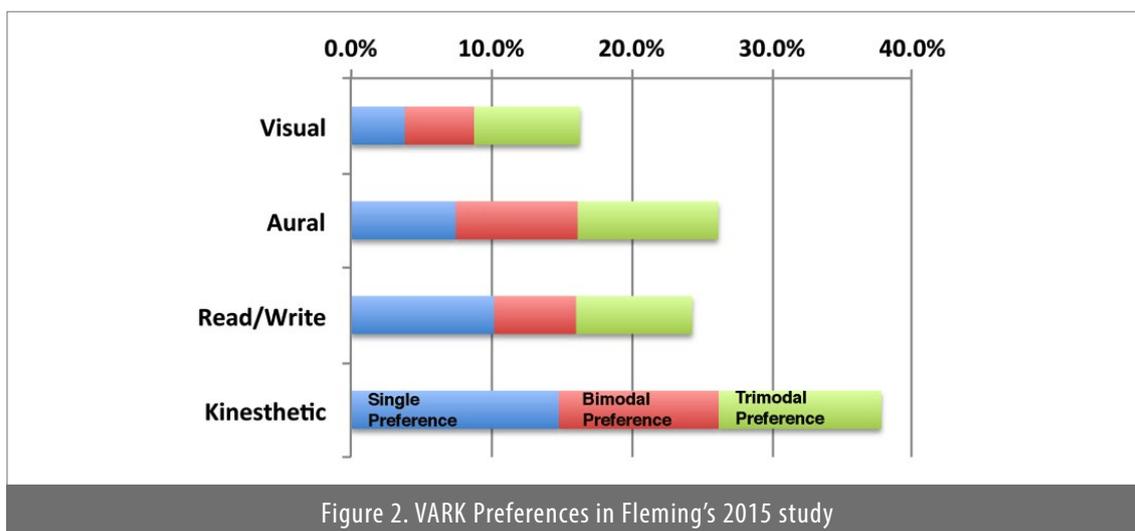
- ▶ have skills demonstrated in physical coordination, athletic ability, hands on experimentation, using body language, crafts, acting, miming, using their hands to create or build, dancing, and expressing emotions through the body.

### Points to consider

- Do you agree with the suggestion that learners show a disposition towards visual, auditory, read/write or kinaesthetic approaches to learning?
- Would teaching and learning based on a VARK approach differ from a 'traditional classroom'? If so what differences would there be?

#### Does research on VARK help inform differentiation?

If we accept the notion of learning preferences this has implications for teacher planning of classroom instruction and home tasks. In research from January and March 2015 involving almost 75 000 respondents the following VARK preferences emerged:



Source: <http://vark-learn.com/introduction-to-vark/research-statistics>

Breaking down the preferences by group may also be helpful since it is important to consider whether gender, for example, influences preference, or whether teacher and learner groups differ, additionally reflecting on whether there are preferences expressed in relation to teaching and learning in particular subject areas.

	V	A	R	K	n=
Total	21.72	24.55	24.9	28.8	74932
Females %	22.0	24.2	25.6	28.1	36651
Males %	22.4	25.3	22.9	29.4	22140
Students	22.1	24.8	24.5	28.7	54677
Teachers	22.9	23.2	26.1	27.7	4913
Humanities	20.1	25.0	27.8	27.1	1696

Figure 3. Preferences for VARK approaches broken down by group

Source: <http://vark-learn.com/introduction-to-vark/research-statistics>

### Points to consider

- i. Are there any questions you would like to ask Professor Fleming about this research?
- ii. Are you surprised by the distribution of preferences in Figure 2?
- iii. Do the percentages in Figures 2 and 3 have implications for classroom teaching?

### DIFFERENTIATION IN THE CLASSROOM

So, if Gardner and Fleming are right, learners (and their teachers) have particular intelligences or skills sets where they have strengths – and areas which are less well developed, and many will have a belief that they learn best using particular approaches. Hopefully all will also believe that they have the capacity to ‘get better’ at less developed areas and show progress.

Even if we do not accept either learning theory the fact that learners have deeply held self-beliefs about their own learning will still be significant in using this to help ensure learning is supported and deepened.

## What do we mean by differentiation?

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Differentiation can be defined as:

” the process by which differences between learners are accommodated so that all students in a group have the best possible chance of learning. (*Petty 2009*)

## Why bother with differentiation?

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” differentiation is feasible, effective and necessary in order to promote quality and equity dimensions. (*Valinde, Kyriakides and Kouselini 2011*)

Differentiation in the classroom is all about understanding that we are dealing with a group of diverse individuals and adapting our teaching to ensure that all of them have access to learn. It should be an on-going and flexible process which not only profiles students initially but also recognises progress and areas for improvement and adjusts accordingly to ensure learning needs continue to be met. In short, it shifts the focus from teaching a subject to teaching the students.

## Nine approaches to differentiation

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A variety of approaches to differentiation can form a healthy diet of teaching and learning activities

### Differentiation by task

- ▶ Set different tasks for students of different abilities.
- ▶ Provide different worksheets or exercises depending on students' current performance/developmental level and understanding/fluency.
- ▶ Set tasks which get progressively harder.

### Differentiation by grouping

- ▶ Ask learners to work as individuals, in pairs, small group or varying teams for different tasks.
- ▶ Assign particular roles to individuals, perhaps using de Bono's Thinking Hats or Kagan Principles.
- ▶ Group by current performance, or mix the participants by different levels of current performance.

### Differentiation by resource

- ▶ Provide resources with different levels of challenge.
- ▶ Assign some resources which have more of less challenging conceptual or textual demand.
- ▶ Reduce or extend the amount of text, the difficulty of readability/reading age.

- ▶ Provide different quantities of resources.
- ▶ Use different media or technology for different pupils.
- ▶ Require the product of the task in particular media – or give a choice.

**Differentiation by time/pace**

- ▶ Allow different amounts of time for specific tasks, varying the number of tasks or end product required to accommodate this.
- ▶ Ensure a progression of tasks suitable to the learner so that all receive appropriate challenge and coverage of required content suitable for their current performance.

**Differentiation by outcome (if you use this one frequently you aren't differentiating!)**

- ▶ all students undertake the same task but a variety of results is expected and acceptable.

**Differentiation by support/expectation**

- ▶ the teacher arranges task scaffolding, peer or adult support to assist learners. This may involve a learning support or teaching assistant working with an individual, the use of 'proximal learning' (see Vygotsky's theories about learning from others).

**Differentiation by assessment**

- ▶ Products required of different learners are varied to suit the learner – allowing them to show their understanding/knowledge/skills in a way that shows them off to best advantage – or shows progress on earlier work.

**Differentiation by expectation**

- ▶ The teacher gives learners tasks and negotiates with the learner what they will achieve in responding to the task. The pupil responds by 'living up to' the teacher's expectation of them. Over time this can mean a pupil's performance is boosted – if they feel the teacher expects highly of them – or their performance is depressed if they think the teacher sees them as 'low ability'.

**Differentiation by choice**

- ▶ The teacher sets a task but with several or multiple possible ways of achieving it – the pupil decides which 'product' they want to produce: an essay, a PowerPoint presentation, a report, etc.

## Points to consider

- i. Think about a specific class you have experienced as an educator or as a learner: what was the range of abilities, educational challenges and strengths in that class?
- ii. Why might parents 'like' differentiation, and teachers sometimes feel it is difficult to achieve?

## Modifying what is done in the classroom

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Teachers who employ differentiated instructional strategies will usually adjust the elements of a lesson from one group of students to another, so that those who may need more time or a different teaching approach to grasp a concept get the specialised assistance they need, while those students who have already mastered a concept can be assigned a different learning activity or move on to a new concept or lesson.

In more diverse classrooms, teachers will tailor lessons to address the unique needs of special-education students, high-achieving students, and English-language learners, for example. Teachers also use strategies such as formative assessment – periodic in-process evaluations of what students are learning or not learning – to determine the best instructional approaches or modifications needed for each student. Also called 'differentiated instruction,' differentiation typically entails modifications to practice (how teachers deliver instruction to students), process (how the lesson is designed for students), products (the kinds of work products students will be asked to complete), content (the specific readings, research, or materials students will study), assessment (how teachers measure what students have learned), and grouping (how students are arranged in the classroom or paired up with other students). Differentiation techniques may also be based on specific student attributes, including interest (what subjects inspire students to learn), readiness (what students have learned and still need to learn), or learning style (the ways in which students tend to learn material best).

## Differentiation vs scaffolding

As a general instructional strategy, differentiation shares many similarities with scaffolding, which refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process. Because differentiation and scaffolding techniques are used to achieve similar instructional goals, namely moving

student learning and understanding from where it is to where it needs to be, the two approaches may be blended together in some classrooms to the point of being indistinguishable.

That said the two approaches are distinct in several ways. When teachers differentiate instruction, they might give some students an entirely different reading (to better match their reading level and ability), give the entire class the option to choose from among several texts (so each student can pick the one that interests them most), or give the class several options for completing a related assignment (for example, the students might be allowed to write a traditional essay, draw an illustrated essay in comic-style form, create a slideshow 'essay' with text and images, or deliver an oral presentation).

Alternatively, when teachers scaffold instruction, they typically break up a learning experience, concept, or skill into discrete parts, and then give students the assistance they need to learn each part. For example, teachers may give students an excerpt of a longer text to read, engage them in a discussion of the excerpt to improve their understanding of its purpose, and teach them the vocabulary they need to comprehend the text before assigning them the full reading.

### The history classroom and differentiation

History educators have a very wide range of sources, media and artefacts to stimulate learner interest, and equally can draw on creative and innovative ways to lead teaching and facilitate learning.

Too often, even in otherwise imaginative courses, we fall back on memorisation tests for final evaluations in history, sending clear – and misleading – signals to students about what really counts. (Stearns, Seixas and Wineburg 2000:473)

Here are some examples of ways to differentiate in history lessons:

#### DIFFERENTIATION

#### EXAMPLE

**GROUPING** The groupings used in a history classroom vary. Sometimes pupils sit where they want, sometimes in friendship groups, sometime in teacher directed places. During this variety students are sometimes taught as a full class, work in small groups, operate as pairs or work independently. Teachers use grouping strategies to address distinct learning needs and may use Vygotsky's notion of proximal learning (pairing pupils of differing abilities so one may assist the other). Some groupings or individual students work closely with the teacher or others, and some have more independence.

## DIFFERENTIATION

## EXAMPLE

**TASK** The teacher assigns a single topic, such as the Spanish Civil War, for a unit or project, and all students research the same historical event. The teacher then poses a question, such as “Do wars solve the problems that cause them?” Students may select a military conflict that interests them most and address the question in different ways – for example, one student may choose to read historical literature about the Second World War, while another student may research films about the Vietnam War.

**RESOURCE** Students carry out an historical enquiry task about medieval Cyprus using a range of relevant evidence (e.g. text, images, audio visual clips) drawn from primary and secondary historical sources. Different groups have different resources requiring higher or lower order skills.

**TIME** Pupils are asked to complete an investigation into Ottoman era settlements in Cyprus. The amount of time available for writing/typing a timed essay at the end of the unit is adjusted for different individuals within a class or year group.

**OUTCOME** Older students are asked to look at different interpretations of the past as part of a study of historiography. Different students are provided with accounts from different ideological positions explaining the British era in Cyprus. One group have a 19th century British writer’s positive interpretation; others a pre-independence Cypriot nationalist critique of the colonial era; and others a more recent Cypriot historian’s impartial account. The teacher has chosen group members according to expected ability to cope with the ideas presented. When the three groups share their knowledge with each other they are encouraged to consider perspective, reliability and utility. The resources and support materials/prompts and questions related to them reflect different levels of difficulty.

**SUPPORT** The teacher explains how to calculate averages to the entire class and gives students cargo lists (details of enslaved people held) on slaver ships. Based on the teacher’s prior knowledge of the students understanding of calculation/ mathematical skills the students are arranged into groups of similar skills and understanding. Some students work unsupported to calculate the averages, some work in groups to help each other/check results, others work with the teacher or classroom assistant with support as needed.

**DIFFERENTIATION**

**EXAMPLE**

**ASSESSMENT** Pupils are all set a task, but are allowed to see success criteria in advance of completing the work. They have choices about how the work will be assessed: some can write an answer, others will give an ICT and verbal presentation, some might make a film or dramatic retelling, and in each case there are clear criteria to which they can work to produce evidence of the depth, level and range of their understanding.

**EXPECTATION/  
ABILITY** The teacher plans out the course topics and reading assignments in advance, and all students work through the same series of readings, lessons, and projects at the same pace. The teacher evaluates students to determine what they already know, and then designs lessons and projects that allow students to learn at different levels of difficulty, complexity, or independence. For example, teachers may determine reading levels and then assign a variety of texts, reflecting different degrees of difficulty, to ensure an appropriate level of reading challenge for each student.

**CHOICE** Every student receives the same information and tasks related to the industrial revolution, and the same tasks, which are all structured in the same way. Some students choose to work with a software program that uses visual representations and simulations; others use sound files and a radio documentary on the period; a third choice relates to reading books and printed sources; whilst the fourth group will work in teams to research and produce a short acted tableau.

So – the answer is to use variety, to catch learners interest – and – “get pupils enthused with the topic, give them access to it; then, see what they can do”. (Harris 2005:12)

**But, does differentiation have to mean different?**

While the design of particular activities is important in ensuring the needs of individuals are met, of greater importance to successful differentiation is the skill with which the teacher manages the classroom and learning. (Arthur and Phillips 2000:115)

Varying what we offer as educators is vital in meeting diverse needs, not necessarily offering thirty different activities tailored to thirty learners, but offering variety in teaching and learning styles in order to stimulate and engage all, to encourage readiness and interest and to offer knowledge, attitude, aptitude and skills development that appeal to different learners.

Differentiation does not necessarily have to mean different every lesson, but it does need to mean difference on some occasions, and addressing the challenges

this brings (Smith, Neil 2010): a range of different teaching and learning strategies over a programme of study, and diversity in pitch, pace, challenge and support in order to meet diverse learning needs.

If a child is not learning the way you are teaching, then you must teach in the way the child learns. (Rita Dunn, cited in Bruetsch 1998)

A history curriculum that uses differentiation effectively will:

- ▶ take learner needs, voice and preferences into account;
- ▶ acknowledge and accept that different learners have individual personal strengths and areas for development, and value effort;
- ▶ demonstrate variety in teaching and learning styles including visual, auditory, text and auditory dimensions;
- ▶ use a range of differentiation strategies, applying care to meet diverse needs and reviewing success and impact as an ongoing approach;
- ▶ set appropriate expectations, model best practice in learning management and assessment, and recognise and celebrate progress and success;
- ▶ offer feedback which identifies strengths and areas for development and which assists learners in target setting and review;
- ▶ use teacher observation and past assessment to inform future planning and dialogue with learners.

## Points to consider

- i. What practical challenges does differentiation bring in a history classroom?
- ii. What advantages does differentiation offer for the history teacher, and the history learner?

## PART TWO: APPLYING THE IDEAS

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### INTRODUCTION

Classrooms are diverse places, and variety in teaching and learning style is vital to engage and sustain pupil interest and maximise achievement for all. Differentiation is planned ways of responding to different pupil preferences about learning style and responding to different learner needs.

There are two sample teaching and learning sequences included in this part: the first offers suggestions for differentiating a range of tasks; the second invites you, with your tutor or mentor, to suggest your own ways of differentiating a similar range of tasks.

### HISTORICAL CONTEXT

In 1489 the Doge of Venice assumed power over Cyprus after the death of King James II of Cyprus, when his widow Queen Catherine Cornaro handed Cyprus to the Venetian authorities.

The Venetians appointed one Venetian noble as the *Luogotenente* or *Logotenente* (lieutenant) aided by two counsellors, who formed the *Regimento* or *Rettori*, to be based in Nicosia and hold executive and judicial powers. Another noble was appointed as the Captain of Cyprus and stationed in Famagusta, the main trading station for Venetian merchants and the main naval base for the island.

The Venetians introduced a new type of civil service for administering the island while making few changes in the existing social system. Their main concern was to keep the island under their power and to safeguard their trade monopoly mostly because the Ottoman Empire was a rival and a threat for Venetian interests. The Ottoman forces, led by Suleiman the Magnificent, were gradually expanding across the Aegean islands and were keen to acquire Cyprus. The Venetians extended the fortification of the cities of Nicosia and Famagusta and restored existing castles in all the other areas of the island.

In 1570 the Ottoman Sultan Selim II, with Lala Mustafa (General of army) and Piale Pasa (Admiral of naval forces) attacked Cyprus. The Ottomans attacked the capital at Nicosia first, besieging it from 25 July to 9 September 1570. The city was commanded by Lieutenant Nicolas Dandolo, and garrisoned by inexperienced soldiers.

The Fall of Nicosia was followed by destruction, murders and enslavement of many. Some other areas of the island surrendered, while strong resistance was shown in Famagusta led by Captain Astorre Baglione and Mark Antony Bragandine. Eventually, on 1 August 1571 the city made an agreement with the besieging forces and surrendered. The treaty was ignored by the Ottomans: Baglione was beheaded and Bragadine cruelly murdered in public. A series of other atrocities followed.

The Ottoman Empire occupied Cyprus in 1570 and fully controlled the island by 1571 when it captured the island from the Venetians (who only finally departed in 1573). Ottoman control on Cyprus lasted until 1878 when the island was transferred to the British.

Cyprus was administered in different ways at different points of Ottoman rule:

1570	Lala Mustafa Pasha appointed Ottoman Governor of Kibris (Cyprus)
1571	Cyprus formally annexed by Ottoman Empire
1571-1660	Province or 'Eyalet' of Cyprus
1660-1703	Sanjak or sub-province of the Eyalet of the Archipelago
1703-1745	A territory (fief) of the Grand Vizier – civil administrator appointed to supervise Cyprus
1745-1748	Province or Eyalet of Cyprus re-established
1748	Sanjak or sub-province of the Eyalet of the Archipelago re-established
1748-1784	Territory or fief of the Grand Vizier re-established
1784-1878	Gradual but slow modernisation of local administration by Ottomans
1878	Announcement that the Convention of Constantinople (4th June 1878) transferred the possession and administration of Cyprus to Great Britain

## CYPRIOT CURRICULUM CONTEXT

### Greek Cypriot context

Fifteen year old students in lower secondary schools (gymnasiums) in the Republic of Cyprus are taught about contemporary Cypriot history from the Venetian period to the events of 1974. The approved history textbook gives only a short paragraph about the Siege of Nicosia and mostly focuses on factual knowledge about the Ottoman period. However the Teacher's Book issued by the Ministry of Education and Culture encourages the educator to use various sources, such as maps, pictures, texts, diaries and artefacts while approaching

this event and the period in general for developing the students' critical thinking. In the history curriculum, time is allocated for educational visits to museums, galleries and places of heritage each semester.

### **Turkish Cypriot context**

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The Turkish Cypriot Curriculum (2008) requires teaching about the Ottoman Period in Cyprus to students aged 12-15 with an overall aim to focus on learner-centred teaching, helping students to think critically, make inferences based on evidence and associations with the past and the present, and be able to connect Cyprus History within the context of World History. It also emphasises that an effort is attempted to make history learning a joyful activity rather than a boring learning experience by applying innovative methods and approaches. Skills such as critical thinking abilities, creative thinking, communication skills, researching, problem solving, decision making, using ICT, entrepreneurship, correct and effective usage of Turkish, observational skills, perception of locality, time and chronology, change and continuity skills and social participation and empathy are suggested as pedagogic tools.

### **TEACHING METHODOLOGY**

Teachers who adhere to research about socially constructed and humanist philosophies of learning often blend together approaches which are based on notions of learning preference and learning aptitude, drawing on the ideas of Lev Vygotsky on socially constructed and scaffolded learning; on Howard Gardner's (1983) 'Multiple intelligences' which argues all have strengths and aptitudes in particular dispositions or fields of learning and skills; and on Fleming's VARK approach – which makes the case that some learners find it easier to acquire and recall knowledge through visual stimulus and representations, others through written or spoken information, and some through physical engagement or handling skills.

Where there is a strong view that learners are different in preference and disposition there is an acknowledgement that 'one size cannot fit all' and that traditional teaching based on 'teacher tells, pupils listen, pupils recall' (often in a test) – does not maximise learning, self-esteem or success. It is also critical to acknowledge that teachers often replicate the sort of schooling and content they themselves faced as pupils, and use the sorts of teaching styles that reflect *their own* learning preferences. Based on this acknowledgement of learning theory it becomes vital for teachers to vary how they deliver, recap on and test acquisition of skills and knowledge, and to adjust input (teaching and learning) and outcomes (assignments and demonstration/reinforcement of skills, aptitudes and knowledge) to reflect diverse needs and ensure success can be shared and celebrated.

In Part One of this unit nine approaches were suggested for differentiation.

### ■ Nine Approaches to Differentiation:

- ▶ Task
- ▶ Grouping
- ▶ Resource
- ▶ Time/Pace
- ▶ Outcome
- ▶ Support
- ▶ Assessment
- ▶ Expectation
- ▶ Choice

Teachers who claim to differentiate only by outcome are not really differentiating; they are just leaving learners to sink or swim with whatever they choose to favour as teaching and learning style and assignments.

### TEACHING AND LEARNING SEQUENCE 1: WHEN WAS OTTOMAN CONTROL OVER CYPRUS AT ITS HEIGHT

In this example learners have been working on the period of Ottoman rule over the island of Cyprus, they have completed evaluative work looking at what benefits and challenges being part of the large Ottoman Empire brought to Cyprus, and how Ottoman rule changed the island and its people. The lesson is a summative one: drawing together ideas and helping young people make sophisticated historically grounded judgements using their prior knowledge. The lesson is divided into four tasks. Each task has a learning outcome. The lesson plan shows how each task would be conducted in an undifferentiated way, followed by suggestions for differentiating the task.

#### **Task 1: Establishing and demonstrating prior knowledge**

To begin the lesson the teacher wants learners to be able to demonstrate their understanding of chronology and historical knowledge, and express a judgement about Ottoman rule over Cyprus very succinctly.

Intended learning outcome: pupils can summarise their interpretation of Ottoman rule over Cyprus.

#### ■ Undifferentiated Task 1

The teacher writes the following on the classroom chalkboard:

- ▶ If you were given ninety seconds to draw a picture to represent Ottoman rule in Cyprus, what would you draw?

This is a really challenging task because it asks learners to summarise their views about Ottoman rule very quickly and say how they would represent their ideas graphically. Note that they are not actually being asked to make the drawing; just to say what it would be like. This is helpful because not everyone likes drawing and many young people are embarrassed by their drawings, especially if these are done in a rush. However, it is good to help them overcome the fear of being laughed at by their peers, and important to be able to express ideas tightly and clearly. So, the teacher could reflect on how to make this task more accessible – and could consider some simple differentiation strategies to help all pupils access the task and enjoy a measure of success.

### ■ Differentiating Task 1

**Differentiation by time.** The teacher could explain the task at the end of the previous lesson, saying that learners will give their answers in the next lesson. This would give learners processing or thinking time to decide what they feel are the key issues about Ottoman rule that they would like to portray if drawing the image. If completing the task in the lesson the teacher could give the pupils longer to think: ninety seconds is very little, although some pupils enjoy a challenge.

**Differentiation by task.** After the ninety seconds thinking time, give the pupils the choice of writing prose to explain what their drawing would look like, or they could make the drawing and then annotate it to explain the features and key ideas expressed. This empowers those who love drawing – and avoids it for those who dread someone else laughing at their drawings.

**Differentiation by support or resource.** The teacher assists learners by leading a short discussion about the features of Ottoman rule, allowing pupils to explore benefits and difficulties of this period without leading them, or allowing pupils' personal or family biases and interpretations to dominate. Pupils must give a balanced overview of Ottoman rule, give examples, and weigh up others' evaluations. The group can discuss as a class or in smaller groups which elements were most significant and therefore which might be given prominence in a drawing summing up the period. Pupils will pick up, evaluate, dismiss and steal ideas or emphasis from their peers, adapting their interpretation and refining it in the discussion. To help with this stimulus images, very short quotations, or key facts could be used as prompts to consider Ottoman rule. Some learners may require support from stronger peers, or a classroom assistant or teacher to fully cope with this complex and demanding task and some may fixate on very simple assertions or unsupported judgements about Ottoman rule, and may need help to decide how these could be represented visually.

Some children on the Autistic/Aspergers Spectrum Disorder (ASD) scale may find the idea of representing an idea visually very challenging while others may be brilliant at it.

## Task 2: Presenting evidence

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For the next step the teacher wants to present new evidence that may challenge some positioning taken by pupils, and so will introduce a source which makes the case that there was a period of effective co-operation in Cyprus under Ottoman rule.

Intended learning outcome: pupils can take a source and judge whether it supports, contradicts or does not impact on their current viewpoint.

### Undifferentiated Task 2

The teacher asks: 'Is your drawing supported by the evidence?' and reads or asks the pupils to read the following statement:

*Thanks to extensive research in the archives of local district courts, whose judges were named kadis, it has been found that there **prevailed for a long time** – up to 1640, but in fact **up to the end of the Ottoman Empire – a relatively easy coexistence** between the religious majority on the island – Orthodox Greeks – and a tiny but growing Muslim minority, partly forcibly transferred from Turkey.*

Source: Elena Brambilla-Convivencia Under Muslim rule: the Island of Cyprus after the Ottoman Conquest (1571-1640), online at [http://www.clioeworld.net/onlread/3/BRAMBILLA\\_Convivencia.pdf](http://www.clioeworld.net/onlread/3/BRAMBILLA_Convivencia.pdf)

The teacher then explains that this quotation implies that Ottoman rule was marked by good relations between different groups living on the island throughout the period of Ottoman government. This might suggest that Ottoman rule was strong and confident, that all locals were content and willing to be co-operative with Ottoman rule.

Pupils can discuss this, and are then told that in the next task they have to decide if Elena Brambilla was right.

### Differentiating Task 2

**Differentiating by resource.** If the teacher wants to address all the learning preferences claimed by theorists such as Gardner (1983) and Fleming (1992) then instead of reading or showing or giving the learners the Brambilla statement they could differentiate by resource in a variety of ways: in some lessons read; in others allow pupils to read; in some carry out kinaesthetic activities; or have sources on the walls in the room and ask pupils to get up to move around and read the sources.

In addressing the statement 'Is your drawing supported by the evidence?' differentiation might be based on assisting pupil access to the material: reducing the reading age of the text; simplifying the language or ensuring that a glossary

of key terms is provided or that pupils are trained in using dictionaries. If schools are willing and able to allow pupils to use electronic devices, apps can be downloaded for smart phones, iPads and portable/tablet personal computers which provide a dictionary and a thesaurus which learners should be encouraged to use: mobile telephones, used wisely can be the teachers' and learners' friend.

For example, look at the paragraph the teacher provided:

*'Thanks to extensive research in the archives of local district courts, whose judges were named kadis, it has been found that there **prevailed for a long time** – up to 1640, but in fact **up to the end of the Ottoman Empire – a relatively easy coexistence** between the religious majority on the island – Orthodox Greeks – and a tiny but growing Muslim minority, partly forcibly transferred from Turkey.'*

Helpfully the teacher has emphasised certain words in bold – but has this fully solved the issue of accessibility for *all* learners? Look again at the paragraph, which has a clause in the centre which could be moved to simplify the text. This reveals a major debate in history education circles: is it acceptable to translate sources into modern language to aid pupil accessibility? Can handwritten sources be typed to help readability? Does this risk the integrity of the history? How far does this represent a 'dumbing down' of sources and of history and ultimately of the pupils?

The answer must be a professional and personal judgement. For some learners unless the passage is shortened and simplified they stand little chance of accessing the material, for others they would cope with support, and some need little or no encouragement to tackle the complexity of academic language and past forms of expression, or sources in original handwriting. Over time it will be crucial to offer adequate stretch and challenge to ensure learner engagement and to catch their curiosity.

**Differentiation by grouping.** In this task and the next the teacher could use a seating plan to ensure that pupils are seated and working in appropriate groups, and could pair two strong pupils, or a higher and a lower performing pupil, or create groups where a range of talents and levels of performance are represented.

**Differentiation by expectation.** The teacher might expect some learners to tackle this exercise in a more sophisticated way, and others to address it more simplistically, or with a shallow, trusting (or more cynical) response perhaps saying that Brambilla provides no real proof, and therefore cannot be trusted to really be describing how everyone felt about Ottoman rule. Over time the teacher would wish to identify ways of getting each pupil to extend and strengthen the quality of their response: very able pupils adding evidence and making provisional judgements which demonstrate a good understanding of context

and informing frameworks, and less well performing pupils being encouraged to write more, and more carefully, to support assertions and seek evidence.

**Differentiation by assessment.** Assessment does not mean just or even mainly tests. Good history teachers carry around a vast store of knowledge about how their learners are performing in different aspects of their historical understanding and recall. A teacher can evaluate the level of response of a pupil to a task by careful observation, by speaking or listening to a learner, or by reading written work. Much effective assessment should be completed without the learner knowing they are being assessed. It is therefore important that the teacher frees up some time to watch and listen, read and think about pupil performance, reaction to tasks, and quality of response. Good assessment is not about measuring everything all the time, and it is not about large quantities of data that tell you nothing new. It is a diagnostic process where formative assessment or assessment for learning rather than just of learning is taking place.

### Task 3: Deepening pupils' engagement

The teacher now wants to deepen pupils' engagement with the enquiry question 'When was Ottoman control over Cyprus at its height?' and to do this has decided to use a set of sorting cards to make a living graph. The teacher has 24 cards. The statements on the sorting cards are to stimulate pupil interpretation about the level of Ottoman power and control at different points.

Intended learning outcomes for Tasks 3 and 4: pupils can sort a series of statements into chronological order; they can make well informed inferences about what statements suggest about levels of power and control; they are able to work in pairs or groups, listen and respond to peer suggestions and make their own well-argued responses to reach an agreed viewpoint to respond to the enquiry question and reach a balanced conclusion. Pupils can demonstrate understanding of, and explain change and continuity; they can indicate supported, and historically valid views on cause and consequence, progress and regression, stagnation and inertia.

#### Undifferentiated Task 3

The teacher tells the class:

*"Your task is to assess how strong was Ottoman rule and see if you can identify when Ottoman control was at its height*

*To do this you will create a 'line up'. This works by people standing with statements along a line, like this one-*"



Ottoman rule was **not** very strong

Ottoman rule was **very** strong

The class then has to decide which statements go where on the line according to what they show about power and control.

The teacher then distributes one set of sorting cards (set 1) per group.

## SORTING CARDS SET 1 OTTOMAN CONTROL OF CYPRUS

**PRINT**

Provide one set per group on A4 paper, and print one set per class with ONE statement on A4 paper each.

1	In 1570 Ottoman forces captured Nicosia.
2	Cyprus was ruled by a Turkish governor and divided into districts and sub-districts.
3	Between 1572 and 1668 there were 28 uprisings against Ottoman rule by people from both the Greek and Turkish communities: all the uprisings were crushed.
4	In 1754 the Christian Archbishop was made responsible for the collection of taxes.
5	Heavy taxes and poor economic conditions led to a rebellion by Greeks and Turks in 1804. The rebellion was crushed.
6	The millet system was introduced – the non-Muslim religious authorities were required to govern the non-Muslim citizens.
7	In the 1850s the Ottomans gave more religious freedom and more say in the government of the island to the people of Cyprus.
8	In the 1760s the Ottoman Governor Chil Osman doubled local taxes, causing an uprising – and the death of Osman. A heavy national fine was levied by the Sultan.

Provide one set per group on A4 paper, and print one set per class with ONE statement on A4 paper each. The groups read the eight cards, talk about them, and discuss the statements.

After a fixed time the teacher stops the group and announces that one corner of the room represents the 'Ottoman rule was not very strong' end of the measuring line and the opposite corner the 'Ottoman rule was very strong', making a measure line in between.

Eight volunteers need to be sought, and should be given a different statement each (larger print versions of the same cards on A4 sheets, to be held up). The class must discuss and agree as to where each card should be placed along the wall and the appropriate volunteer sent to stand there. As each card is added there may be some agreed movement of previously placed cards based on discussion of the relative significance of the card against the key question.

### ■ Differentiating Task 3

**Differentiation by resource.** The eight cards have been labelled 1-8 to assist pupils in dealing with discussion about which goes where. The teacher could increase or reduce the number of cards, increase the complexity or challenge of information, or simplify it according to pupil need.

**Differentiation by resource, support, grouping or outcome.** As in all activities the teacher can decide who works with whom (differentiation by group) and whether all groups get the same number of cards, same range of cards, (differentiation by resource) how much steerage to give to participants (differentiation by support) in their discussions of what each statement reveals about the control of the Ottomans. Choosing not to intervene can also be a positive choice if the teacher is differentiating by outcome – seeing who will develop the most sophisticated reasoning and explanations.

### **Task 4: Deepening pupils' understanding**

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To lift the understanding further the teacher should explain that so far the class has considered how far statements revealed the strength of Ottoman rule in Cyprus. Now the group are going to use a wider range of sorting cards to discuss Ottoman rule in more detail and create a 'living graph'. Print and cut out the sorting cards set 2. Groups will sort the second set of cards on their table tops and discuss what they show. The 'Living Graph' is a variation on a card sort: the cards are sorted by time, earliest to the left (x axis) and against level of control (y axis). The sorting cards provide statements which learners must place on the graph, in date order according to how much control the statement on each card suggests. The Y axis goes from 'no control' to 'lots of control'.

**PRINT**

## SORTING CARDS SET 2 OTTOMAN CONTROL OF CYPRUS

Enlarge, print and cut out the cards

A	In 1570 Ottoman forces captured Nicosia.	B	In 1571 Ottoman forces captured Famagusta and seized control of the island.
C	In 1571 the Ottoman fleet was destroyed at the Battle of Lepanto. The Ottomans were able to rebuild their fleet quickly afterwards.	D	Following the capture of Cyprus, Ottoman troops were encouraged to settle on the island.
E	After the capture of Cyprus, people from Anatolia were forced to settle in Cyprus to increase the population and to boost the numbers of Ottoman subjects in Cyprus.	F	Following the conquest of Cyprus the Ottomans introduced some changes, including: <ul style="list-style-type: none"> <li>▶ Putting an end to slavery of local Greek Orthodox Christians;</li> <li>▶ Allowing local people to own property;</li> <li>▶ Lifting unfair taxes;</li> <li>▶ Granting some religious freedoms.</li> </ul>
G	The local inhabitants of Cyprus were treated as second class citizens.	H	Cyprus was ruled by a Turkish governor. The island was divided into districts and sub-districts to make it easier to govern.

## SORTING CARDS SET 2 OTTOMAN CONTROL OF CYPRUS

PRINT

Enlarge, print and cut out the cards

I	The Ottomans used the millet system, which allowed the religious authorities to govern non-Muslim groups on the island. This reinforced the position of the Orthodox Church.	J	The local population had some political rights. For example between 1779-1808 dragoman Hadjigeorgakis Kornosios was able to use his authority to protect Orthodox Christians.
K	Between 1572 and 1668 there were 28 uprisings against Ottoman rule. The uprisings included people from both Greek and Turkish communities. All the uprisings were crushed.	L	Around 1660, the Sultan made the Archbishop and Bishops 'protectors of the people', giving more control over Cyprus to members of the Orthodox Church. This was designed to reduce the oppression of Ottoman rule.
M	In 1754 the Archbishop was made responsible for the collection of taxes and later was given the right to appoint the dragoman.	N	In 1830, the Sultan, Mahmud II reformed the tax system to reduce the number of abuses.
O	In 1878 Britain was given Cyprus so that they could better support the Ottoman Empire.	P	1703 Cyprus was put under the control of the Grand Vizier. This led to higher taxation on the island.

## SORTING CARDS SET 2 OTTOMAN CONTROL OF CYPRUS

PRINT

Enlarge, print and cut out the cards

Q	In the 1760s Chil Osman doubled the taxes on the people living in Cyprus. This helped lead to an uprising where Chil Osman was killed. The islanders were forced to pay a heavy fine by the Sultan for this action. This caused another rebellion led by Turkish forces under Khalil Agha. This rebellion was also crushed.	R	In 1804 there was a rebellion caused by heavy taxes and the poor economic conditions. This involved both Greeks and Turks. Again the rebellion was crushed.
S	The Greek War of Independence in 1821 caused unrest in Cyprus. The Ottoman authorities executed 486 Greek Cypriots who were accused of working with the Greek rebels.	T	In 1833 there were three separate uprisings against Ottoman rule. These involved a mix of Greeks and Turks. All were unsuccessful.
U	In the 1850s the Ottomans gave new powers to the island's population. More religious freedoms were granted and the islanders had more say in the government of the island.	V	The economy began to grow during the 18th century.
W	During the 17th century trade with Cyprus declined as Trans-Atlantic trade routes were opened up.	X	During the 19th century a new middle class began to emerge as trade and small industry continued to grow.



The teacher should explain that the class should work as groups, at their tables to sort the cards and therefore:

1. Read the cards.
2. For each card, place it on the 'living graph', but only do this if you can agree where it should go. The cards need to be placed by degree of control and by time (some cards refer to a long period of time).
3. Compare your graph to that of another group. Do you agree? Explain why you agree/disagree.

#### ■ Differentiating Task 4

There are twenty-four sorting cards, with a variety of lengths and difficulties of readability. Some are more relevant to the core aim than others and it would be possible to remove a number of the cards from the set possibly even halving the set and obtaining the same impact on learners in terms of discussion and debate. It is a classic example of 'less is more': there is no need to have very large numbers of statement cards when fewer is likely to achieve the same learning in a more timely way.

**Differentiation by choice.** Pupils could be given the choice to take a particular set of cards, some labelled 'harder' others labelled 'standard', with some being more demanding in text and conceptual understanding.

At the end of the session the teacher will want to briefly talk to the group about what they have learnt to reinforce and clarify the learning.

Consolidating the task may also require pupils writing something to summarise their learning, although it is important not to make writing feel like a chore or a punishment. Sometimes active learning feels to pupils like it is not real work if they have nothing to show for a session in their books, so choosing how to consolidate activities is an important decision.

#### **Suggestions for further activities or plenary session**

In further activities, or the plenary for this session you could explore different ideas about change and continuity, for example:

- a. What types of changes happened in the relationship between the islanders

and the Ottoman rulers? Pupils could be given a printed list of the events and colour code them, e.g. economic, political, social ....which provides a chance to look at the nature of change.

- b. How fast has any change happened? When do things change (and why)? This allows an exploration of speed of change, trends and progress/regression.
- c. Where have there been examples of continuity (and why)? Not all history is change or improvement. And not all change is even, or as expected. Exploring the concepts of change, continuity, progress, regression, stagnation, and inertia.
- d. Who would have been most/least affected by the changes? This allows consideration of impact.

There may be other aspects of change and continuity you wish to examine, and you may wish to consider other visual or kinaesthetic approaches. In this you could differentiate by giving the pupils choice: how would they represent the information, and how might they teach it to other learners. This can be very empowering for pupils, and can result in surprisingly creative ideas, some of which provide a strong insight into learners thinking and understanding, and also their ability to rationalise and explain. The activity easily lends itself to different types of diagrams to show change and continuity, or could lead to a piece of structured extended writing.

As the lesson was centred around an enquiry question it is important in the plenary to answer the question, even if the conclusion is that the answer is complex, is yes and no, and is different at different points of Cypriot history. History does not happen in straight lines.

Exploring that there is a range of possible right answers is important as it gives many pupils confidence that there is no one way to approach historical 'problems' and that patterns of change and continuity generate interpretations rather than having one interpretation.

### Further sources for classroom use

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- ▶ Cobham C.D. (1969), *Excerpta Cypria: Materials for a History of Cyprus*, New York: Kraus Reprint.
- ▶ Georgiades Cleanthis P., *History of Cyprus*, D. Christophorou Publications, Nicosia.
- ▶ Hadjidemetriou D. (2002), *A History of Cyprus* Nicosia.
- ▶ Jennings R. (1993), *Christians and Muslims in Ottoman Cyprus and Mediterranean World 1571-1640*, New York, New York University.
- ▶ Osmanlı İdaresinde Kıbrıs (2000), *Cyprus under Ottoman Rule*, Ankara: Osmanlı Arşivi Başkanlığı.
- ▶ Tofallis K. (2002), *History of Cyprus: From the Ancient Times to the Present*, Nicosia.

## TEACHING AND LEARNING SEQUENCE 2: DIFFERENTIATING FREQUENTLY TAUGHT TOPICS: THE SIEGE OF NICOSIA



There is a temptation when teaching 'well known' stories that live in the popular imagination that we repeat narratives that may not reflect recent scholarship and which do not reflect multiperspectivity. In this lesson differentiation is explored via a frequently taught aspect of Cypriot history using an enquiry question as the organising structure. This should allow an interrogation of what we *think* we know about the past, and to build a strong sense of cause and effect, a sound chronology, and awareness that the past can be interpreted in a variety of ways.

As an educator you need to continue to reflect on the **Nine approaches to differentiation** mentioned in Part One of this Training Unit.

### ■ Nine approaches to differentiation

- ▶ Task
- ▶ Grouping
- ▶ Resource
- ▶ Time/Pace
- ▶ Outcome
- ▶ Support
- ▶ Assessment
- ▶ Expectation
- ▶ Choice

### **Enquiry: Why did the Ottomans capture Nicosia in 1570 and what did it lead to?**

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The enquiry question will help students to analyse sources in order to investigate and develop an understanding of the reasons and consequences of the Ottoman period based on evidence. In this lesson they are asked to interpret sources and make comparisons with their previous knowledge.

Lesson objectives: students will be able to:

- ▶ identify reasons why Nicosia was captured;
- ▶ explain economic, social, agricultural and cultural life during the period;
- ▶ identify the results of the siege;
- ▶ produce an evaluative piece of written work, song or a drama related to cause and effect.

### **Task 1: Starter activity: considering prior 'knowledge' and popular narratives**

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In this brief warm-up the teacher will act as a facilitator to elicit students' prior knowledge and enable students to exchange information to be tested in the enquiry. The teacher asks pupils to gauge their prior knowledge of the Siege of Nicosia by having a brief conversation in pairs about how much they already know about the topic, for example:

- ▶ What do you know about the Siege of Nicosia and its events?
- ▶ What are your main sources of information? Is it the media, books, films, the Internet, family?
- ▶ Do you think what you know is fully accurate?
- ▶ What adjectives would you use to describe the period?

### **Working with students**

- i. How could you differentiate this sort of warm-up and scene setting activity to support learners who had little prior knowledge?
- ii. How important is it to discuss, or not, their answers in pairs?

## Task 2: Working with sources

Choose a number of written sources containing different accounts from the eyes of travellers who visited the island during the Ottoman period. Make copies of the sources and label the sources A, B, C, etc.

Here are three example sources. Others may be found in the publication [A look at our past](#) (Council of Europe 2011)

### SOURCE A

PRINT

"In the year 1668, throughout the island, but especially in Famagusta, there were many locusts that when they were on the wing they were like a dark cloud from which the sun's rays could scarcely pierce ... Pasha ordered all the country people to bring certain measures full of insects to his palace in Nicosia, and afterwards he had holes dug outside the city where they were thrown and covered with earth lest their corruption should infect the air. For ten days, the Greeks made processions and prayers so as to be delivered from a curse so ruinous to the land. They carried, too, in procession, a particular picture of the Virgin Mary with the child Jesus in her arms said to be the work of S. Luka. This picture is generally kept in a convent called Chicho, to which belong some four hundred Caloyers, part of whom are sent to Muscovy and elsewhere on various duties. This convent is built on Mount Olympus, to which some four hundred belong, the highest mountain in the island. In times of drought the picture is brought with great ceremony out of the convent ... Now it happened that the same ceremony had been observed on account of the locusts, and as soon as the picture had been set on the stage there appeared forthwith certain birds not unlike plovers, which swooped upon the locusts and devoured a great quantity ... several persons assured me that from time to time certain birds, natives of Egypt and called in Arabic Gor, visit the island. They are not unlike ducks, but have a pointed beak. They eat the locusts and this lessens their ravages. The same is said of storks."

*This is an account written by Cornelius Van Bruyn, a Dutch traveller who arrived in Larnaca in 1683. He travelled around Cyprus for 40 days. His account of his travels was first published in Dutch and later translated into English in 1702.*

**SOURCE B****PRINT**

“At Levkosia, as in all Turkish towns, the Bazaars are the centres of social life: they extend between the gates of Famagusta and Paphos, and in this manner cut the town fairly in half...

There are twenty-three Bazaars in all: 1. Manufactures; 2. Tailors; 3. Calico, rugs, hides; 4. European shoemakers; 5. Shoemakers; 6. Turkish shoes; 7. Yarns; 8. Cabinet-makers; 9. Carriages; 10. Copper articles; 11. Silversmiths; 12. Ironware; 13. Earthenware; 14. Haberdashery; 15. Taverns; 16. Vegetables and meat; 17. Fish; 18. Halva (sweets); 19. Women; 20. Cotton; 21. Flour; 22. Wheat and barley; 23. Mules...

In all these places the most motley crowd in the world is hurrying up and down, especially before noon; peasants in showy dresses, veiled Turkish women, boys with widely opened eyes. Here we knock against an ambulant Salep shop (a kind of tea which people drink on winter mornings); there against a roaming oil, salt or water vendors, bakers, carrying brown bread on wooden trays, pedlars with cakes, fellows offering dainty bits of meat to knowing purchasers ... Here and there you see a towel hanging from a stick, which is the characteristic signboard of all barbers, most of them Greeks; all coffee-house keepers are Turks, lying lazily on their benches for guests...”

*Archduke Louis Salvator of Austria was a nobleman who travelled a great deal, mainly around the Mediterranean. He visited Cyprus in 1872 and wrote a book about Nicosia under Ottoman rule. It was first published in 1873.*

**SOURCE C****PRINT**

“Among the extraordinary taxes here, there is one which is highly singular. When the governor has occasion for money, every method of procuring it is equally good. He then imposes a tax upon some particular name, which he points out; and I shall never forget that it was the name of George which was taxed at the time I arrived on the island.”

*Gionvanni Mariti, an Italian who visited Cyprus between 1760-1767 and wrote a book about his experiences.*

Ask some students to read each of the sources out loud.  
Start a discussion session allowing students to test their prior knowledge and come up with new ideas about the cause and result of the siege.

### Working with students

What would the criteria be for selecting the sources in order to ensure differentiation by resource?

### Task 3: Challenging what we think we already know

During the course of the discussion, help students examine and test their new ideas against the sources by completing the following table:

My previous assumptions:	Sources which support this	Sources which are neutral	Sources which contradict this	Comments

### Working with students

- i. Would differentiation by expectation be good enough here to get pupils to challenge their prior understanding and 'knowledge'? Why?
- ii. What else might you do in terms of differentiation to strengthen this exercise?

**Task 4: Thinking about cause and consequence: using sorting cards**

Print and cut out the cards. The cards should be given in sets to small groups. The pupils should consider each card and decide whether/how it helps explain why Nicosia was captured by the Ottoman forces in 1570.

**THE SIEGE OF NICOSIA SORTING CARDS**

Enlarge, Print and cut out the cards. PRINT

<b>i</b>	During Venetian rule, the population of Cyprus was heavily taxed.	<b>ii</b>	The Ottoman leaders made a series of treaties with major powers (such as the French and the Russians) so they would not interfere in any attack on Cyprus.
<b>iii</b>	During Venetian rule, there were attempts to force the islanders to convert to Catholicism.	<b>iv</b>	The Ottomans built a large navy to transport their army and prepared enough supplies and equipment to conduct a long campaign.
<b>v</b>	The Venetian forces repaired the defences in Cyprus, which had been neglected for a long time. They built bastions made of packed earth to protect the city.	<b>vi</b>	The Venetians were short of ammunition and so were unable to repel the Ottoman attacks for long.
<b>vii</b>	The Ottomans were able to land in Cyprus without any resistance, as the Venetian forces were concerned about weakening the defence of their fortresses.	<b>viii</b>	The Ottomans had about 60 cannon to bombard the defences of Nicosia.
<b>ix</b>	Venetian reinforcements were on the way to the island when news reached them of the fall of Nicosia	<b>x</b>	The Ottomans dug trenches and ditches to get within easy reach of the Venetian bastions around Nicosia. From these the Ottomans were able to launch strong attacks

There is considerable scope here to differentiate the activity, for example in the complexity of sorting categories used or in the text or any images which could accompany them, and in the demand of any writing to accompany the task.

For example in asking pupils to make explicit links between causes and consequences – which factor led to another (use connectives such as ‘and so ...’, ‘this led to ...’, ‘this meant ...’) or evaluating – which was the most important reason for the Ottoman capture of Nicosia (e.g. place the cards in a continuum or construct a ‘diamond 9’ showing the most important issues at the top, and the least at the bottom).

### Task 5: Getting the chronology right

In this task pupils will make a timeline for the siege from the accounts they have read. Ask them to select the key, most important events in the Ottoman siege and mark them on a timeline. They must decide on the start and end dates. They might see long term and short terms causes and short and longer term consequences.

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After a fixed time working the group should be asked to split up into small groups and discuss what they thought was significant enough to include, allowing them to make comparisons of each other’s findings and open up a discussion on causation and consequence.

### Working with students

- i. Which differentiation strategies would you use here? Why?
- ii. Would all learners be able to classify the sources in relation to issues they raise about factors of influence? e.g. in economic, social, military, political, religious influences.
- iii. Would this help them to think critically and draw more sophisticated conclusions from the evidence?
- iv. Would modelling help? e.g. ‘I usually start from visualising the text and I make deductions/ I imagine the scene, then I make connections with other sources.’

**Task 6: Responding to different learning preferences**

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What sort of learning preferences would each of these tasks match?

- Write out a dialogue between two people in a bazaar
- Act out a scene about the arrival of plagues of locusts
- Compose a song about the siege
- Prepare a list of the background noises and sounds during the siege for a radio play
- Draw a representation of events of the siege
- Prepare a blog about the siege

What sorts of learners would respond well to the following task?

Role play: The teacher assigns students into three groups:

- Ottomans
- Venetians and local people
- travellers

and asks them to present the events of the Siege of Nicosia from their point of view.

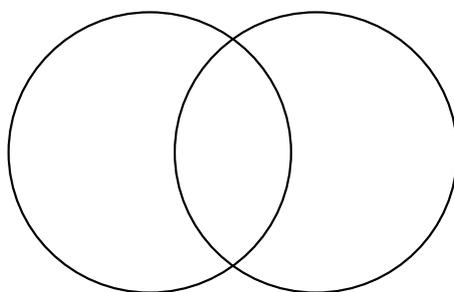
**Working with students**

How might you differentiate this task for a range of abilities and needs in a typical class of your own?

**Task 7: Other evidence, other viewpoints**

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Pupil task: How do the sources support or contradict each other? Make a Venn diagram: things which have changed, overlapping features, things that remained the same.



This activity could help students question sources in an attempt to develop their critical thinking skills and allow students to take on an activity which suits their 'type' of intelligence.

## Working with students

- i. What sorts of learners would find this really hard as a task?
- ii. For any specific pupil needs you have mentioned, what specific differentiation strategies would you use?

### Task 8: Developing a better narrative

By now pupils should have a better informed and more rounded awareness of the historical events and cause and consequence of the siege, and you might want to develop an assessment based on a reflective written piece.

Ask students to write an essay about the ways the siege is remembered and interpreted in Cyprus. This should be as coherent as possible and students need to be encouraged to:

- ▶ connect the ideas and use cause and effect signalling words effectively,
- ▶ use connectives such as; 'because of....', 'and so...'; 'this led to...'; 'this meant...'; 'consequently.....'; '..... was the reason for .....'; 'as a consequence of .....'; 'One outcome of .....'; 'For this reason.....'

Providing some key words might be helpful for less confident learners, for example:

ordered	delivered	imposed
caused	led to	carrying
destroyed	infested	obscured
transition	ate	social
not purchased	locusts	Venetians
taxes	women	convert
built	conquer	ammunition

## **Working with students**

- i. Should assessments be differentiated, or does that distort results and give misleading information to teachers and pupils?
- ii. Should teachers expect to differentiate every lesson?

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TRAINING UNIT 2

**DEVELOPING  
EMPATHY**

AS AN HISTORICAL SKILL

## PART ONE: EXPLORING THE IDEAS

### INTRODUCTION

#### **Why is historical empathy a hard concept to 'deliver'?**

” Empathetic reconstruction is a difficult task, requiring considerable structuring, forethought, and contextual knowledge. ... [I]t is an analytical act, not merely some sort of emotional or intuitive response. (*Drake and Nelson 2005:56*)

” What sort of achievement is empathy? Entertaining the beliefs, goals, and values of other people or – insofar as one can talk in this way – of other societies – is a difficult intellectual achievement. It is difficult because it means holding in mind whole structures of ideas which are not one's own, and with which one may profoundly disagree. And not just holding them in mind as inert knowledge, but being in a position to work with them in order to explain and understand what people did in the past. All this is hard because it requires a high level of thinking. (*Ashby and Lee 1987*)



Artefacts and evidence from the past can simultaneously seem so familiar, and so foreign.  
Can we really fully understand what motivated and steered people in the distant past?

### Why is empathy sometimes a contentious aspect of school history?

” Because in the 1980s several high profile commentators questioned its validity, and argued that it was a form of ‘dumbing down’; vague and sentimental imaginative writing instead of command of ‘the facts’ and rigorous historical analysis. Although it was incorporated into the criteria for the national examination for 16 year olds in the late 1980s, the assault on it was so high profile in the [English and Welsh] national press, that there was a tendency in subsequent documentation to actually avoid the word ‘empathy’ at all, hence Peter Clements’ article in *Teaching History* No. 85, 1996: pp. 6-8, ‘Historical Empathy- Rest in Peace?’ Since then the word has continued to be avoided. (Haydn 2016)

### OBJECTIVES

- ▶ To consider the nature of substantive knowledge and second order concepts in history education.
- ▶ To define the second order concept of historical empathy.
- ▶ To discuss its place in the school, history curriculum, the benefits and challenges it offers as a second order concept, and how it contributes to, and reveals, a developing and increasingly sophisticated historical understanding in learners.
- ▶ To provide example pedagogic situations and materials to critique, and to raise related professional issues for discussion.

### THEORETICAL BACKGROUND AND POINTS TO CONSIDER

Haydn’s observation that ‘historical empathy’ is a very contested concept in some history education settings is very important in understanding the importance of clear definitions, careful and precise use of language in justifications for curriculum content, and in planning. It is also an important informing element in understanding elements of the professional literature – and some of the polarised reactionary statements in the popular press in different countries, where historical empathy has become part of the battleground between ‘new histories’ and traditionalist history.

### Reconstructing the past, or interpreting it?

Arthur Marwick (1974), in *The Nature of History* suggested that the past is fragmentary, incomplete and subject to frustrating gaps and sometimes miraculous survivals of evidence when most evidence decays, is destroyed or is incomplete. In spite of this historians must try to make sense of the

past, sometimes having to theorise about the explanations, or even the likely events, of the past. Where human interactions, choices, actions, and morals are concerned reconstructing the past becomes even more complex and subject to potential inaccuracy and misinterpretation. 19th century German schools of history, led by historians such as von Ranke, argued strongly for a scientific approach to the discipline of history and historiography, and accepted that there would be gaps in the record and that judgements should be reached in a logical, clear way based on the available evidence. The French Annales School of History, initiated by Febvre, Bloch and adapted by Braudel, has argued that the goal of historians should be to recreate 'total history' and reconstruct the past. While many question how far, or even whether, this is possible, highly detailed scholarship has emerged which has illuminated many areas of historical understanding.



Student teachers attempt to 'reconstruct' events using limited evidence in a training exercise. University of the West of England, Bristol

In school terms we might expect something less ambitious than 'total history' since neither the time, resources or maturity of approach is possible with classes. However as educators we do seek to inculcate the historical method, encouraging learners to approach the record of the past using rules of scholarship and good historical practice. School learners are taught that there is a body of national, international and world history that is important to regard as a collective record of the history of mankind. They are also taught that historical evidence needs to be approached systematically, with care and attention to provenance, nature

of source and with a cautious and interrogative approach. We train the next generation of historians to accept some narratives, and a body of information, and to use systematic approaches to questioning evidence when carrying out small scale enquiries and responding to the problems we pose for them.

When we speak of historical enquiry we are interested in the 'Who? When? Where? What? and How?' of the past: the 'facts' of the past. This body of substantive knowledge is all very well, but if we restricted ourselves to just facts we would lack the ability to evaluate, interpret or judge significance.

### **Conceptualising history: first and second order concepts**

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Historians therefore conceptualise the study of history into the substantive body of historical knowledge, made up of first order concepts: the direct matter of history, ideas such as parliament, monarchy, church. Although these terms have a modern meaning and association they also have a different, period related, meaning: medieval parliament, rump parliament, and restoration parliament all carry particular period related weightings and meanings. Consequently historical knowledge is period specific and depends on a sophisticated web of information and understanding.

#### **■ New history vs traditional history?**

In Britain and elsewhere in the 1980s the battle between defenders of 'traditional, fact based history': under threat, as they saw it, from a broader, skills and concepts conceptualisation of history as a discipline; and those supporting new avenues of study: minority histories, women's history, local, and regional histories, and school history which presented different lenses for studying history; partly became polarised by a debate over empathy.

Traditionalists, conflating empathy with attempting to make personal and emotional connections with the past, and misrepresenting the intention, found and publicised examples of poor pedagogy using empathy which were then attacked in the public domain for their 'unsound historical results'. Curriculum designers backed away from empathy as an explicit concept as a result of the highly public bad press. Instead a focus was made on developing understanding of motive, cause and consequence, and the term empathy went out of fashion, re-emerging gradually and requiring sensitive use to prevent misinterpretation or misrepresentation as an attack on a skills and concepts *and* knowledge based construction of history as a discipline, and particularly as a training or school discipline.



Students and teachers from Estonia, Latvia and Lithuania engage in an 'active learning' session during a Baltic Academy training day on "Local partnerships for human rights through history"

### Exploring the notion of historical concepts

Understanding history, therefore, also requires a form of thinking about the nature of history itself: thinking about historical evidence, cause, consequence, change and continuity, significance and empathy. These abstract ideas which explain aspects of history are collectively known as second order concepts, and we could group these according to the type of historical knowledge and thinking to which they relate.

### Concepts which focus on the key features of societies

#### Chronology

Key knowledge and understanding about periodisation and features of societies – the factual body of where, when, who, and what of history. This is an example of a first order concept.

#### Explanatory and comparator concepts

These are second order concepts. They look at the development of societies over time, their key features and trends over time:

**Change and continuity**, and **similarity and difference**: accompanied by evaluations of stagnation, progress and regression.

**Concepts related to motive and explanatory reasoning:** empathy which relates to trying to explain why things happened in terms of human decision making.

**Factors of influence.** The related notion of factors of influence, the powerful forces which influence societies and individuals can also explain motive and actions of individuals and wider society. The why, when and how of history in terms of motivation and decision making.

Factors of influence are forces or trends not usually attributable directly to one individual or event, but which operate to influence society and people, actions and events. They draw from social, economic, military, religious/philosophical, political, geographical/natural and technological influences. They can include the influence of: technology; politics/ government; religion and belief; chance; geographical influences, climate and weather; war and conflict; money; the role of the individual.

### Points to consider

- i. Look at the list of factors of influence. Would you say that, in your experience of history as a discipline, some are more dominant and more frequently influential than others?
- ii. Does the balance change over time? (Are some factors more prevalent during a particular historical period than in other periods, for example?)
- iii. Do you think your personal position is important in the answer you gave above? Why?

### Empathy as a general concept and empathy as an historical process

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In modern Greek the word *empathia* refers to a 'negative passion'/hatred towards somebody, but in modern English the opposite meaning is the case: a sense of understanding or affection towards another person is implied.

In 'Western' historiography empathy as a concept relates to understanding the positionality of others, a willingness to try to understand others and their position.

An important distinction here for history teaching and learning is that this is not

about sympathising with or feeling an affinity with people from the past, but being able to demonstrate an ability to explain why they acted as they did. It therefore relates to being able to explain motive *in the context of the past*, and being able to give causal explanations which relate to human decision making.

In short displaying historical empathy relates to *demonstrating the ability to understand and explain why people in the past acted as they did*; but it is perilously easy to mistake this for showing imagination about the past. Being able to understand motive requires a much stronger grasp of the past than imaginative writing, and cannot be successfully achieved without prowess in other historical skills.

Demonstration of empathetic awareness requires a strong:

- ▶ appreciation of historical context;
- ▶ sense of chronology and period;
- ▶ selection, analysis, evaluation and synthesis of historical evidence;
- ▶ understanding of factors causing change and continuity, and of historical consequence;
- ▶ understanding that human actions and achievements are complex, and that causation is rarely mono-causal.



The memorial at Langemark (Great War) Cemetery: Belgium: what makes some histories sensitive, painful, difficult, or controversial?

### Historical enquiry and empathy

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In dealing with historical enquiry interpreting the past constantly presents challenges. Younger children can be very dismissive of the people of the past, seeing their thinking and behaviours as somewhat defective: *Why didn't they make better choices? Why did they put up with such horrible, uncomfortable conditions?* The underlying suggestion is that people were stupid because they did not live like us, that the people of the past are primitive – too simple to better their situation or position in life.

The argument and logic is overly reductive: this fails to take into account the different values and ways of thinking in the past. The situation people found themselves in was not only normal; to them it had almost certainly largely been so for generations before. Applying today's values, logic and sense of justice is therefore not terribly helpful because it leads to a jumbled view of the expectations, motive and outlook of the people of the past. Trying to achieve a more nuanced, subtle and appropriate to period understanding of the actions, thinking and decisions of the people of the past, and developing well supported explanatory reasoning is much more valid than applying our own expectations and standards to the past. This, then, is where empathy is required. Not sympathy, not agreement, not even a reconstruction of the past, but an attempt to deduce why people acted as they did based on what we know about them and the period.

Historical empathy in this sense is not an emotional involvement but a detached, logical process of explanatory reasoning to make clear valid, well supported and period appropriate theories to explain why people in the past may have acted as they did, using what is known about the past to demonstrate that actions were seldom random events, but based on values, beliefs and judgements informed by the context and beliefs of the time. Media commentators who simplify historical empathy as a form of imaginative writing are therefore either deliberately misconstruing the nature of historical empathy, or misrepresenting it. As historical empathy can be a challenging concept to deliver effectively there are also cases of badly planned and delivered teaching that has received criticism, and provided ammunition for the critics of historical empathy. It is important to look, therefore, at what constitutes best practice in teaching to develop skills in historical empathy.

Effective empathetic awareness requires critical engagement with a range of sources and a breadth of knowledge, and is nothing to do with creative or fiction writing. It may require creativity to see links and connections, and it may require a strong understanding of human nature to understand the likely logic applied to decision making in the past, but it is not a purely imaginative process because it is based on thinking historically, and requires impartial judgement.

However, strongly constructed and accurate historical fiction, art, drama, and literature may be used as stimulus material to assist the young get to grips with the nature of life of a particular period, and the values and beliefs of its people.

Understanding why someone acted as they did need not imply approving of what was done. We can understand the political and military logic of some of Josef Stalin's choices in expanding and defending the USSR, but may not accept his methodology or be comfortable with the impact of these choices and actions. Empathy therefore is not synonymous with sympathy.

## Points to consider

What are the advantages of developing historical empathy and multiperspectivity in school aged learners during their history and social studies lessons?

What are the risks of trying to develop empathetic reasoning in school history lessons?



Graves from the Great War, France

## Historical thinking and historical consciousness

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Empathy, then, is not a leap outside of a disciplined historical process but a highly rational application of historical thinking – a way of thinking historically and an element of historical consciousness.

*The Centre for the Study of Historical Consciousness* at the University of British Columbia, Canada, defines historical consciousness as an “individual and collective understandings of the past, the cognitive and cultural factors which shape those understandings, as well as the relations of historical understandings to those of the present and the future.”

Historical thinking includes thinking about each era of the past in terms of its own values, perspectives and context (called historicism) rather than imposing present values on the past.

In considering developing such historical thinking Drake and Nelson (2005) offer ten elements of thinking that are required to successfully engage with historical study and enquiry.

Ten historical thinking benchmarks.

1. Analysis of primary and secondary sources.
2. An analysis of historical debate and controversy.
3. Appreciation of recent historiography through an examination of how historians develop differing interpretations.
4. Analysis of how historians use evidence.
5. An understanding of bias and points of view.
6. Formulation of questions through enquiry and determination of their importance.
7. Determination of the significances of different types of historical change.
8. Sophisticated examination of how causation relates to continuity and change.
9. Understanding the interrelationship among themes, regions and periodisation (establishing historical time frameworks).
10. Understanding that although the past tends to be viewed in terms of present values, a proper perception of the past requires a serious examination of values at the time.

*(Drake and Nelson 2005: 57)*

## Points to consider

Look carefully at Drake and Nelson's list of 'historical thinking benchmarks'.

Where would you feel that empathy is covered?

To achieve Drake and Nelson's ten areas of process, we may wish to consider what learners need to cover to facilitate empathetic awareness.

Learners should develop:

- ▶ a body of contextual knowledge and understanding of events, places and people, societies, factors of influence and historical trends; some element of recall, selection and synthesis;
- ▶ historical enquiry, research and communication skills;
- ▶ site, source and artefact handling skills: identification, analysis and interpretation including consideration of provenance, content, issues of creator motive and purpose, intended audience, objectivity, subjectivity and bias;
- ▶ aptitudes in the identification of relevance and utility in sources, dissonance between sources and between theories, and the historical significance of particular historical sources, events, people and places;
- ▶ understanding of key disciplinary second order concepts: cause and consequence, similarity and difference, change and continuity; and related ideas such as progress, regression and stagnation;
- ▶ development of an ability to consider multiperspectivity, identify, classify and evaluate differing interpretations of the past and be able to rationalise the likely influences at play in their creation and in the development of schools of historical thought and writing;
- ▶ judgement and skills in historical empathetic awareness: being able to understand the influences on, and reasoning or logic of, people in the past to explain, (but not necessarily sympathise with,) the beliefs and opinions, actions and reactions of people in the past and the impact on individuals and society resulting from these period schemas and attitudes and their role in shaping and explaining cause, consequence, change, stagnation and continuity;
- ▶ awareness of contestation, sensitive and controversial histories and the ability to detect and debunk extremist accounts and histories via the application of scholarship and fundamental democratic and humanist values, including respect for diversity, tolerance and historical accuracy.

## EXPLORING CONSTRUCTIONS AND MODELS OF EMPATHY IN THE CLASSROOM

### Example A: Endacott and Brooks' (2013) and Endacott's (2014) Explorations of Empathetic Thinking

Writing in 2013 Endacott and Brooks proposed three interrelated and interdependent elements for an enquiry task to achieve an empathetic outcome. They stated that consideration should be given to historical contextualisation, perspective taking and affective connection:

- ” ▶ **historical contextualisation** – relates to a temporal sense of difference that includes deep understanding of the social, political, and cultural norms of the time period under investigation as well as knowledge of the events leading up to the historical situation and other relevant events that are happening concurrently;
- ▶ **perspective taking** – [refers to the developing understanding of] another's prior lived experience, principles, positions, attitudes, and beliefs to understand how that person might have thought about the situation in question;
- ▶ **affective connection** – considers how historical figures' lived experiences, situation, or actions may have been influenced by their affective response based on a connection made to one's own similar yet different life experiences.

Subsequently researching young people's reaction to historical problem solving, and their ability to empathise with decision makers in the past, Endacott (2014) provided materials about US President Harry Truman's deployment of the atomic bomb in 1945 to learners and looked at their responses to stimulus questions intended to test empathetic thinking.

The instructional materials used for this study are available at <https://www.dropbox.com/s/21adoxp1fv7c8u9/Harry%20Truman%20and%20the%20Atomic%20Bomb.pdf>

You may find it useful to look through these materials before reading further. The research led Endacott to further reinforce his earlier view (with Brooks) that empathy is a form of 'cognitive perspective taking', and to suggest that empathetic awareness can be aided by posing a series of questions about the context, motive and positioning of people and societies in the past.

#### Exploring empathy as cognitive perspective taking

Endacott's 2014 research asked learners:

- ▶ What does this source tell you about the situation the historical figure faced?

- ▶ How does the evidence permit this or that judgment of a historical agent's actions?
- ▶ What types of thinking should you do in order to build an understanding of this context?
- ▶ Did everybody believe these things at that time, or were there people and groups that thought differently?

Endacott then offers the view that further focus questions would help pupils 'take a perspective' on people of the past which informs their growing empathetic awareness. Examples of perspective taking questions are:

- ▶ What does this source tell you about the historical figure's principles, beliefs, values, or positions?
- ▶ How did the historical figure's perspective fit in with others who lived in the same time/place?
- ▶ How might the historical figure's perspective affect his/her decision in this situation?

## Points to consider

Look at Endacott's questions. Do you feel they would be helpful in building a sense of contextual understanding of likely influences on individuals in the past and on determining their likely motives?

Endacott argues that looking at learners' responses to the stimulus material and focus questions creates a range of empathetic responses. He lists the following 'Types of Empathic Engagement'.

1. Evidence of student understanding of the events surrounding historical decisions.
2. Consideration of past events as legitimate (student does not brush off past events as unimportant due to the difference in time in which they occurred).
3. Responses that show how events might affect how decisions are made.
4. Responses that indicate how events might affect an historical decision maker.
5. An understanding of public sentiment surrounding recent historical events.
6. Evidence that the student recognises and respects historical figure's perspectives, beliefs, and values.
7. A sense of 'otherness' that originates from the uniqueness of the historical figure and historical context.

8. Recognition that this 'otherness' necessitates a different way of thinking other than our own.
9. An understanding of the historical figure's positionality and how it might affect their decisions.
10. An attempt to overcome one's own positionality to take on the positionality of historical figures.

In this Endacott suggests an affective reaction is experienced by learners. In his 'Affective connection to figure or situation' he suggests respondents take or show:

- ▶ focus on self: responding personally to the difficulties faced by others;
- ▶ focus on others: imagining how difficult situations affect those who face them;
- ▶ combination: focusing on self and others concurrently.

This then allows a connection to be made between the historical figure's difficulties as a decision maker with similar types of situation encountered by the student. Leading to progression to:

- ▶ consideration for the difficulty of the decisions historical figures faced;
- ▶ the treatment of difficulties faced by historical figure as legitimate and worthy of consideration;
- ▶ consideration for how personal difficulties might affect how decisions are made.

## Points to consider

Look at Endacott's suggested 'types of empathetic engagement' and suggestion that an 'affective connection' is developed by learners.

Do you feel that this forms a progression model in understanding how learners develop historical thinking?

Are there other indicators that learners are developing historical empathetic awareness?



Student teachers at a war memorial in France: how far might 'sites of memory' help or hinder empathy?

### **Example B: Building a sense of context: teaching and learning to develop empathy in Australian classrooms**

Australian teachers Emily Simpson, Elizabeth Gowen and Claire Murray discuss empathy as a classroom process from a teacher's perspective on their website intended to assist other educators get to grips with empathy, basing their comments on observed responses by school pupils, (see <https://sites.google.com/site/empathyhistoricalconcept/home>) and argue that teachers need to facilitate empathetic awareness by providing the chance to explore the context and circumstances of the past:

” In the historical context, the concept of empathy is much more than just seeing a person, idea or situation through the eyes of another, but rather is a much deeper understanding of the circumstances and concepts surrounding the event. Questioning how and why someone acted in a particular way would need to involve knowledge of their circumstances and an understanding of bias.

Moreover, there would need to be an inquiry into the author of the text and an idea of the time and place in which the event occurred, while also considering [the nature of] changing social practices and ideals over time. Evidently, it is an empathetic understanding rather than just an emotional understanding; an individual must instead adopt a third person view where it is not what they personally would do in the situation, but what the individual in question did in relation to their own circumstances. Such positioning would encourage a more balanced, equitable view of history, which allows for a greater depth of understanding and insight into the content which is being discussed. [Citing Hoeppe, (2009) Simpson, Gowen and Murray go on to argue that] the concept of historical empathy cannot exist successfully as a lone venture [and], can further be linked to other historical thinking processes. Consideration is required of :

- ▶ Evidence – examining and interpreting evidence to come to a conclusion or investigate an empathetic point of view.
- ▶ Significance – consulting evidence to determine what is relevant to the investigation.
- ▶ Continuity and change – knowing that socio-cultural practices change and evolve over time, where some things are acceptable in one time or place, this may not be the case for others.
- ▶ Cause and effect – what has impacted upon or caused the actions of an individual or occurrence of the event.
- ▶ Perspectives – recognition of the establishment, change and development of different views.
- ▶ Contestability (of evidence).

Simpson, Gowen and Murray then provide a case study looking at explanatory reasoning and empathetic awareness centred on the terrorist attacks on the USA in September 2001, taking a focus on three persons involved or impacted upon by the events: terrorist Mohamed Atta, firefighter Richard Allen, and Lyz Glick – widow of *Flight 93* passenger Jeremy Glick.

See materials and discussion of teaching using the events of September 11<sup>th</sup> 2001 at <https://sites.google.com/site/empathyahistoricalconcept/case-study>

## Points to consider

- i. Simpson, Gowen and Murray have used a much more recent historical event, with resonance to radicalism and terrorism in the modern world, whereas Endacott's stimulus related to an event in the mid-20th century. Do you feel young people would find it easier to empathise with resonant recent events than events in the middle or distant past?
- ii. Do we need to scaffold empathy exercises that deal with the more distant past and other cultures differently than we do to with regard to events and people in our national history?
- iii. Review the 'Twin Towers' exercise proposed by Simpson, Gowen and Murray, (see website). Would you say that the three stages below, proposed by Endacott and Brooks (2013), are applied in the Twin Towers exercise:
  - historical contextualisation,
  - perspective taking, and
  - affective connection?

In the two examples above different lenses are used to consider empathy as a notion. Endacott in his 2014 solo research, building on work in Endacott and Brooks (2013) uses a scholarly model of research to theorise about historical empathy, while Simpson, Gowen and Murray take a more classroom based, but no less valuable view of scaffolding empathy development in classroom teaching. Part of the challenge for educators in developing empathetic awareness is the contested nature of the concept, and to what extent understanding the motivations and actions of people in the past requires engagement with their personal influences and emotions. Objectivity may be essential in our engagement with the past, but people are often subjective in their decision making and actions, and an element of unpredictability or randomness weaves its way through historical events and decision making.

## PART TWO: APPLYING THE IDEAS

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### INTRODUCTION

Two different approaches to developing empathetic awareness are offered in this section. The first deals with justifications for, and after horror of, war, and could also be used to look at emotional, values and faith based responses to decision making. Separating our own feelings, viewpoints and values from an analysis of motivation in the past is important if we are to maintain academic detachment. Remember that this is *not* about sympathising with people of the past, nor is it creative writing in a fiction and literature sense: it is about demonstrating that we understand *why* people in the past may have acted as they did. In this case the events take place in a single day, and understanding emotion is important in understanding motive.

The second activity deals with a highly contested national and governmental attempt to avoid war that has left the main protagonists 'judged' by history for acting in what many see as naked national self-interest at the great expense of others, perhaps unfairly. Here empathy is about looking at the emotional detachment of individuals over a period of several years, and an escalating series of threats to European and world peace.

### THE FIRST EXAMPLE: THE BATTLE OF LEPANTO: EMPATHY TO UNDERSTAND PEOPLE'S THOUGHTS AND FEELINGS

The first example of teaching to develop empathy relates to 16th century power politics, warfare and dynastic struggles that swept up hundreds of thousands of 'ordinary' people into fear of the religious and ethnic other, with repercussions that are still felt today. The rivalry between great powers in the centre and west of Europe was briefly abandoned in favour of an alliance to halt the spread of Islam in the South-East of Europe in the late 16th century. The lesson offers the chance to explore personal and national motive, and examine events which are resonant today.

Readers are asked to reflect on:

- ▶ What scaffolding (additional support) pupils would need to complete the sequence of tasks?
- ▶ What the strengths and risks are of engaging with topics that seek to develop historical empathy skills when there is some sensitivity and complexity about potential links to today and challenges facing society?

### HISTORICAL BACKGROUND

During the later 16th century growing tension between the Christian powers around the Western Mediterranean and the Islamic Ottoman Empire in the East made territorial conflict highly likely, and when Ottoman forces captured Venetian controlled Cyprus in 1570 shockwaves went through the courts of Western Europe. Growing fears of the advance of Islam brought together an alliance of Spain, The Papal States and Venice united as The Holy League, with the ambition of pushing back the spread of Islam and retaking land that had belonged to the crusader states.

The opposing sides faced each other at Lepanto in a huge naval battle which became legendary as a romanticised tale of heroism and valour. Post-event accounts refer to the enemy leaders as noble opponents of honour.

The larger fleet, of The Holy League, was commanded by Don Juan of Austria while the Ottoman fleet was led by Müezzinzâde Ali Pasha. Ottoman tactics assumed that the forces would split, and had underestimated the size of the enemy fleet. After a dramatic, bloody and ferocious battle The Holy League lost twelve galleys, while the Ottomans lost one hundred and seventeen ships, and although the West recorded it as a God-given victory for Christianity the overall balance of power in the region did not change. The anniversary of the battle is still celebrated by the Catholic Church in the feast of Our Lady of the Rosary. The battle caught the imagination of artists and writers at the time and since, with a range of evocative sources available to the modern reader describing what was the first and last massive sea battle between galleys since ancient times.

Relations between the Ottoman Empire and the West continued to smoulder, but did not result in open war, the Spanish crown was too deeply in debt, and the death of Pope Pius V within a year brought the collapse of the Holy League. Taking the chance to regroup the Ottomans rebuilt their fleet, and captured Tunis in 1574. With little choice otherwise the Western powers agreed an unofficial truce from 1578, and a formal peace in 1580. Cyprus remained under Ottoman control.

**CYPRIOI CURRICULUM CONTEXT: THE FIRST EXAMPLE****Greek Cypriot context**

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The general aim of history education as described in the Curricula (2010) is the promotion of historical thinking and the formation of historical consciousness. In a manual for teachers of secondary education entitled *Didactic Methodology and application in the subject of history, Teacher's Book* (Published by Pedagogical Institute, Curriculum Development Unit, Ministry of Education and Culture, 2012) there is an explicit reference to the need for the promotion of empathy in the history class. In line with this, in-service training of history educators includes the promotion of empathy. A reference to empathy is also made in educational material created by the Curriculum Development Unit for primary schools.

The history curricula at all levels are currently under review. There is an effort to upgrade and modernise them taking under account current realities and recent research findings in the area of history education. Furthermore, educational goals have been 'translated' into indicators of achievement and success. This makes the learning process more transparent and facilitates a better assessment of educational outcomes. At the same time educators are encouraged to use different kinds of sources to make their teaching more relevant to students' needs, more fun and more effective. Within this dynamic framework, subjects such as 'The Battle of Lepanto' and 'Appeasement', which traditionally have not received much attention, could find their way into classrooms and support the learning process through the promotion of empathy.

**■ Lepanto**

The Battle of Lepanto is known as 'Navmachia tis Nafpaktou' (Battle of Nafpaktos) in Greek historiography. In school curricula and school history textbooks it occupies limited space and receives limited attention. This minimal reference is reflected in the teaching time devoted to the subject. Nevertheless, there are possibilities to link the subject with the current curricula in a productive way. Such a linkage will help students contextualise the capture of Cyprus by Ottomans by helping them to learn more about the power struggles in 16th century Mediterranean.

**■ Where does it fit in the curriculum?**

The curriculum uses a chronological categorisation of epochs in which the Latin (Lusignan and Venetian) rule and the Ottoman rule of Cyprus are examined in different chapters. The Battle of Lepanto can be integrated in the unit related

to antagonism between the Ottoman Empire and Western Christian powers in 16th century. The most appropriate time to be taught can be decided by the educator. The best opportunities are given at the third grade of gymnasium and the second grade of lyceum. At the third grade of gymnasium such a Unit fits at the interface between the Venetian and the Ottoman rule of Cyprus. At the second grade of the lyceum there is an explicit reference to the Battle in the textbook published in Greece in the chapter entitled: *The East under Ottoman Rule. The expansion of Ottomans in Eastern Europe and the Mediterranean* (Ministry of National Education and Religions 2008:199-206)

There is also a small reference in the Ministry of Education and Culture, *History of Cyprus, Medieval-Modern 2<sup>nd</sup> Grade Lyceum*. Curriculum Development Unit. Nicosia ( 2002: 74-75).

### **Turkish Cypriot context**

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The five history textbooks currently used in Turkish Cypriot secondary schools covering Turkish Cypriot history follow a chronological order base on epochs: Prehistoric times; Ancient and Mediaval (Eastern Roman Empire/Byzantine, Isaac Commenos, English, Templers, Lusignan, Venetian Rules); the periods of Ottoman and British Rule; Republic of Cyprus; Intercommunal Conflict; Military Intervention of Turkey; the political developments between 1974 and 1983; the foundation of TRNC; and finally the political, social and economic developments from 1983 to present.

Since the Ottoman rule in Cyprus is taken as the beginning of the Muslim-Turkish/Turkish Cypriot establishment and existence in Cyprus, the curriculum gives particular importance and place to the Ottoman conquest of Cyprus and the Ottoman rule in the island.

Not surprisingly, the Naval Battle of Lepanto, called İnebahtı Deniz Savaş in Turkish historiography, as an integral part of the Ottoman conquest of Cyprus, occupies considerable space in two Turkish Cypriot history textbooks (Form 7, p. 19; Form 9, p.17, 2010). In both, one page narratives, supported with a picture displaying the battle, particularly the Ottoman Fleet, gives information about the reasons and the conclusions of Lepanto. However there is no activity allowing teaching about Lepanto to promote students' historical skills, including historical empathy, and therefore the case study could be used to help both Turkish Cypriot teachers and students to promote their skills in relation to historical empathy.

**TEACHING AND LEARNING SEQUENCE 1:  
USING HISTORICAL EMPATHY TO UNDERSTAND ACTIONS AT,  
AND REPORTAGE OF, A KEY EVENT: THE BATTLE OF LEPANTO**

In this sequence of lessons empathy is positioned as a process to help pupils understand human interaction and reaction. In warfare adults are inevitably frightened for their personal safety, worried about their family, and nervous about what will happen, and yet many manage to act as part of a collective effort and function as part of a 'war effort.' Exploring why people 'do their duty,' why they take great risks and show collective and individual heroism is important alongside exploring the political and religious factors that cause small states and powers to clash. Individual motives are rarely explored in easily found pre-20th century sources from ordinary citizens.

In this series of exercises the Battle of Lepanto from 1571 provides a focus for exploring motivation, action, and impact. In the suggested activities empathy is explored in a discussion of how people experienced the battle, and how events were and are represented in sources created after the event.

Teachers being trained should be aware that this example is to explore the empathy concept, and that pupils would come to the example lessons here having already been taught about the 16th century rivalry between the great Catholic powers of the Western Mediterranean and the Islamic Ottoman Empire in the Eastern Mediterranean. They should be aware of the territorial gains and losses of each 'side' as well as knowing that temporary alliances in the West masked deep rivalry between the Western powers who chose pragmatic co-operation when faced with a greater enemy.

**Lesson 1 (60 Minutes)**

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The first lesson starts with activities focused on the preparations for, and the start of, the huge naval battle that would later be known as *The Battle of Lepanto*. The activity relies on using a number of visual sources: narrative art and portraiture, as well as some more recent maps, graphics, and images of period ships.

**Starter (5 minutes)**

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Aim: to catch children's curiosity and engage their interest.

Possibility 1: project or show an image of an Italian flag, and the enquiry question: 'Why don't *all* modern Cypriots speak Italian?'

Possibility 2: project or show an image of the Battle of Lepanto that shows a scene of carnage and destruction. Here is an example.



The Battle of Lepanto, 7th October 1571. The original painting is owned by the National Maritime Museum, Greenwich, UK National Maritime Museum.

Ask the question: 'Why would any sane person be willing to fight in a battle like this?'

Having posed the question take some suggestions from the class and then explain that today's lesson will explore the starter-enquiry question, and that by the end of the session they must be able to answer the question with their own explanation and reasoning.

## Working with students

The exercise with the flag or the painting is intended as a short stimulus activity.

Why is it important that the exercise is short, fast and 'sets the scene' in a lesson designed to promote an understanding of empathy?

**Task 1 – Listen and predict. (4 minutes)**

This narrative extract is read to the students as if from the mouth of a character, Don Juan, the Holy League Admiral:

” Ali Pasha was fifteen miles away as the dawn broke and the enemy ships were spotted threading through the islands. He had the wind and the sun at his back; the crews were moving easily. At first he could see so few ships that it seemed to confirm Kara Hodja’s report about the inferior size of the Holy League’s fleet. They appeared to heading west. Ali immediately assumed that they were trying to escape to open sea. He altered his fleet’s course, tilting south-west to stop the outnumbered enemy slipping away. There was a feeling of anticipation in the galleys as they surged forward to the timekeeper’s drum. ‘We felt great joy and delight,’ one of the Ottoman sailors later recalled, ‘because you were certainly going to succumb to our force.’

And yet there were twinges of unease among the men. A large flock of crows, black with ill omen, had tumbled and croaked across the sky as the fleet left Lepanto, and Ali knew that his boats were not confidently manned. Not all the men were happy at the prospect of a sea battle; in places the numbers had been made up by compulsion from the area around Lepanto. As each hour passed, the distant fleet seemed to grow. Far from escaping, they were fanning out. His first impression had been inaccurate. There were more ships than he had thought; Kara Hodja’s count had been wrong. He cursed, and adjusted his course again.

Ali’s initial shift of the tiller had sparked a parallel reaction in the Christian fleet – that the enemy was getting away – then a matching correction at the realisation of the true size and intent of the enemy fleet. As the hours passed and the two armadas spread across the water, the full extent of the unfolding collision became apparent. Along a four mile-wide front, two enormous battle fleets were drawing together in a close arena of sea. The scale of the thing dwarfed all preconceptions. Some 140,000 men – soldiers, oarsmen and crew – in some six hundred ships: something in excess of seventy per cent of all the oared galleys in the Mediterranean. Unease turned to doubt. There were men on each side secretly appalled by what they saw.

Pertev Pasha, general of the Ottoman troops, tried to persuade Ali to feign a retreat into the narrowing funnel of the gulf, under the lee of Lepanto’s guns. It was a course of action the admiral’s orders and his sense of honour could not permit; he replied that he would never allow the sultan’s ships even to appear to be taking flight.

There was equal concern in the Christian camp. It was becoming increasingly clear, with every successive sighting from the crow’s-nests, that the Ottomans had more ships. Even Venier, the grizzled old Venetian, suddenly fell quiet. Don

Juan felt compelled to hold yet one more conference on the *Real*. He asked Romegas for his opinion; the knight was unequivocal. Gesturing at the huge Christian fleet around the *Real*, he said: 'Sir, I say that if the emperor your father had once seen such a fleet as this, he wouldn't have stopped until he was emperor of Constantinople – and he would have done it without difficulty.'

'You mean we must fight then, Monsieur Romegas?' Don Juan checked again.

'Yes, sir.'

'Very well, let's fight!' (Crowley, Roger 2008:264-5)

After listening to it students should be asked whether they can explain why the two naval fleets were led by men keen to face each other in battle, and why the ordinary sailors obeyed orders to fight.

### ■ Task 2 – Speaking to your colleagues. (4 minutes)

Pupils are given a copy of a painting of a scene of the ships at the battle, and small paper slips (about 4 cm x 6cm). They are asked to draw a speech bubble on the slip.



The Battle of Lepanto 1571, detail by Juan Luna

The class should choose one of the characters shown, and write in the speech bubble what they think their character might say out loud to his colleagues. This allows the teacher to explore what people say to each other in difficult situations: probably supportive, encouraging comments which suggest likely success and which bolster collective unity and purpose.

### ■ Task 3 – Private thoughts. (5 minutes)

Having explored the public expression of bravery and the order “Let’s fight!” pupils should be asked to now fill in a ‘thought bubble’ which gives an indication of what the person might actually be thinking in private. This gives an opportunity to look at the difference between what is said in public, and what is thought in private.

## Working with students

What are the advantages and disadvantages of small tasks like these in trying to engage the interest of pupils when carrying out empathy exercises?

The exercise is related to making the pupils think about how people were probably reacting to events as they happened. This is not sophisticated, detailed engagement with the past – but is meant to make clear that the characters of the past were people like us, but perhaps with different values and ideas. This may help to address what Daniel Goalen has described as ‘Emotional Intelligence’, understanding that reactions and decisions may be shaped by emotional reactions. It also allows exploration of motive, and empathetic thinking by indicating that the characters of the past were people like us, with frailties and needs.

One of the main reasons why some students have a hard time concentrating on learning history or find history irrelevant to their life is that they cannot form empathy with the characters or see how the events of the past shaped today. Therefore, making history relevant for the students is significant, and inviting them to empathise with the characters of the past can enable this process. It is important not only to focus on what ‘important’ characters said; in this case, the students are asked to focus on the thoughts and inner feelings of ordinary soldiers.

### ■ Task 4 – Draw what you hear (5 minutes)

You need A4 paper and pencils for this exercise, and one or more copies of an image of the fleet formations (positions of the ships) at The Battle of Lepanto 1571. Maps can be found on the internet, for example at: [http://www.emersonkent.com/map\\_archive/battle\\_of\\_lepanto.htm](http://www.emersonkent.com/map_archive/battle_of_lepanto.htm) . If you wish to add a sense of pace you could use a stopwatch, a projection of a ‘game show’ style clock onto the classroom screen, or ask a pupil with a watch to act as timekeeper.

The teacher has a copy of a map of the naval formations as the two fleets faced each other; the teacher then describes the scene and the pupils listen and then try to draw an accurate copy of the map. Alternatively, divide the group into pairs or small groups, with one person per pair or group having a copy of the map that the others cannot see. The 'reader' describes the scene, and the 'listeners' try to reproduce as accurate a copy of the map as they can without seeing the image.

This provides an opportunity to look at accuracy, but also to have some fun and think about how clear our spoken instructions to each other are, and how well we listen to others.

Active listening is a key tool for learning history. Asking students to draw what they hear is an effective and enjoyable incentive for them to listen actively to the text to be read. If you feel it is important that pupils have an accurate sense of the fleet formations at the end of the activity either show a correct version of the map or provide each pupil with a photocopy of the map to stick into their books.

## Working with students

Students are progressing from generalised understanding of likely feelings to developing some factual knowledge about the battle.

Why is it especially important to have strong factual content when working with empathy as a concept?

In what ways should prose writing to demonstrate empathetic understanding of people in the past differ from historical fiction writing?

### Task 5 – The story of the battle (22 minutes)

For this activity you need, for each pupil: a 'Grid of events' table (to record the order of events); the source extracts relating to the day of the battle, the sorting cards which describe the events of the day and a completed grid to assist you in getting the sequence of events right.

First pupils should cut out and use the sorting cards and blank grid to sequence the events of the battle into a clear chronological order. Some groups might have slight variations in the order they suggest, which does not matter as it is a narrative account, and can be told in different ways.

There are also longer prose accounts of events from Roger Crowley's excellent book: *Empires of the Sea*, which describe elements of the battle. These can be used to add more detail and sense of occasion to the narrative.

## THE BATTLE OF LEPANTO GRID OF EVENTS

Use this 'grid of events' table to record the order of events of the Battle of Lepanto.  
Event details

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### THE BATTLE OF LEPANTO SORTING CARDS

A	<p>Mid-way through the battle the southern part of the Holy League fleet under Doria found itself out manoeuvred by Uluç Ali's galleys and headed further south as a group to avoid being outflanked. This broke the Holy League's line. Uluç Ali's ships were then able to take advantage of the gap, and followed and fiercely attacked Doria's ships with a disastrous impact on the Christian group.</p>
B	<p>Very early on October 7th the Holy League Fleet sailed from near the Curzolaris Islands towards the Gulf of Patras, towards the Ottoman Fleet. The Ottoman commander had been ordered to begin battle on sighting The Holy League fleet, and the League's commander Don Juan of Austria wanted to engage his forces before any split could develop in the alliance.</p>
C	<p>As the battle began one Ottoman wing pushed forward to attack the forward group of the largest Holy League ships. Having mistakenly thought the ships were lightly defended, slow-moving supply vessels and an easy target, the Ottoman ships encountered a blizzard of cannon fire, losing up to seventy ships before disengaging and giving the galleasses a wide berth.</p>
D	<p>As the two fleets closed on each other the Ottomans formed a crescent shape, and the Christians tried to keep to a straight line. In an early attempt to gain an advantage the northern Ottoman detachment tried to outflank the Christians by using their better local knowledge and sending fast ships close to the coastline in an attempt to outflank their enemies.</p>
E	<p>The Ottoman fleet, sailing out of their base at Lepanto in the early morning, consisted of 222 galleys, 56 small, fast galliots and some smaller ships. In the early morning light the fleet looked impressive and purposeful. The noise of the ships moving through the water, and the oars lifting and falling and the creaking of ropes and flap of sails cut through the air and carried across the water.</p>
F	<p>Don Juan looked across the fleet as dawn broke. His force of 206 galleys and six super-sized galleasses, converted into huge but slow gun platforms, was spread across fifteen nautical miles and was ordered to form a line. More than half of the battle group was Venetian, nearly a quarter Spanish, one eighth from The Republic of Genoa, and the remainder from the Order of St Stephen, the Knights of Malta, and The Grand Duchies of Tuscany and Savoy.</p>

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G	<p>The Ottoman forces were doing very well, but the turning points of the battle seem to have been the decision to deploy the Christian reserve, which brought reinforcements and fresh energy, and then later, the death of the Ottoman Admiral not long after. The nature of fighting became more and more vicious and bloodthirsty.</p>
H	<p>Holy League admiral Agostino Barbarigo ordered his ships into three groups along a north-south front and reserve lines. The mainly Venetian division, at the top of the line-up was formed by fifty-three galleys. At the centre sixty-two galleys were led by Don Juan of Austria. To the south fifty-three galleys were led by the Giovanni Doria of Genoa. Behind the main line was a reserve line of thirty galleys in the centre, and four each north and south.</p>
I	<p>At the beginning of the battle it was difficult to know who had the advantage. The Holy League had about 40,000 sailors and rowers, 1,815 guns, and around 28,000 troops, many with arquebuses or muskets. The Ottomans had about 37,000 sailors and rowers. Most of their oarsmen were slaves. The Ottomans had approximately 750 ship mounted guns, and archers as well as around 28,000 fighting troops.</p>
J	<p>The Ottoman fleet's crescent shape was formed of 57 galleys and 2 galliots to the north, a central body of 61 galleys and 32 galliots, and 63 galleys and 30 galliots to the south. A small reserve was held back behind the centre.</p>
K	<p>Moving to attack the central group and southern group of League ships Uluç Ali's battle group seemed to be winning, capturing six ships after heavy hand to hand fighting: on one Maltese ship only three men survived.</p>
L	<p>Ottoman forces in the north also did well initially, Mehmed Siroco had also outflanked the Holy League ships. Commander Barbarigo of The League's fleet was killed by arrows. However the Venetian ships turned and faced the Ottoman ships, and at that moment a Venetian galleass joined that part of the battle. Many Ottoman ships were trapped between the land and the Venetians, and their crews were massacred.</p>

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M	As he withdrew Uluç Ali was forced to abandon most of his captured ships and retreat with the surviving sixteen galleys, twenty-four galliots, and one prize ship. At the end of the day the League had captured 117 galleys, 10 galliots and three fustas in seaworthy condition. The Holy League had suffered around 7,500 casualties from their sailors and rowers, but freed about as many Ottoman prisoners.
N	In the early afternoon the Spanish ships attacked the Ottoman flagship, faced exceptionally fierce defenders and were pushed back twice. A third attempt involved the crews of four Spanish and seven Ottoman ships all fighting to take or protect the flagship. The Ottoman admiral Müezzinzade Ali Pasha was killed in the fighting, and his decapitated head displayed on a pole to boost League morale and disillusion the Ottoman forces.
O	Uluç Ali made it back to Constantinople with eighty-seven vessels, and presented the news of the battle to the Sultan, Selim II, presenting him with a captured flag from the Maltese flagship.
P	Within two years of the battle The Holy League collapsed. The Venetians decided they would not be in a position to retake and hold Cyprus, and on 7th March 1573 signed a Treaty with the Ottomans giving them control of Cyprus.
Q	By late afternoon Ottoman losses were 210 ships whilst the League lost 50 galleys (20 sunk, 30 damaged beyond repair). Around 15,000 Ottoman soldiers and sailors were killed and around 3,500 were captured. The Ottomans captured a number of League ships during the battle but were only able to withdraw with one Venetian galley as a prize of battle. The fighting finished at about four in the afternoon as the Ottoman ships withdrew in a group, with both sides exhausted after the ferocity of battle.
R	The Sultan rewarded Ali, and mourned the death of his admiral and the loss of his ships, but vowed to rebuild his strength. Within six months of the battle the Ottoman Empire had rebuilt its navy, including larger, more powerful ships.

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## THE BATTLE OF LEPANTO: LET'S FIGHT

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'Yes, sir.'

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■ Crowley, Roger (2008: 264-265)

## THE BATTLE OF LEPANTO: RACING PAST THE GUNS

[PRINT](#)

“There was a series of bright flashes, a thunderous roar, then the smoke that would obscure everything. At this distance it was impossible to miss. Iron balls ripped into the advancing ships. Galleys just burst asunder under the impact. ‘It was so terrible that three galleys were sunk just like that’ recorded Diedo. Confusion checked the Ottoman advance; ships crashed into each other or tried to halt. The Ottoman flagship, the *Sultana*, had a stern lantern shot away. The oared galleasses turned through ninety degrees to deliver a second round. Ali ordered up the stroke rate to shoot past the mouth of the guns as fast as possible. The line tacked and opened to avoid the floating gun towers. Broadside on, it was now raked by arquebus fire. Where a helmsman was shot down, the vessel staggered and veered; then a line of turbaned soldiers caught in profile would be felled by a volley of bullets. The galleasses made another quarter turn “God allow us to get out of here in one piece” shouted Ali, watching the wreckage being inflicted on his battle line, now jagged, holed and in disarray. Sweeping beyond the guns the Ottoman galleys opened fire at the main Christian line but they aimed too high. Don Juan waited for the galleys to close; with their rams cut away, his ships could fire close and low. As Ali’s ships pressed forward the Christian guns erupted, each commander choosing his moment. Black smoke blew favourably on the west wind, obscuring the Muslim aim. Even before the collision, a third of Ali’s ships had been crippled or sunk, ‘and already the sea was wholly covered with men, yardarms, oars, casks, barrels, and various kinds of armaments – an incredible thing that only six galleasses could have caused such destruction.’”

■ *Crowley, Roger (2008: 274)*

In the above passage Crowley cites Diedo from: Caetani, O. and Diedo, G. (1995)

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## THE BATTLE OF LEPANTO: EVERYWHERE WAS CONFUSION AND NOISE

“As they closed the *Sultana* loosed off shots from its forward guns. One ball smashed through Don Juan’s forward platform and mowed down the first oarsmen. Two more whistled wide. The *Real*, with its forward spur cut off, could shoot lower, and waited until the enemy was at point blank range: ‘And all our shots caused great damage to the enemy’ wrote Onorato Caetini on the *Griffin*. The *Sultana* seemed to be making for the Venetian flagship, then dipped its helm at the last moment and slammed into the *Real*, bow to bow; its beaked prow rode up over the front rowing benches like the snout of a rearing sea monster, crushing men in its path. The vessels recoiled in shock, but remained interlocked in the entangled mess of rigging and spars.

There were similar shattering collisions all along the line. The papal flagship, directed by Colonna in support of the *Real*, was hit by Pertev Pasha’s ship, spun round and slammed into the side of the *Sultana*, just as another Ottoman galley careered into his stern. On the other side, Venier also moved up but found himself immediately engulfed in a separate melee. The Christian line had already been breached and the sea was a tangled mess of ships.

What the survivors would remember – as far as they remembered anything from the flashlit moments of battle was the noise. ‘So great was the roaring of the cannon at the start’, wrote Caetini, ‘that it was not possible to imagine or describe.’ Behind the volcanic detonation of the guns came other sounds: the sharp snapping of oars like successive pistol shots, the crash and splinter of colliding ships, the rattle of arquebuses, the sinister whip of arrows, cries of pain, wild shouting, the splash of bodies falling backwards into the sea. The smoke obscured everything; ships lit by sudden shafts of sunshine would lurch through it as if from nowhere and tear at one another’s sides. Everywhere was confusion and noise:

A mortal storm of arquebus shots and arrows, and it seemed that the sea was aflame from the flashes and continuous fires lit by fire trumpets, fire pots and other weapons. Three galleys would be pitted against four, four against six, and six against one, enemy or Christian alike, everyone fighting in the cruellest manner to take each other’s lives – and already many Turks and Christians had boarded their opponent’s galleys, fighting at close quarters with short weapons, few being left alive. And death came endlessly from the two-handed swords, scimitars, iron maces, daggers, axes, swords, arrows, arquebuses and fire weapons. And beside those killed in various ways, others escaping from the weapons would drown by throwing themselves into the sea, thick and red with blood.”

■ Crowley, Roger 2008: 278-9)

Crowley cites: Caetani, O. and Diedo, G. (1995), and Capping, Niccolo (2006 p273.)

**'THE ANSWER'**

**PRINT**

B	<p>Very early on October 7th the Holy League Fleet sailed from near the Curzolaris Islands towards the Gulf of Patras, towards the Ottoman Fleet. The Ottoman commander had been ordered to begin battle on sighting The Holy League fleet, and the League's commander Don Juan of Austria wanted to engage his forces before any split could develop in the alliance.</p>
F	<p>Don Juan looked across the fleet as dawn broke. His force of 206 galleys and six super-sized galleasses, converted into huge but slow gun platforms, was spread across fifteen nautical miles and was ordered to form a line. More than half of the battle group was Venetian, nearly a quarter Spanish, one eighth from The Republic of Genoa, and the remainder from the Order of St Stephen, the Knights of Malta, and The Grand Duchies of Tuscany and Savoy.</p>
E	<p>The Ottoman fleet, sailing out of their base at Lepanto in the early morning, consisted of 222 galleys, 56 small, fast galliots and some smaller ships. In the early morning light the fleet looked impressive and purposeful. The noise of the ships moving through the water, and the oars lifting and falling and the creaking of ropes and flap of sails cut through the air and carried across the water.</p>
H	<p>Holy League admiral Agostino Barbarigo ordered his ships into three groups along a north-south front and reserve lines. The mainly Venetian division, at the top of the line-up was formed by fifty-three galleys. At the centre sixty-two galleys were led by Don Juan of Austria. To the south fifty-three galleys were led by the Giovanni Doria of Genoa. Behind the main line was a reserve line of thirty galleys in the centre, and four each north and south.</p>
D	<p>As the two fleets closed on each other the Ottomans formed a crescent shape, and the Christians tried to keep to a straight line. In an early attempt to gain an advantage the northern Ottoman detachment tried to outflank the Christians by using their better local knowledge and sending fast ships close to the coastline in an attempt to outflank their enemies.</p>
I	<p>At the beginning of the battle it was difficult to know who had the advantage. The Holy League had about 40,000 sailors and rowers, 1,815 guns, and around 28,000 troops, many with arquebuses or muskets. The Ottomans had about 37,000 sailors and rowers. Most of their oarsmen were slaves. The Ottomans had approximately 750 ship mounted guns, and archers as well as around 28,000 fighting troops.</p>

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J	The Ottoman fleet's crescent shape was formed of 57 galleys and 2 galliots to the north, a central body of 61 galleys and 32 galliots, and 63 galleys and 30 galliots to the south. A small reserve was held back behind the centre.
C	As the battle began one Ottoman wing pushed forward to attack the forward group of the largest Holy League ships. Having mistakenly thought the ships were lightly defended, slow-moving supply vessels and an easy target, the Ottoman ships encountered a blizzard of cannon fire, losing up to seventy ships before disengaging and giving the galleasses a wide berth.
A	Mid-way through the battle the southern part of the Holy League fleet under Doria found itself out manoeuvred by Uluç Ali's galleys and headed further south as a group to avoid being outflanked. This broke the Holy League's line. Uluç Ali's ships were then able to take advantage of the gap, and followed and fiercely attacked Doria's ships with a disastrous impact on the Christian group.
L	Ottoman forces in the north also did well initially, Mehmed Siroco had also outflanked the Holy League ships. Commander Barbarigo of The League's fleet was killed by arrows. However the Venetian ships turned and faced the Ottoman ships, and at that moment a Venetian galleass joined that part of the battle. Many Ottoman ships were trapped between the land and the Venetians, and their crews were massacred.
K	Moving to attack the central group and southern group of League ships Uluç Ali's battle group seemed to be winning, capturing six ships after heavy hand to hand fighting: on one Maltese ship only three men survived.
G	The Ottoman forces were doing very well, but the turning points of the battle seem to have been the decision to deploy the Christian reserve, which brought reinforcements and fresh energy, and then later, the death of the Ottoman Admiral not long after. The nature of fighting became more and more vicious and bloodthirsty.

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N	In the early afternoon the Spanish ships attacked the Ottoman flagship, faced exceptionally fierce defenders and were pushed back twice. A third attempt involved the crews of four Spanish and seven Ottoman ships all fighting to take or protect the flagship. The Ottoman admiral Müezzinzade Ali Pasha was killed in the fighting, and his decapitated head displayed on a pole to boost League morale and disillusion the Ottoman forces.
Q	By late afternoon Ottoman losses were 210 ships whilst the League lost 50 galleys (20 sunk, 30 damaged beyond repair). Around 15,000 Ottoman soldiers and sailors were killed and around 3,500 were captured. The Ottomans captured a number of League ships during the battle but were only able to withdraw with one Venetian galley as a prize of battle. The fighting finished at about four in the afternoon as the Ottoman ships withdrew in a group, with both sides exhausted after the ferocity of battle.
M	As he withdrew Uluç Ali was forced to abandon most of his captured ships and retreat with the surviving sixteen galleys, twenty-four galliots, and one prize ship. At the end of the day the League had captured 117 galleys, 10 galliots and three fustas in seaworthy condition. The Holy League had suffered around 7,500 casualties from their sailors and rowers, but freed about as many Ottoman prisoners.
O	Uluç Ali made it back to Constantinople with eighty-seven vessels, and presented the news of the battle to the Sultan, Selim II, presenting him with a captured flag from the Maltese flagship.
R	The Sultan rewarded Ali, and mourned the death of his admiral and the loss of his ships, but vowed to rebuild his strength. Within six months of the battle the Ottoman Empire had rebuilt its navy, including larger, more powerful ships.
P	Within two years of the battle The Holy League collapsed. The Venetians decided they would not be in a position to retake and hold Cyprus, and on 7th March 1573 signed a Treaty with the Ottomans giving them control of Cyprus.

After engaging learners' interest it is important to ensure that new knowledge is acquired in an organised way and that there is a strong grasp of chronology. Use the extracts and sequencing cards to allow pupils to establish and then record the sequence of the events of the battle.

Set a clear time limit for research, and explain that this task is to give them adequate content for the empathy exercise they will do next. It may be helpful to have some of the key information around the room on large sheets of paper, for example:

## The two sides

### Holy League

- Don Juan of Austria; Papal Fleet; Genoan Fleet; Knights of St John
- 206 galleys, 6 galleasses

### Ottoman Empire

- Müezzinzâde Ali Pasha
- 230 galleys, 56 galliots

### Plenary (15 minutes)

By now all pupils should have a body of knowledge about the sides involved, the tactics employed and the way the battle developed. Draw together the main issues covered today, talk about the importance of understanding the likely motivation of people in the past and that this is aided by excellent content knowledge based on scholarship. Explain that in the next task they will take their knowledge and use it to demonstrate their empathetic awareness. Praise the group for what went well, and allow time to clear up ready to depart.

## Working with students

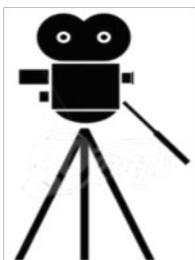
Why is this plenary very important in connection with empathetic awareness and scene setting for coming work?

**Lessons 2 and 3** (2 x 60 minutes including presentation time in the third lesson)

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This is the major input for demonstrating empathetic awareness: creating a product that shows that they have some understanding not just of what happened in the past, but also why and how it happened; which begins to build understanding of empathy, cause and consequence, motive and chronology.

### Task 6 – Mr Spielberg’s advisors



Explain to the students that the famous Hollywood Director, Steven Spielberg, wants to make a motion picture about the Battle of Lepanto, and that they must use the information they gathered regarding the historical narrative to brief him about what happened and the likely motives of the key characters involved. It is very important to stress that Mr Spielberg is interested in developing the characters of the key individuals, as he wants to have a series of key figures to follow in the film. He is planning to start the film with an artist painting a huge canvas showing the battle, and talking to visitors about the events, with scenes cutting to action scenes and part of the narrative and following the key leaders and some of their offices, and the Venetian and Ottoman courts.

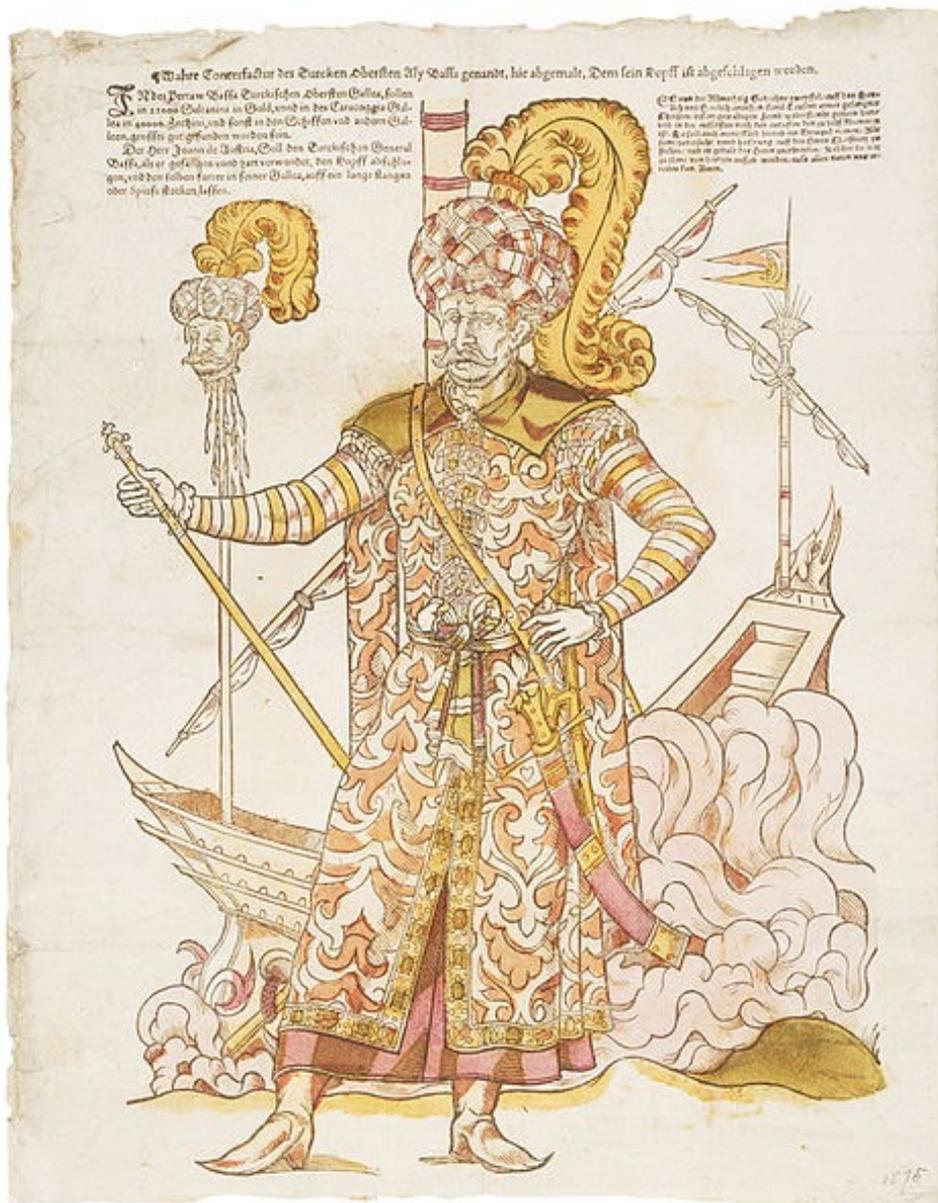


Don Juan of Austria. Original in the Prado Museum, Madrid, attributed to Juan Pantoja del la Cruz

You could ask the pupils to work in groups and develop a character brief for different characters, allocating the most challenging ones to the highest performing students, and offering the greatest amount of scaffolding and simple information to the lower performing students.

Suggested characters:

- ▶ Don Juan of Austria
- ▶ Müezzinzâde Ali Pasha
- ▶ The wife of one of the Venetian galley captains, based in Venice
- ▶ The Captain of an Ottoman galley
- ▶ The Sultan’s advisor
- ▶ The Pope’s ambassador in Venice

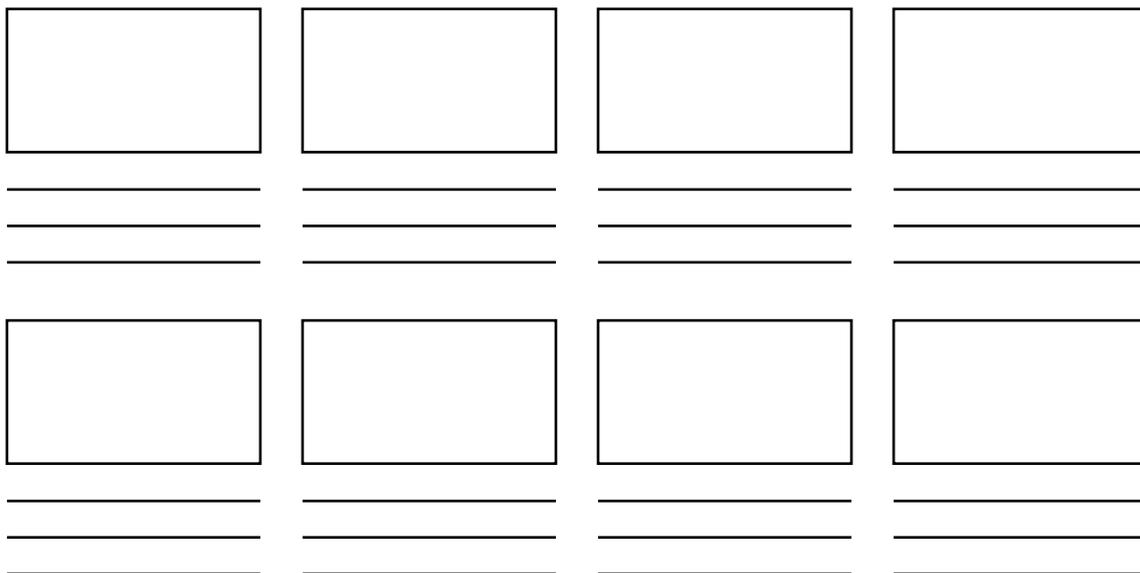


Print of Muezzinzade Ali Pasha, original in the Victoria and Albert Museum, London, Item number E.912-2003

It is possible to vary the characters, to add more 'lower' class characters, and to ensure a gender balance. However the important element is to facilitate the development of historical empathy, ensuring that the pupils are exploring the likely influences on the characters and their positionality, and are not resorting to stereotypical positioning.

It is also possible to vary the support materials provided and the level of depth of explanatory reasoning when justifying any characterisation.

The first stage of the task will require creating a storyboard to establish the chronology.



A blank storyboard template

This activity is designed to showcase understanding of empathy, cause, consequence, motive and chronology.

The second part requires thinking about the character allocated to each group, and creating a storyboard for one part of the film where the experience and position of that character is explored.

The third part would require presenting a short summary of who their character is to the larger group and what they think the key influences on this character might be in their context.

By linking historical thinking activities to genres pupils understand and value, in this case film, pupils may be more motivated to dig deeper into issues and think more closely about key elements. The practical first requirement for 'getting the narrative right' helps build an accurate sense of chronology and sequence to be developed. By creating a storyboard pupils can be helped to identify key events and decide which elements of the narrative need prioritising in recounting the story.

The teacher will need to plan carefully how they will launch the task, explaining, for example that:



"Mr Spielberg needs your help as historical advisors – he will film his epic 'LEPANTO' next summer – you have to make a character profile for a leading character in the film and decide which actor might play that role, and then create a short storyboard." However, unless you are very clear the pupils will

become confused or create shallow responses to the tasks.

You will need to make clear the format that you wish the character profile and storyboard to take. Pupils will also need to have a clear sense of how long they have for planning, and any other expectations you have about the process or product.

### Working with students

- i. Does historical fiction in films help or hinder the development of historical empathy?
- ii. In this exercise, how would you keep the discussion, planning and storyboard writing tightly linked to the historical content?
- iii. How would you assess empathy here?

#### Lesson 4: (60 minutes)

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##### Task 7 – Thinking about perspective

After the presentations or perhaps part way through the planning at an appropriate point you can interrupt the class with ‘an envelope from Mr Spielberg,’ explaining that he is asking about how far the team has been thinking about the way the film is presented. Use this to lead into a discussion of how the account might change with different tellers of the story?

What if Admiral Ali Pasha’s death was reported to the Sultan in a scene involving Ottoman characters that the audience have been encouraged to like?

What the royal court in Spain was receiving a report on the Battle? (...or any other scenario that causes the pupils to change the perspective from which the story is being told.)

This provides an opportunity to engage with the notion of multiperspectivity, and to also build further on the differences between viewpoint, opinion, historical accounts, strongly grounded historical fiction and storytelling.

If appropriate to the level of thinking of pupils, ask:

“How would this approach change the reporting and feel of the scene?

Are the motives for war and the feelings about the clash between the rival powers the same everywhere?

Would it be historically accurate to add characters who opposed war or who were respectful of the enemy and tolerant of some of their ideas?

Where do we draw a line between historic events and modern values?”

This allows an increasingly deep and sophisticated exploration of multiperspectivity and interpretation, and what these terms mean in an historical sense. It also allows discussion about the complexity of reconstructing and interpreting the past, and the tricks that the film and television industry uses to shape audience reactions – special effects, romantic interests, soundtrack and sub-plot. Careful planning of what pupils need to cover to develop empathetic awareness and critical thinking should provide the opportunity to achieve a strong level of thinking and learning.

Interpretation can be:

- ▶ the popular and public understanding of history;
- ▶ the scholarly approach;
- ▶ the Hollywood and media approach.

It is important to distinguish between these different approaches.

### ■ Task 8 – Looking at art to understand positionality and message

The final task should be used to build a further layer of sophistication, moving from modern genres of 'telling' historical stories to looking at how what historians call 'sources of evidence' are often also commentaries on events, were created as propaganda or storytelling tools, and are rich with symbolism and message. In this activity learners are asked to tease out and show an understanding of the message of these sources, but also to account for the likely motives of those creating and commissioning the sources: to demonstrate empathetic awareness of motive and how sources can 'tell us stories' about both their creation and creators.

Learners will use images of the Battle of Lepanto to explore art as narrative and art as propaganda, and the teacher will need to talk with pupils about how you decode images, read symbolism and reflect on what particular images might demonstrate about the views of the patrons who commissioned them. Paintings, sculptures, and other artefacts were expensive, required considerable skill in the artists and artisans, and just like written accounts could be bent to represent particular perspectives on, or opinions about the past.

Ask questions like:

Who made this source? When? Why? What does the sources show in terms of its contents, and what is it trying to communicate to the people looking at it? This should lead to conversations about both content and motive, and how evidence from the past not only helps us find out about what happened in the past, but also about the beliefs and intentions of the people who made particular artefacts.

### Plenary

By now the pupils should have developed a stronger sense of historical empathy: understanding why the Battle of Lepanto took place, that there were complexities and rivalries, that people act for a wide variety of motives and that we need to know about their circumstances and societies to fully begin to understand the past.

To focus this understanding, and complete the unit of teaching about what the Battle of Lepanto teaches us about the past return to the key question at the outset of the enquiry: either 'Why don't *all* modern Cypriots speak Italian?' or 'Why would any sane person be willing to fight in a battle like this?'

The two questions result in different answers: the first is that the failure of the Holy League to decisively follow-up the Battle of Lepanto meant the Ottoman Empire could draw breath, regroup and rebuild and consolidate its position – the timeline here shows:

1571 Cyprus becomes part of the Ottoman Empire after the capture of Famagusta.

1571 The Battle of Lepanto devastates the Ottoman Fleet – but this success is not followed up as it is autumn and the weather does not allow further military action.

1572 Ottomans rebuild their fleet – but a further huge clash is avoided when a huge sea storm prevents a further battle. Spain's near bankruptcy and the failing health of the Pope over the following two years led to the break-up of the Holy League, therefore: Cyprus and the Cypriots do not return to Venetian ('Italian') control– and the Venetian/Italian influence ceases.

The second answer is somewhat more nuanced. Complex motives lead people from ruling classes to wage wars and be willing to make sacrifices, take risks and fight. The workers may share many such motives, and also are often swept along by circumstances, the duty to serve an estate owner, the need to make a living – even in high risk roles like the navy or army, religious fervour and all sorts of other reasons ranging from patriotism to chance. Empathetic awareness is about recognising this complexity and being able to understand why people *may* have acted as they did, in the context and values of the period. This does not require sympathy, but it does mean exploring factors of influence, motive and values: a complex and demanding act of historical reasoning.

### Working with students

- i. What would be the differences between the most able pupils understanding of empathy and the less well developed learners?
- ii. How might you need to adapt this activity to make it 'work' in your educational setting?

### Further sources for classroom use

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When this activity was trialled with Cypriot teachers extracts relating to the Battle of Lepanto from Roger Crowley's book *Empires of the Sea* were used as stimulus material. (Three short extracts have been included in the Print Annex). Taking a narrative approach Crowley recounts key events from a variety of perspectives, blending historical reconstruction with period detail. You may find such extracts useful.

Other texts, such as the Osprey military history series *Lepanto* may also be helpful (Konstam 2003).

Carry out an internet search for stimulus sources related to the Battle of Lepanto.

#### Visual sources

Images such as the following can be used to help with the narrative of the battle, and also help develop vocabulary and contextual understanding.

- ▶ H. Letter's painting of The Battle of Lepanto, owned by The National Maritime Museum, Greenwich, London.
- ▶ Andrea Vicentino (1542–1617) Painting (1603) of The Battle of Lepanto, currently in The Doge's Palace, Venice.
- ▶ Antonio Dante's Fresco of the Lepanto Battle Plan.

You can also find images of period galleys and shipping, trying to vary from where and when the images were created.

Portrait painting of the two admirals: Don Juan of Austria and Müezzinzâde Ali Pasha of the Ottoman Empire may also help give a sense of period dress, and a visual reference about 'real' people.

#### Text sources

These should be carefully chosen to give different perspectives. Where a source is evidently biased or subjective pupils should be taught to recognise the signs of bias and subjectivity, and also recognise that such sources can be highly informative about the attitudes and belief systems of the creators of those sources.

The most detailed text narrative of the Battle of Lepanto is by Katip Çelebi (1609–1658,) a geographer and cartographer who wrote his account in 1655 with a relatively neutral and narrative position. One of the difficulties is that the term 'Battle of Lepanto' was not used in contemporary Ottoman writing. Çelebi, for example, used the term 'the expedition of the defeated fleet.'

For a fictional representation of the battle one can see the historic novel *Wu Ming, Altai*, Translated by Shaun Whiteside (2013). Verso.2013

Website in Greek, English, Spanish and Italian: <http://www.lepanto1571.gr/>

## Working with students

**Read the following extract from** *The Galleys at Lepanto*, Jack Beeching, Charles Scribner's Sons, 1983 and then discuss the questions below.

### ***Don Juan's forces prepare for battle***

*7 October 1571 was a Sunday. Mass that day was celebrated throughout the fleet with particular solemnity, since all were well aware that the testing time of battle might be close...*

*Crucifix in hand, Don Juan proceeded in a fregata along one wing, to rectify order in the line of battle and hearten the men.... To one ship's company after another, Don Juan's clear and almost boyish voice pealed out with the same assurance: 'My children, we are here to conquer or die. In death or in victory, you will win immortality.'*

*From the ships of the Holy League, not a shot had been fired – this prolonged and deliberate silence was ominous. As the ships of the Holy League laboured onwards, their oars dipping and lifting, the Turks could see priests like dark-robed insects, scurrying across decks, crucifix in hand, often scrambling high into the rigging, the better to exhort that crowd of armed men waiting on deck.*

*All at once, the wind that morning turned right around.... While Ali's ships visibly lost momentum, all along Don John's battle line, lateen sails were being shaken out along spars. They filled as if from a mighty and confident breath. As they heard or half heard the chaplains' insistent voices, there were few in the League fleet who doubted that God had intervened.*

*Only a short while before, the decks of Don Juan's galleys had been crowded with kneeling men, as chaplains served Mass and repeated the general absolution – indulgences in this life and a pardon in the next to steadfast soldiers. The theme that Sunday of all their sermons had been: 'No Heaven for cowards.' Men hitherto in their lives no more than vaguely religious waited for the onset now, rosary in one hand, weapon in the other, as if the meaning of life had mysteriously deepened...*

- i. What would you ask pupils to do as, or after, listening to an excerpt like this?
- ii. How long (or how short) do excerpts need to be to catch and keep pupils interest?
- iii. What sorts of extracts might best help develop historical empathy in pupils?

### THE SECOND EXAMPLE: APPEASEMENT, NEVILLE CHAMBERLAIN'S DILEMMA: EMPATHY TO UNDERSTAND CONTEXT, VALUES, THINKING AND DECISION MAKING

This activity asks pupils to develop historical empathy in relation to a political decision making process. In the mid-20th century the British Prime Minister, Neville Chamberlain made decisions which had an impact on tens of millions of 'ordinary' people. Making a series of choices that were popular with his home audience in the 1930s, but which have received huge criticism over the next half century and more. History is subject to revisionism, and interpretations change. Pupils with an increasingly sophisticated understanding of history need to be aware that historiography changes also. Notions of whether actions were 'right' or 'wrong' can lead to ahistorical thinking, and in many cases are not valid: what happened, happened.

Here pupils are not asked to decide if Chamberlain's choices were the right ones, but to start to try and understand *why* he made the decisions he did, and whether some writers have judged him out of context and unfairly. They are asked to apply historical empathy to understand motive in context.

Readers are asked to reflect on:

- ▶ What demands are being placed on the pupils in terms of historical thinking?
- ▶ Is, and if so, how is, historical empathy being used to develop pupils historical understanding and go beyond simple 'right or wrong decision' judgements?

### Working with students

Does it make it easier, or harder to carry out exercises which develop empathetic awareness in historical events that are within living memory?

### 1930s APPEASEMENT: HISTORICAL BACKGROUND

'Appeasement' was the name given to Britain's policy to prevent conflict with Germany in the 1930s. Repeated concessions were made to the Nazi Chancellor of Germany, Adolf Hitler, to appease his demands for greater *lebensraum* (living space) for the German people. Step by step Hitler broke the terms of the Treaty of Versailles to rearm, reoccupy German territory forbidden to his military forces, and then expand into neighbouring territory.

Partly based on the belief that Hitler's demands were not entirely unreasonable, and partly on a mixture of public anxiety about the risk of war and lack of preparedness, British Prime Minister Neville Chamberlain felt that if some concessions were granted war could be avoided.



Protest in Prague against Nazi aggression, 1938

Now widely criticised as a weak policy, at the time it was highly welcomed and popular in Britain, and arguably helped Britain to prepare for a global war. Very few politicians publicly criticised the policy at the time, although Winston Churchill publicly attacked the approach, feeling that earlier intervention might have been better. Historians have tended to criticise Chamberlain, but some revisionists argue this fails to take into account public opinion in Britain, and its position in the 1930s.

## CYPRIOT CURRICULUM CONTEXT: THE SECOND EXAMPLE

### **Greek Cypriot context**

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References to Appeasement are quite limited in history textbooks and curricula. Nevertheless the subject can very easily be included in the study of the pre Second World War period. References to the appeasement can be found at the third grade of the Gymnasium and at the second grade of the Lyceum. In the textbook published in Athens for the third grade of the Gymnasium Unit 45 appeasement is referred to in the section on the causes of the Second World War. (Ministry of National Education and Religions, 2008: 123-125)

## Turkish Cypriot context

Although two of the Turkish Cypriot history textbooks (Form 8, p.17; Form 9, p.84) gives some space to the Second World War, currently there is no reference to appeasement. In one (Form 8) the other international dynamics, except the German invasion of Poland in 1939, leading to the Second World War are not mentioned. Narrative under the subtitle, *The Second World War and Cyprus*, is about the British Policy in Cyprus during the war, the recruitment of the Turkish and Greek Cypriots for the British Army, and strategical importance of Cyprus for the British during the war.

The Turkish Cypriot history textbook for the form 9, gives more information about the factors for the outbreak of the Second World War and the Cyprus Regiment, composed of the Turkish Cypriot and Greek Cypriot soldiers serving for the British army. The narrative, under the subtitle, *Second World War (1939-1945) and Cyprus*, is supported with a folk poem written for the Turkish Cypriot soldiers serving in the Cyprus regiment and two photographs displaying the atomic bomb dropped on Japan, and the German and Italian leaders, Hitler and Mussolini.

Exploring appeasement can be integrated in both textbooks, particularly the second one, as a case for helping the students and teachers develop their historical empathy skill, and enrich their historical understanding related to the factors for the outbreak of the Second World War.

## TEACHING AND LEARNING SEQUENCE 2: APPEASEMENT IN 1930S: EMPATHY TO UNDERSTAND ACTIONS

### Starter (4 minutes)

Pose the question: Why do people give in to bullies sometimes?

Give the group a minute to think, and then take some suggestions for two minutes.

Briefly discuss their responses, and then explain that today the group are going to consider 'Why did Britain and France keep giving in to Hitler's demands?'



From left to right: Chamberlain, Daladier, Hitler, Mussolini, and Ciano at the signing the Munich Agreement, which ceded the Sudetenland to Germany

## Working with students

Why might it be important to phrase the first question in a way that young people can identify with as an experience?

### Task 1 – Defining the term ‘appeasement’ (5 minutes)

Explain that the term appeasement means to give in a little to someone to keep them happy, and that the British Prime Minister in the 1930s, Neville Chamberlain, followed a policy of appeasing the German government, and that many historians have said this was a weak policy.

Explain that *only* saying it was a weak policy is reductive and neglects some of the subtleties of the situation. Explain that it is important to understand why Chamberlain, a man of principle, and shrewd political judgement acted as he did. Explain that understanding motive is important as an historical skill and that context makes a difference: people in the past have many similarities to us, but may be subject to different pressures, values and beliefs. Developing a sense of empathetic awareness of the likely influences on people in the past may be very important in developing an awareness of the complexities of cause and consequence.

### Task 2 – Why appeasement? (10 minutes)

Explain that Chamberlain was not afraid of Hitler, but he did want to avoid war and needless bloodshed if he could. He also needed to consider British public opinion. Ask pupils to listen to your explanation, and think about which things were most likely to worry ordinary people and which things might have most concerned politicians, and why.



British Prime Minister Neville Chamberlain returns from the Munich Conference

Explain that appeasement was popular in Britain because:

- ▶ The public wanted to avoid another world war. The Spanish Civil War (17<sup>th</sup> July 1936 – 1<sup>st</sup> April 1939) had allowed Hitler to try out tactics and made the British and French populations fearful of aerial (bomber) warfare on civilian targets.
- ▶ The Great War of 1914-1918 had severely depleted British resources and wealth.
- ▶ Britain could not afford major rearmament.
- ▶ Public opinion was swinging towards grudging respect for Hitler as a strong leader rebuilding his country.
- ▶ There was a belief that some of the terms of the Treaty of Versailles that had ended the Great War were too harsh, and that a strong Germany might hold back Bolshevik Russia.

Discuss the questions 'which things were most likely to worry ordinary people and which things might have most concerned politicians, and why?' with the group. Decide whether you wish the group to write a summary of some of the influences on British politicians, for example as a spider diagram or as prose.

## Working with students

Is it more, less, or equally important to empathise with national leaders in the past than ordinary citizens?

### Task 3 – Debating events (35 minutes)

Tell the group that they are the British Cabinet, the ministers who advise the Prime Minister what to do, and the senior civil servants, the officials who help run the various ministries.

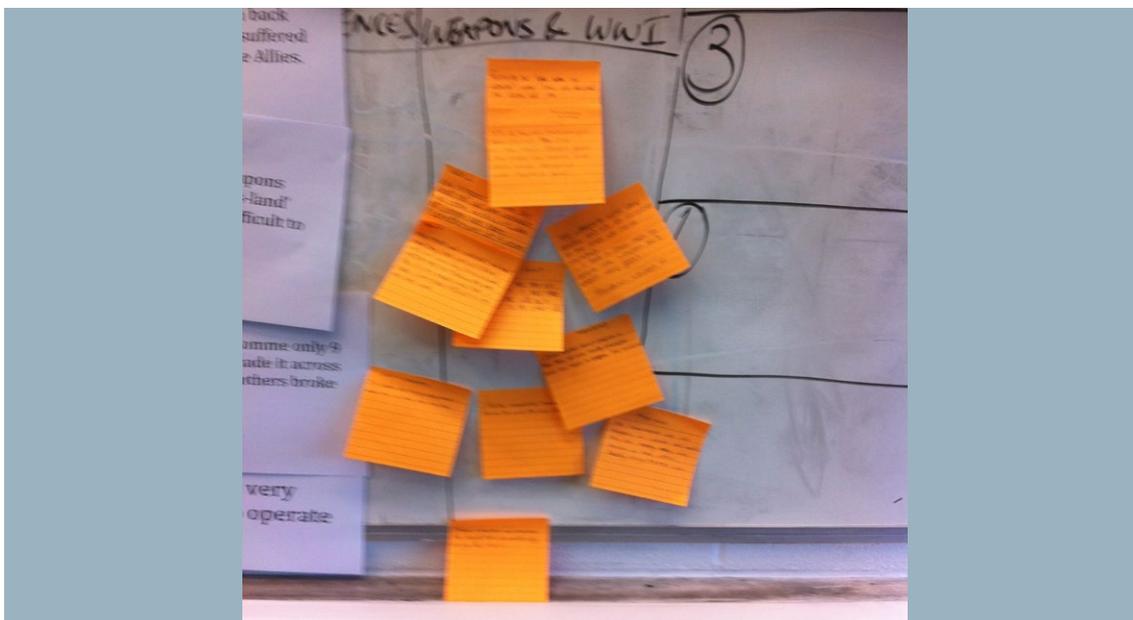
They will be presented with a series of events, and must decide on what to tell the Prime Minister to do. In each case their choices are:

- ▶ Option A. Allow things to continue without action;
- ▶ Option B. Seek support from France to agree joint action;
- ▶ Option C. Take military action without help from other states.

On each occasion the participants must have clear reasons for their decision.

If you wish to accelerate the process you could read two or more related/chronologically close together events or have some events where no decision is required. Pupils may find it helpful if you provide a table, or suggest a structure

for recording each event, the decision and the explanatory reasoning. Listening to their discussion, and reading their explanations will prove useful in ascertaining the level of their empathetic thinking.



Student teachers work drafting a response to a debate, University of the West of England, UK

### Stages in appeasement

Present each one separately so the participants cannot see what is coming next!  
In each case their choices are:

- Option A. Allow things to continue without action;
- Option B. Seek support from France to agree joint action;
- Option C. Take military action without help from other states.

**1935-1936** Massive rallies in Germany reveal that Hitler had broken the Treaty of Versailles and remilitarised, building a large, well equipped army, navy and air force. Britain, France and the USA take no action.

**7<sup>th</sup> March 1936** German army reoccupied the Rhineland, in direct contravention of the Treaty of Versailles, Britain refuses to intervene and France feels unable to do so alone.

**13<sup>th</sup> March 1938** Austrian Nazi, and State Chancellor, Arthur Seyss-Inquart invites German forces to occupy Austria after seizing power earlier the same month, creating an Anschluss or union forbidden under the Treaty of Versailles.

**18<sup>th</sup> June 1938** Britain and Germany sign at The Anglo German Naval Agreement which permits Germany to build a navy to one third the size of that of Britain, this breaks the terms of The Treaty of Versailles.

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**1938 Hitler was declared 'Man of the Year' by the American magazine 'Time'**

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**12<sup>th</sup> - 13<sup>th</sup> September 1938** Konrad Henlein, the leader of the Nazis in northern Czechoslovakia's Sudetenland publicly rose up against the Czech government and demanded protection from and union with Hitler's Germany. Hitler threatened war when local police were supported by the army in The Sudetenland.

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**15<sup>th</sup> September 1938** At a conference at Berchtesgaden, Germany, British Prime Minister Chamberlain offers Hitler all the areas of Czechoslovakia where more than 50 per cent of the population were German speakers. Chamberlain did not consult the Czech government, but did convince the French delegation to agree.

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**22<sup>nd</sup> - 23<sup>rd</sup> September 1938** At a follow-up conference at Bad Goldenberg, Germany, Chamberlain was surprised to discover Hitler now demanded ALL of the Sudetenland, and refuses to agree.

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**30<sup>th</sup> September 1938** A week later, in Munich with Italy's Mussolini acting as self-proclaimed peacemaker Britain, France and Germany again debate the Sudetenland crisis, and Hitler is given what he demanded.

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**30<sup>th</sup> September 1938** On returning to Heston Airport (now Heathrow) an exhausted, but happy looking Chamberlain makes a speech at the aircraft door to the waiting press. He waves 'a piece of paper' signed by Hitler promising peace. German troops march into the Sudetenland.

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**15<sup>th</sup> March 1939** German troops occupied the rest of Czechoslovakia, seizing Bohemia, and establishing The Protectorate of Slovakia. Poland occupied Teschen, and Hungary took Ruthenia. Czechoslovakia ceased to exist.

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**17<sup>th</sup> March 1939** Chamberlain makes a public speech saying that Hitler cannot be trusted to not try and expand further.

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**31<sup>st</sup> March 1939** Britain and France sign a Treaty with Poland to defend Poland if Germany invades.

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**22<sup>nd</sup> May 1939:** Germany and Italy form an alliance called The Pact of Steel.

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**28<sup>th</sup> August 1939** Secret Pact of support signed between Germany and the Soviet Union.

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**1<sup>st</sup> September 1939** Germany invades Poland. Britain sends an ultimatum to Hitler asking him to withdraw his forces from Poland or face war.

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**3<sup>rd</sup> September 1939** Having had no reply from Germany Britain and then France declared war on Germany.

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**Plenary (6 minutes)**

Draw together the activity, summing up what has been learnt and ask the pupils to tell you 'Why did Britain and France keep giving in to Hitler's demands?' Praise appropriate responses and reinforce their understanding that empathetic awareness helps understand causation in context, and the likely logic applied in making decisions in the past.

**Working with students**

- i. What challenges does an exercise like this present in the classroom?
- ii. What would you add to, or change about the suggested lesson?
- iii. Is it possible to understand Chamberlain's context, and say that Chamberlain was wrong in his choices, and still show empathetic awareness?
- iv. How can you tell if a pupil has developed skills in applying historical empathy?
- v. What would be the features of responses from pupils who have developed more advanced thinking in terms of historical empathy?

**Further sources**

This site from the online learning resources of The National Archive in the UK explores Prime Minister Chamberlain's struggle to manage German Chancellor Hitler's increasing demands for territorial expansion in the 1930s.

<http://www.nationalarchives.gov.uk/education/resources/chamberlain-and-hitler/>

The site suggests that 'Students can use the sources provided to build up a picture of both Chamberlain and Hitler's character. Chamberlain's account of his meeting with Hitler forms the centre of this enquiry and reveals how Hitler argued forcefully, then angrily, then reasonably again to gain maximum effect.

Students could add up the criticisms which could be levelled at Chamberlain, from naivety in his view of Hitler, to national self-centredness in his failure to consult with his allies and his readiness to sacrifice the Czechs. Time and the opening of documents that were secret at the time, add different perspectives to this issue.

Chamberlain was of the generation which survived but was deeply revolted by the First World War. Is it unfair of us to criticise him for mis-judging Hitler?

Students could try to construct the case for Chamberlain. Is this the same as a case for appeasement?'

**The BBC Bitesize** (examination revision) website offers several screens worth of information about appeasement, <http://www.bbc.co.uk/schools/gcsebitesize/history/mwh/ir1/chamberlainandappeasementrev1.shtml>

**The Appeasement Timeline**, <https://www.preceden.com/timelines/52064-appeasement-timeline> gives a simple overview of related events that were influential in supporting the policy of appeasement

**Neville Chamberlain's speech to the House of Commons on the Nazi invasion of Poland.** (text file)

<http://www.historyplace.com/speeches/chamberlain.htm>

**Neville Chamberlain announces war to the British people, September 3<sup>rd</sup>, 1939.** (sound file)

[www.bbc.co.uk/learning/schoolradio/subjects/history/ww2clips/speeches/chamberlain\\_declares\\_war](http://www.bbc.co.uk/learning/schoolradio/subjects/history/ww2clips/speeches/chamberlain_declares_war)

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TRAINING UNIT 3

**GENDER**  
AND INCLUSIVITY

## PART ONE: EXPLORING THE IDEAS

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### INTRODUCTION

'Traditional' accounts of history recount the deeds of 'great men' whilst marginalising most women and the majority of men; and action to reveal and tell the stories of 'significant women' only slightly reduces this exclusivity. Women's history was developed as a response to these excluding and elitist narratives, with research revealing women's multiple roles in the past, demonstrating their broad contribution to society, and their agency across more than just the struggle for equality. Gender history emerged from the realisation that female and male identities were socially constructed and this impacted on, often defined, and frequently limited individuals' and groups' actions. Gender it is argued, determined agency and action and impacted on historical events, societies, and the lives of millions.

This unit introduces gender as a lens to view history and the school history curriculum. Opening with a short discussion of the nature of historiography, gender is then considered as a tool for historical analysis, and as an issue in the classroom.

Unit 5 further explores inclusivity and diversity in terms of multiperspectivity, ethnicity, belief and culture.

### OBJECTIVES

- ▶ To further understanding of 'historiography', 'schools of history', 'women's history', 'gender history', and related concepts.
- ▶ To support reflection on: the nature of the human experience and who 'makes history' and who is 'absent' from traditional history teaching but not the historical record; potential didactic and pedagogic responses through history teaching to achieve a broad, balanced and inclusive history curriculum.

## THEORETICAL BACKGROUND AND POINTS TO CONSIDER

### Women's history as a school of historical study

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” History is no longer just a chronicle of kings and statesmen, of people who wielded power, but of ordinary women and men engaged in manifold tasks. Women's history is an assertion that women have a history. (*Aparna Basu, of the University of New Delhi*)

As a discipline history developed from being the recorded folk memory of the past in early times, into national myth-history, and much more recently into a more scholarly body of knowledge which acknowledges that there may be co-existing histories and multiperspectivity. From the 18th century onwards, distinctive 'schools of approach' developed, heavily influenced by the zeitgeist or mood of the period, and a growing diversity broadened ways of studying and interpreting the past.

Historiography, the study of these schools of approach, and the nature of historical writing in much of Europe was founded on a Judeo-Greco-Christian origin, a catalogue of events key to a society, developed into a process by Herodotus and Thucydides, and focused largely on elites, political and military matters under subsequent Roman writers. The sagas of the 'Dark Ages' gave way to medieval period chronicles, often designed as moral lessons, or storytelling for political propaganda.

By the age of the enlightenment a more nuanced use of source material was emerging and amateur antiquarians began to be replaced by academics as history began to be a respectable discipline in the universities. By the 19th century a small number of highly influential leading scholars shaped new approaches to history: von Ranke's professionalised, *scientific historical method* in Germany; Macaulay's *Whig history* in Britain, based on the search for 'progress'; and in the 20th century the French *Annales School* seeking total history.

The mid- to late 20th century saw a growth in approaches to history taking a narrower lens, focusing on particular groups and their experiences of history: Marxist history, working class history, black histories, women's history, and studies of masculinities. Women's history developed in response to the absence of a focus on half of the population and their experience, gradually becoming a school of historical approach, and gaining traction as a well-regarded academic discipline, scholarly activity and sphere of publishing.

## Defining historiography

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Students at the history department at Queens College, New York are advised that:

” In a nutshell, historiography is the history of history. Rather than subjecting actual events – say, Hitler’s annexation of Austria – to historical analysis, the subject of historiography is the history of the history of the event: the way it has been written, the sometimes conflicting objectives pursued by those writing on it over time, and the way in which such factors shape our understanding of the actual event at stake, and of the nature of history itself.

Questions of historiography include the following:

- ▶ Who writes history, with what agenda in mind, and towards what ends?
- ▶ How accurate can an historian ever hope to be, analysing past events from the vantage point of the historian’s present?
- ▶ Does the historian’s own perspective, impacted on as it undoubtedly is by gender, age, national and ideological affiliation, etc., contribute to an ‘agenda’ that the historian’s work is playing into, unwittingly or consciously?
- ▶ What about the types of sources, both primary and secondary, an historian chooses to base his or her work upon? Do they too contribute to the above-mentioned ‘agenda’?
- ▶ Does the very selection of sources (and, by extension, the decision to exclude certain other sources) prejudice the outcome of the historian’s work in certain ways? et cetera...

As you can tell, the underlying sentiment of historiography is one of scepticism. This is due to the recognition that historians do have agendas and do select sources with the intent of ‘proving’ certain preconceived notions. History is therefore never truly ‘objective,’ but always a construct that presents the historian’s view of things. At its most objective – and even this is debatable – history presents basic ‘facts’ (dates, events, etc.); the task of the historian, then, is to interpret those facts, the outcome of which (a book, a journal article, a lecture – even a student paper) can never be truly objective, as interpretation is by definition a subjective mental process.

All this is just a fancy way of saying what you already know, and what has long been articulated in such platitudes as ‘the victors write the history.’ Does this render the entire pursuit of history pointless? Do not despair: far from undermining your desire and potential to become a better writer and student of history, a keen sense of historiography will in fact increase your potential in these realms. Asking the types of questions bulleted above of any historical text you read will push you to delve more deeply into the matter, to explore both the event itself and the writer whose work you are reading in greater

detail, and to consult additional sources. The outcome may complicate your view of things but, undoubtedly, will give you a greater appreciation for the many factors that contribute to the interpretation of an historical event, including factors of bias and prejudice – even your own. This appreciation, in turn, will make you a more thoughtful reader and writer of history yourself.

For the most part, historiography is simply something to keep in the back of your mind when you read a text or sift through your various sources as you prepare to write. Occasionally, a historiographical insight is worth a footnote or perhaps even an aside in the main text of your paper (in which case it will already have had an impact upon, and will have raised the quality of your thinking and writing on history).

■ Source: <http://qcpages.qc.cuny.edu/writing/history/critical/historiography.html>

## Points to consider

- i. How far does your curriculum and teaching delve into teaching about schools of history and historiography?
- ii. What do you teach learners in relation to the question raised above: 'How accurate can an historian ever hope to be?'
- iii. Is there a danger in the suggestion above that history is about scepticism, in relation to asking learners to mistrust the historical record? What would be the advantages and risks of such scepticism?

## Motive, provenance and the danger of fixating on 'the biased past' in classrooms

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Studying primary evidence and secondary written sources requires a critical engagement with the sources available, and an acceptance of the fragmentary nature of the historical record. Historiography raises questions, but being questioning is not the same as cynically distrusting everything. It is all too easy for school age pupils to become fixed on issues of reliability and authenticity and come to doubt all sources as being potentially biased. As educators we need to strike a balance in how critical we are when we critically engage with the past and its historiography. The default position must be to question, but

not to never trust sources, or claim that everything is biased and tainted by positionality and bias. Provenance and motive do matter, but even flawed and biased sources tell us about their circumstances of creation and are useful to some extent in developing our understanding of events and people of the past, and the historiography that comments on them. If we accept that there is human intervention in the creation of historical artefacts, their selection and in the interpretations emerging from them, then it is possible to move beyond mechanistic concerns about bias in individual sources.

Taking a balanced gender perspective on the past does not require throwing out what we already know as flawed and biased, but supplementing it firstly with research to reveal what contribution women made in past times, and secondly to look at the expectations (and exceptions to these) of men and women in the past, of minorities and what this tells us about past societies. Units 4 and 5 explore these notions a little. Dealing with diversity means considering majorities and minorities: similarity and differences in and across societies: in location, experience, class, gender, belief, daily life, sexual orientation, disability and so on. The past record, and how we have represented and taught history, does not automatically need to be dismissed as 'wrong' or 'biased', but it is incomplete, and it lacks inclusivity.

An interest in looking at the completeness of this record, and the reliability (trustworthiness) and utility (usefulness) of the 'historical sources' used in schools may provide young people with the healthy habit of critically engaging with information, giving the important message that being awake to the possibility of being deliberately, or even accidentally manipulated by primary or secondary sources, or the person placing them before you is key.

## Points to consider

- i. Why do some pupils default to always questioning the reliability and usefulness of primary and secondary sources in the classroom?
- ii. What reasons can you give to explain why some individuals find it uncomfortable to accept gender as a lens for studying the past?

## Gender as a tool for historical analysis

” Women’s history is often a form of historical revisionism, seeking to challenge or expand the traditional historical consensus. (Source: Wikipedia)

Gender history aims to explore the experiences of men and women in a comparative manner through time and geography, and to challenge the mainstream foundations of historical analyses themselves. It is a known fact that women’s experiences have been given a very limited space in official historical narratives, an issue that women’s history scholars have tackled by unearthing and exposing information about women now considered important in history. Yet, a gender analysis calls for a more complex methodology. It questions the very foundations of historical significance: why a war fought by men is more important than, for example, the labour protests of women? Why are some men recorded in national history whereas others are not even mentioned? Would periodisation be arranged differently if the experiences of women were taken as the foundation for the time periods rather than those of certain men?



Cypriot teachers evaluating a women’s history activity from the ground-breaking ‘How to introduce gender in history teaching’ AHDR/Norwegian Grants resource

Gender socialisation starts from day one of our lives, and continues throughout. School is one of the most important places where gender socialisation occurs not only through students’ interactions with their teachers and peers, but also through the contents of their lessons.

Advocating for the inclusion of gender history into secondary school curricula, Dalton and Rotundo (2000:1715) state that “ ... gender as a cultural category affects a person’s life chances, values, earning power, likelihood of committing or being victim of crime, chance of being killed in battle, opportunities for education and professional advancement, and even life expectancy.”

Gender therefore is an important tool of historical analysis that helps ... reach a more thorough understanding of past events and provides a critical perspective to understand and challenge gender related inequalities as part of the process of creating a fairer society. (Birey, Christou, Loukaidis & Pasha 2015).

Studying history using a gender lens is not, therefore, necessarily the same as studying women’s history. Gender history could consider the position in society of men, or women, or both in comparison to each other, whereas women’s history pursues evidence related to the experience of women. Arguably both should form as much a part of the study of history as social, political, religious, military or economic history in a broad and balanced curriculum that offers stretch and challenge.

## Points to consider

- i. What is your response to the question: ‘would periodisation be done differently if the experiences of women were taken as the foundation for time periods rather than those of certain men?’
- ii. Is the job of the school and the history teacher to be ‘part of the process of creating a fairer society’?

Sharon Howard’s short discussion of these approaches, which follows, explores the importance of clarity in methodology and approach, and provides a thought provoking stimulus for considering gender and women’s history in relation to school level study of human experience.

### **Women’s history and gender history: what and why?**

” Some women have never lacked historians: usually the unusual women of high social status (who had some influence on the ‘male’ political world): queens, mistresses of kings, that kind of thing: what Gerda Lerner called ‘compensatory history’. The goal of women’s history as practised today, however, is to attend to and assert the validity of the experiences and roles of many kinds of women;

to challenge perceptions that these were somehow a) ahistorical (biologically determined, therefore unchanging) and b) unimportant, not 'Real History'.

Still, it should be remembered that women's history is not something invented in the 1970s. At Oxford University around 1960, a young early-modernist, Keith Thomas, offered a series of undergraduate lectures on the history of women. His colleagues found the idea bizarre; the students stayed away in droves. Yet it must have seemed practicable to him – and he was prepared to try.

To stick with research since the 19th century emergence of the academic discipline of history, the 'first wave' of western feminism was accompanied by important work on the history of women in the early 20th century: in Britain for example, work by Eileen Power (medieval history), Alice Clark and Ivy Pinchbeck (women's work), Ray Strachey and Sylvia Pankhurst (the women's suffrage movement). Yet much of this was neglected for decades until the increasing popularity of women's history associated with the 'second wave' of feminism and, more broadly, with the expanding horizons of history writing from the 1960s. That brought research on an unprecedented scale, and with larger ambitions to achieve a fundamental rewriting of all history.

There have been a wide variety of approaches to the history of women, and nearly all have had to grapple with particularly acute problems of evidence and interpretation: discovering new or neglected sources, approaching old ones in new ways, often borrowing methods and techniques from other disciplines. The growth of social history, another challenge to the primacy of political history narrowly defined (states, rulers, governments) cannot be disentangled from this; it offered new methods and perspectives, and often emphasised subjects of key importance to women's history. This was true in the early 20th century as well as the 1960s and 70s, although what we would now think of as social history was then usually called economic history; this was long before the statisticians got in on the act.

Some key 'second wave' pioneers of women's history, like Sheila Rowbotham, were socialists as much as feminists. But the relationship was not always an easy one; social history could all too easily continue to marginalise women. Labour history, for example, could be overwhelmingly masculine, narrowly focused on institutions; defining 'work' and 'labour' in particular ways, this kind of labour history tended to overlook the vital contributions of female labour, the variety and significance of the paid work that women have always done, and to entirely exclude any consideration of their unpaid work. And the relationship between Marxism and feminism was strikingly summed up as an unhappy marriage.

## Points to consider

- i. How far do you agree that a curriculum for the 21st century should 'attend to and assert the validity of the experiences and roles of many kinds of women' over time?
- ii. Is adding women's history into school history about a 'fundamental rewriting of all history' or is it about addressing a fundamental gap in which elements of history are privileged in school coverage of history?
- iii. Is it true that 'social history could all too easily continue to marginalise women'? If so, why?

” An important strand in women's history has documented their struggles to win admittance to the 'public sphere' and to be placed on equal terms with men when it came to legal status, work opportunities, voting rights. This is a key constituent of what was dubbed 'herstory': retelling history from women's perspectives, aiming to recover women's experiences, 'women's cultures', to document a distinctive female past. Women had been, in Rowbotham's words, 'hidden from history', and it was time to put that right. It's still going strong too! And it was, and still is, also often about personal reclamations of history far beyond the academy.

Still, while it went far beyond the biographical 'women worthies' or 'compensatory history' type of approach, 'herstory' still tended to focus on histories of exceptional women, forms of rebellion against patriarchal norms, whether 'public' political activism or 'private' feminine desires and friendships. And how were 'women's worlds' to be related to the world of mainstream history? It was not so clear how this approach could (on its own) ever be more than a supplement to Real History, all too easily ignored or, at best, accorded a token presence around the margins.

There was another problem. Who were these 'women' in 'women's history'? White, middle-class women? Women are not all alike (and no woman is *only* a woman). What of the influence of class, race, religion, nationality, sexuality, other social/cultural group identities, on women's historical experiences?

The identification of these issues fostered the rise of 'gender history'. Gender, it needs to be noted, is a concept that can be used in more than one way. Sometimes, it can simply refer to studying the relationships between women and men, and the ways in which 'gender roles' are socially conditioned. But there is a more theoretical/intellectual history approach, associated with

'poststructuralism', and perhaps most famously formulated by Joan W Scott, who argued that gender was a key 'category of historical analysis,' and that it was vital to study how 'femininity' and 'masculinity' were culturally constructed in relation to each other in different societies. The category 'women' itself had to be deconstructed (as did that of 'experience').

The enquiry was no longer so much 'What did women experience, and what did women, do in the xth century in y culture?' but rather 'How (and by what processes) in xth century in y culture did gender help construct distinct masculine and feminine meanings and identities?'

This was both stimulating and controversial, for much the same reasons that poststructuralist or postmodernist theories applied to history have been stimulating/controversial more generally. But it was, perhaps, felt to be particularly threatening to a field of history that was relatively new and politically engaged: the deconstruction of the term 'women' and the emphasis on the differences between women at the expense of what they have in common, denies the existence of women as a political category and as a subordinate class.

Other concerns about gender history focused on the decentring of *women* as its subject. The history of masculinities is a fast-rising field; some (like Joan Hoff) worried that this lets men take over centre-stage again and that women's history will get lost in the process. (I personally think that Hoff did not help her cause by calling male feminists 'Tootsie men'.) Others disagree with those fears (I agree with them). The new histories of men are not like the old history of men; histories of women continue to be written; the boundary between 'women's history' and 'gender history' is not a clearly-defined one, and nor (as this blogger would attest) do these varying approaches exclude each other.

It is impossible to summarise what's going on in women's history or gender history right now; it's just too vast and diverse. Just take a look at the table of contents of some main journals and you'll soon see what I mean. I think that in my area, early modern social history, there is currently a particular interest in 'agency' – exploring the ways in which ordinary women lived their lives within the constraints placed upon them, survived, negotiated with the system for a better deal without rebelling against it – and how 'practice' related to 'prescriptions'. We ask about both 'experiences' **and** 'meanings'. There have been some marvellous recent studies of early modern English masculinities; of crime and gender; splendid surveys unashamedly about women; and textbooks that make no mention of women or gender in the title at all – but they're in there.

Posted online on WordPress, by Sharon Howard, 22 March 2005

<https://earlymodernnotes.wordpress.com/2005/03/22/womens-gender-history-why/>

## Points to consider

- i. Does your curriculum's coverage of women in history succumb to including 'biographical women's worthies' or 'compensatory history'? If so, how do you prevent this from happening?
- ii. Is there scope in your history curriculum for 'exploring the ways in which ordinary women lived their lives within the constraints placed upon them, survived, negotiated with the system for a better deal without rebelling against it'?

## Masculinity

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Gender as a tool for historical analysis is not limited to studying women in history. It also critically engages with what kind of men are involved and what kind of men are excluded from historical narratives. Gender roles are strictly related to the narratives of nationalism – an ideal man of the nation, as well as the ideal woman, is defined, represented and reproduced again and again by official historical sources. These ideals of hegemonic femininity and masculinity are far from the lived experiences of the masses, yet they are mainstreamed as ideals to be aspired towards.

” [The] study of masculinity, which was initiated in the 1970s and gained popularity in the 1990s, plays an important role in making use of the potential of relationality of gender studies. Study of masculinity asks questions about men's relationship to patriarchy and power. Does every man have power? Is masculinity the same across every culture, space and time? R.W. Connell's theorisation of hegemonic masculinity can be counted as the initiation of this field of inquiry.... Borrowing the concept of hegemony from Gramsci, meaning the ways in which a social group claims and sustains dominance in a given society, Connell examined the ways in which certain modes of masculinity are hegemonic, both compared to other subordinate masculinities and to all femininities.

Historical practice also benefited greatly from the study of masculinity, which provided a radical framework to understand historical male figures in frameworks different than 'men as the exemplar of humanity' (Kent 2012: 66). Hegemonic masculinities depend on the context they exist in; therefore, their content is not static. What stays constant is its functionality for institutions of power to achieve their political and economic goals, and acquire legitimacy for their actions (Tosh 2004). For instance, engaging in compulsory heterosexual marriage, being the breadwinner and joining the military in times of war have

been central to hegemonic masculinity of the modern, Western men in the last century. Nation States felt the need to sustain the institutions of marriage, markets and military; therefore, borders of the hegemonic masculinity have been drawn accordingly. (Birey, Christou, Loukaidis & Pasha 2015)

## Points to consider

- i. What would be the features of a curriculum in which the contribution of women to history and women's history are part of the mainstream content of teaching and learning?
- ii. Would a study of men in particular societies and specific points or places in history help open up a useful debate about gender history and the history of gender?

## GENDER IN THE HISTORY CURRICULUM



Active learning using the *How to introduce gender in history teaching* resource

Women's and gender history has been around for about fifty years as a focus for studying history, but arguably has made limited impact on schools. Society is still rife with gender inequality and although universal human rights have been clearly articulated since 1947 there are still structural inequalities across the world. If society is to be inclusive and 'fair' schools have a part to play in addressing

structural issues, and in ensuring positive values are transmitted to young citizens during their schooling and education. Globally, when educators are asked to list the women specifically mentioned in official curriculum requirements, or taught about their classrooms, the lists tend to be embarrassingly short, particularly when compared to a similar list of men studied and mentioned.

This is historically inaccurate. The absence of women goes beyond the issue of accuracy; it reinforces unhelpful stereotypes, risks negatively impacting on learner self-image and expectation and serves as a limiter on achieving social justice, equality and human rights. Inclusive history is more than the story of 'dead white men', and more than the inclusion of a few iconic women to give a semblance of gender balance. We need to go beyond tokenism and address curriculum content, challenge sexist positioning and sexist language.

**How many of these leading female figures can you name?**



The answers are in a table on the next page.

## Points to consider

- i. Is being able to name the individuals from history important? Should we be able to recognise them? Why?
- ii. Is studying history at school about acquiring a body of cultural knowledge? Is that as important as developing historical skills? Or life skills?
- iii. Is studying history about developing particular values and attitudes?
- iv. Who decides what counts as crucial and desirable?
- v. Is mentioning famous women and female high achievers enough to address gender issues in the curriculum?
- vi. Do we value artists and musicians, writers and technologists enough in our curriculum?
- vii. Is the curriculum more 'boy friendly' in its topics than 'girl friendly'? Why?

## Answers for the images of women activity

Mother Teresa, Agnes Gonxha Bojaxhiu, Albanian Nun, Roman Catholic Saint	Anne Frank, Diarist, Holocaust victim	Indira Gandhi Prime Minister of India	Harriet Tubman, Civil Rights Campaigner, writer, USA
Rosa Parks, Civil Rights Campaigner, USA	Florence Nightingale, British nursing and sanitary reformer	Joan of Arc, Mystic, military leader	Eva Peron, Argentinian politician
Marie Sklodowska Curie, Scientist	Eleanor Roosevelt, Reformer and campaigner, USA	Sayyida al Hurry, Pirate	Wu Zetian 武则天 Empress of China
Helen Richey, Australian Aviator	Queen Isabella of Spain, Monarch	Dowager Cixi 慈禧太后 Empress of China	Theodora I Empress of Byzantium

## Going beyond 'mentioning' to studying critically and deeply

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What, and who, we include in a curriculum is an important question, but a curriculum framework is a starting point for creating well rounded and well educated young people.

It is possible to appear to be addressing gender issues without doing more than skimming the surface: to 'mention' famous women, but not probe the extent to which gender was an important determinant in their lives and actions, and what this tells us about the individual or society.

There is a real risk that in attempting to design a more inclusive curriculum we resort to a limited range of high profile examples of 'types': individuals who are included in a curriculum or a textbook to be the proxy hero or role model. Women, minorities, the peasant or working class are given a mention, and then disappear from the rest of the narrative. They are ticked off a list: but no real change has been achieved.

In England Florence Nightingale is often included in primary school history lessons as a story of a famous woman when introducing younger children to history: a strong willed but relatively privileged lady who became famous for humanitarian medical and later public health work; a woman who changed attitudes and who shaped nursing. She became the 'go to' example for making sure a strong female figure was included amongst stories of lots of men.

Less famous, but often recently cited in primary school lessons is Nightingale's contemporary Mary Seacole, a woman of African-Caribbean-Scottish ethnic origin, a person of colour and humble origin, without material privilege, less well connected and yet a humanitarian and battlefield helper of the injured, the sick and the homesick soldier. She was consequently much loved amongst British troops who had served in the Crimean war in the mid-1850s, and became a decorated celebrity back in Britain. Over time the story of her fame and life faded from the public memory, but was revisited in the 1980s, and subsequently she has become *the* person of colour mentioned in English school history textbooks about the 19th century.

Are both women worthy, and equally worthy, of curriculum inclusion if we are studying the period, gender, class, society of the period and/or the role of women in the past?

The life of one (Nightingale) first spoke to past generations as an icon for persistence, resilience and dedication, the life of the other (Seacole) resonates for similar reasons but also speaks strongly in a more inclusive and multicultural age of diversity, entrepreneurship and adversity. Today's interest in diversity has promoted the magazine seller and folk-cure healer above the nursing and

public health reformer: what this tells us about the priorities of our age and our need for iconic celebrity figures from the past might be as interesting as what these women's stories tell us about them and the society in which they lived.

Does it matter that some figures acquire iconic and 'national treasure' status almost by accident: a textbook writer discovers a name to represent a particular issue, and that name becomes the default example, the shorthand version or metaphor, for a specific teaching point. The example is then repeated, and repeated and repeated across generations of curricula and textbooks. Perhaps little new research is carried out, and little broadening of the historical record with new names and narratives takes place, but fame ensues until the next fashion or focus displaces an individual from curriculum coverage.

### Points to consider

- i. Does giving particular individuals iconic status in the history curriculum matter?
- ii. What might an analysis of who is mentioned in curricula and textbooks tell us about the priorities and interests of society, curriculum designers and textbook writers?
- iii. Why do some individuals go in and out of fashion in terms on the inclusion in the curriculum?
- iv. Are the criteria we use to decide significance different for men and women from history? If so, why?

### Source materials

Internet Women's History Sourcebook

<http://legacy.fordham.edu/halsall/women/womensbook.asp>

History Channel site

<http://www.history.com/topics/womens-history>

(US) National Women's History Museum

<https://www.nwhm.org/online-exhibits/>

## PART TWO: APPLYING THE IDEAS

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### INTRODUCTION

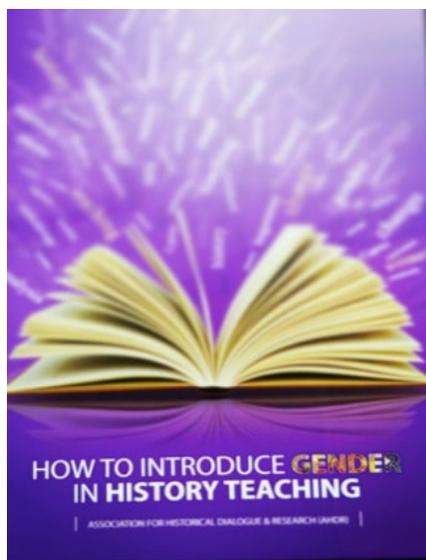
Attitudes to gender can be so deeply embedded in societies that they are unquestioned, and almost unquestionable: a 'this is how things are' attitude. This positioning is subtly and not so subtly reinforced on a daily basis, indeed the reinforcement is so normal that it is also likely to be largely unquestioned and unnoticed. In this Unit a teaching sequence is offered which takes visible representations of historical significance and power, illustrated by monuments and statuary in the public domain, and offers them up for critique. Local historians often encourage their students to study the landscape around them. Familiarity can make some things almost invisible – you pass them daily perhaps but fail to *really* look at them. Here the pupil is challenged not to just subconsciously read the messages conveyed in the public space, but to give thought to design, meaning, and impact: to use skills of critical awareness, to consider symbolism and power relations and the depictions of women and men and the messages this conveys in the public arena.

This series of teaching sequences could also be used to link to Training Unit 7, which focuses on ICT tools and their ways of enhancing historical thinking and critical awareness, reasoning, case making, speaking and writing.

CYPRIOT CONTEXT

**Representations of gender in Cypriot school history textbooks: the picture from current research**

Often it is claimed that women are omitted from the historical record because they were not important. This is clearly contradicted by the historical record. If the historical record challenges how the past has been represented traditionally, and scholarship reveals a variety of sources detailing the roles of women in the past, do school books and teacher training mirror the latest scholarship, or are they neglectful of the facts?



How to introduce gender in history teaching, AHDR/Norwegian Grants resources, Nicosia 2015

Research into curriculum requirements and textbooks in all communities in Cyprus (Birey, Christou, Loukaidis & Pasha 2015) demonstrates an absence of women in the history curriculum, a biased use of language, stereotypical attitudes, and a positioning that anchors women and men to particular roles. Only men are presented as being significantly active in the public sphere, and only very occasionally are women present in the narrative. However, support or passive roles, domestic duties and insignificant contributions to history are frequently assigned to women. In the textbooks studied, for example, more than 400 men were presented holding leading roles in the narration; some are mentioned by name, others by profession, while women were presented in leading roles nine times. The research shows a clear genderisation of the professions, and deep-seated issues related to representation, power relationships, inclusivity and exclusivity.

The Cypriot textbooks mention women infrequently in their coverage of the past. It cannot be right, historically, in terms of social justice or societal

attitudes to allow this misrepresentation of the past to continue. We need a curriculum which acknowledges the historical significance of women, which has a balance and identifies historical persons, events and places because of what they illuminate about history as a discipline and the past as a producer of the present, and we also need to work to extend the quality of what is taught and learnt, to research, reveal and celebrate previously neglected historical narratives which give a multi-perspectival, balanced and diverse window on the past and a platform for the future.



Estiades issue 17, 1914. Estiades, the first women's rights publication of Cyprus edited by Persephone Papadopoulos; but this endeavour is not mentioned in official school history narratives in Cyprus

If a more balanced, nuanced and sophisticated account of the past can be offered for study, based on rigorous scholarship and careful, transparent analysis of evidence then change and progress is possible. History need not be distorted to provide a more inclusive record of the past, and role models can co-exist alongside exploration of the flawed and the heroic. Gender studies can also be very revealing about the construction of a society.

## Working with students

- i. Should teachers be trained to critically analyse textbooks?
- ii. Should pupils be asked to audit their textbooks to see how frequently the coverage is 'gendered' and then debate what implications their findings suggest?

### Source materials

Hatay M., *Kıbrıs'ta Anıtlar ve Milliyetçilik Peyzajı (1909-1963)*.

Karaiskou V. (2013), Commemorative Sculpture and Ceremonial Behaviors in the Public Sphere: Cyprus as a Case Study. *Sociological Study*, December 2013, vol. 3, no 12, pp. 920-932.

Karaiskou's paper focuses on the symbolic power of statues in the Greek Cypriot community and analyzes the current historical and cultural perceptions through memorials as well as the ceremonial behaviours that accompany them. This paper is the first of its kind in the Greek Cypriot community and it constitutes an innovation since it also deals with the aesthetics of the memorials, especially in relation to traumas, healing and victimhood.

Birey T., Christou G., Loukaidis L. & Pasha F. (2015), *How to Introduce Gender in History Teaching*, Nicosia, Association for Historical Dialogue and Research.

Birey, Christou, Loukaidis and Pasha's (2015) text is constructed in three parts, the first chapter sets a very clear issues based context about the importance of gender as a lens in education and in history teaching; the second, research, chapter provides evidence of challenges in the representation of women and of Cypriot history; and the third chapter provides eight sets of material designed to offer directly useable activities for classroom use, all intended to offer ready to use materials which address gender as a theme, which also offer 'good history' that illuminate the discipline of the subject and address Cypriot life.

## Statues in Cyprus

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Statues in Cyprus stay under-studied as historical resources that communicate specific perspectives about past events and related individuals. As the inhabitants, as well as the visitors, wander around the city, these messages are communicated by the content, design and location of statues: a solid representation of what is worthy of memory and the 'right' attitude to be taken to the past. For the most part the statues commemorate men, military history, and 'great deeds,' women feature infrequently and often have stereotypical and traditional representations.

In the Turkish Cypriot communities *The Commission of Martyrdom and Monuments* exists to decide on new statues.

The case of statues in Cyprus might deviate from the universal understanding of statues as commemorating past event; they have layered functions in relation to the ongoing partition of the island, a past that is still very present and relevant to the lives of inhabitants, immigrants and visitors.

The presence of historical women in statues in the Cypriot public space is limited to a couple of women worthies. One example is *the Fountain of Queen Victoria*, currently located in the Famagusta Zoo, which was built between the 50th and 60th years of Queen Victoria's reign in the 1880s, and erected when Cyprus was a British colony. Another example is *the Bust of Zübeyde Hanım*, mother of Atatürk, located both in Nicosia and Kyrenia, which is visited by delegations of nationalist political parties, and also women's organisations on days such as the International Women's Day and Mothers' Day (Gundemkibris.com, 2015).

A closer look at the locations of the two busts of Zübeyde Hanım tells us something about the gender roles reproduced through the public presence of this historical figure. The bust in Nicosia is located in a space where there are schools, and the bust in Kyrenia is located in a park, next to a playground for small children. Therefore, there is a clear emphasis on motherhood and caring as the underlying reasons for our public encounter with Zübeyde Hanım.

In 2006, Nicosia's Turkish Cypriot Municipality launched a sculpture competition for Nicosia to include non-militarist sculptures that are related to Cypriot culture as part of the effort of keeping alive the pro-peace sentiments of the period (Kıbrıs Gazetesi, 2005). Also in 2013, a feminist organisation, YKP-fem, conducted a demonstration with sculptures that represented women murdered by men. The activists aimed at leaving the sculptures on the site of the demonstration to raise awareness of violence against women. The sculptures were later collected and confiscated by the Nicosia Turkish Cypriot Municipality (Yenicag Gazetesi, 2013). A similar motive in 'claiming the public space' came from the women's rights group: NGO KAYAD, which launched a design competition for a statue in co-operation with the Nicosia Turkish Cypriot Municipality as a campaign to prevent violence against women. The chosen statue is planned to be erected on a roundabout in northern Nicosia (Kıbrıs Postası, 2016).

In the southern part of Cyprus a list of statues in the public space is kept by an independent Monuments' Committee whose consultative opinion is required for the erection of any public statue. This may not be fully complete as some statues are erected without consulting the committee. As Hatay puts it, the first statues erected in the Greek Cypriot community constitute manifestations of national struggles and the efforts to link religion to national identity and the struggle for 'enosis' (unification with Greece) and later on – after reactions from the Turkish Cypriot community – the effort to project historical ties with Greece was intensified and manifested through the erection of ancient-like statues.

The 'Public Art of Cyprus' Project (2013), led by Vicky Karaïskou of the Open University of Cyprus, carried out extensive research on statues and provides a very helpful overview (see <http://publicart.ouc.ac.cy/>). The listing shows that in the south the vast majority of the memorials commemorate wars and conflicts.

The research also shows that:

'...the female presence ... is scarce although, according to archive sources, women did participate in various roles since the EOKA 1955-59 struggle and until 1974 and the division of the island. Nevertheless, women are never depicted with the male fighters, sharing the results of the struggles. There is only one explicitly mentioned woman fighter, known by her male nickname as 'Filimon', and a memorial dedicated generally to the women fighters of Pitsilia area, in Limassol district. Instead, women are commemorated either in their role as anonymous mothers of the fighters, wailing or mourning for their loss, or allegorically as the personification of motherland Cyprus. Individually they are named only as benefactors or educators.' (Karaiskou 2013)

As is the case of the Turkish Cypriot community, memorials of women in the Greek Cypriot community are also placed near schools for example Faneromeni School, Dianellou and Theodotou Gymnasium, or near playgrounds, for example the Monument to the Woman Farmer in Kouklia.

#### ■ Source materials

Adil M. (2010), "Thinking About Monuments" *EMAA Art Journal*, Issue 11, Nicosia/Ankara: European-Mediterranean Art Association; ISSN 1450-2771:

Brander P., Gomes R., Keen E., Leminer A., Oliveira B., Ondrackova J., Surian A. & Suslova O. (2012, 3rd ed.), "Compass" – A manual on human rights education with young people, accessed through [http://www.coe.int/t/dg4/eycb/Source/Compass\\_2012\\_FINAL.pdf](http://www.coe.int/t/dg4/eycb/Source/Compass_2012_FINAL.pdf) (Last Access: 05.03.2016) Council of Europe Publishing, Strasbourg, France.

This Council of Europe publication includes an activity called 'Heroines and heroes' (p. 186) which discusses the notion of heroism and its intersections with gender; heroes and heroines as symbols of socialisation and culture; and the relation between gender and history. With the right adaptations, this activity can be used to discuss gender and statues.

Carpentier N. (2015), *Cyprus: Iconoclastic Controversies: A visual sociology of statues and commemoration sites in the southern regions of Cyprus*: Accessed at <http://nicocarpentier.net/iconoclastic/> (Last Access: 05.03.2016)

'Iconoclastic controversies', a visual sociology project carried out by researcher/photographer Nico Carpentier, entailed photography exhibitions, debates and interviews regarding statues and commemoration visits and their relation to the modern history of Cyprus. The website of the project includes photos of the exhibitions and the debates, promotional material, recordings from the interviews and discussions and other information on the research conducted.

Garran D. (2010), *Monuments, Memorials and Public Spaces*, Lesson Planet, Accessed through <http://www.lessonplanet.com/article/history/monuments-memorials-and-public-spaces> (Last accessed: 14.02.2016)

This resource provides an introduction to the use of statues for history teaching and provides some practical lesson plans that can be localised and implemented in classrooms.

Karaiskou V. & Open University of Cyprus (2013), *Public Art of Cyprus* Accessed through <http://publicart.ouc.ac.cy/> (Last Access: 05.03.2016)

This website provides a comprehensive listing and description of all Public Art in the Republic of Cyprus. The website was developed in the context of the project '*Cyprus: land of memories, places of art*' coordinated and supervised by Vicky Karaiskou for the Open University of Cyprus.

## CYPRIOI CURRICULUM CONTEXT

### **Greek Cypriot curriculum context**

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In the Greek Cypriot general curriculum addressing gender equality is required by: The Committee for the Development of Curricula (CfDC Suggestions: 20); and the Ministry of Education and Culture (2010:5) in their 'Introduction to the Curriculum' document. Addressing gender issues should therefore be an element across the curriculum.

However, there is no specific mention of gender identity or the prevention of gender stereotyping. In the history curriculum multiperspectivity is stressed as a specific objective in history teaching, despite which a gender perspective is missing from the current history textbooks: any historical analysis will be inadequate since multiperspectivity should include a gender focus.

Thus, any effort to explain historical phenomena will be insufficient unless this imbalance is addressed. "Simply focusing on a military and political approach in the study of history is not only deceptive, but also dangerous for the development of democratic citizenship; critical thinking is neglected at the expense of the mere narration of a particular perspective of past events". (Birey, Christou, Loukaidis, Pasha 2015: 35).

There is also a lack of relevant pre- and in-service teacher training related to gender history, compounded by the memorisation/assessment paradigm in Greek Cypriot schools which favours recall above critical evaluation and analysis, and which leads to the undermining of multiperspectivity and equality in the history class.

The history curriculum has no direct reference to analysing the meaning and significance of statues. However, “the museums and sites usually visited by High Schools ... are on the whole associated with military and political history, and the role of great men or heroes”. Therefore, even though the Teacher’s Manual suggests that “such visits play an important role in the development of historical thinking and awareness, the cultivation of historical skills and understanding of the past (MoEC 2011: 52), this is contradicted by everyday school practices.” (Birey, Christou, Loukaidis & Pasha 2015:36).

### **Turkish Cypriot curriculum context**

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In the Turkish Cypriot curriculum gender in general and women’s history in particular are missing lenses. The Turkish Cypriot Office of Education’s Curricula Development Department (Talim ve Terbiye Dairesi) does not have complete control over the curriculum of all subjects taught in schools because much of what is done follows the curriculum of Turkey.

Gender is not mentioned within the founding laws of the Office; it is only vaguely stated in a guide prepared by them that equality between sexes is important. Consequently, the curriculum prepared by this Department is not the most gender sensitive one. Moreover, the content of the curriculum changes in a highly politicised manner, depending which political party or coalition is in power.

Regarding curriculum and gender, a history curriculum developed by the former CTP-led government had some understanding of women’s history by aiming to make women’s lives more visible, yet it lacked a critical and analytical position regarding gender roles. Currently, therefore, there is little tangible regarding women’s history or gender history in the curriculum or textbooks.

There is no requirement to carry out site visits or use statues as historical resources, with official guidance merely stating that school museum visits are not planned centrally. Instead, they are organised and realised solely upon the initiative of school teachers, with the approval of school principals.

### **TEACHING METHODOLOGY**

In general, teachers should afford possibilities for developing the following historical skills and concepts: diversity; tolerance; evidence; chronology; heritage; active learning; analysis; critical thinking; open-mindedness; presenting a point of view; respect; developing sensitivity, understanding the ‘other’.

More specifically, when revisiting the role of statues through a gender lens, aim to:

- ▶ Employ gender as a tool for historical analysis.
- ▶ Use statues/public space as historical sources.
- ▶ Examine the concept of significance in history.
- ▶ Examine the issue of contestability.

## Statues as a tool to introduce a gender perspective to history

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Statues are readily available and telling historical sources that are usually taken for granted by the by-passers as they are permanent objects of a city and their presence in the public space is generally normalised. Therefore, it is important to deconstruct the significance of their locations, content, representation and sponsors to better understand their functions in the community.

As Jane Rendell (1999) explains, “women’s relationship to the city and urban experience can only be understood through cultural representations”. Rendell (1999: 107) continues by stating:

” in [the] three dimensional space of the city, representations of gender work in different ways. The female body may be used as a sign, an empty signifier, to represent abstract concepts such as liberty or patriotism in the form of public statues.

In addition to giving the teachers the opportunity to have the students question the relationship between gender, national history and the public space, statues also provide the chance for the students to examine the concept of significance in history: asking why people and the events represented by the statues are deemed important by the authorities rather than other people and events. Contestability is another historical notion that can be discussed here; would the same events and people be represented differently by a different set of authorities and artists?

### TEACHING AND LEARNING SEQUENCE: READING HISTORY THROUGH GENDERED STATUES

#### Background

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The near total absence of women’s statues in Cyprus communicates to the viewer that there are no women worthy of remembrance, there are no women whose contribution to the society is great enough to rank alongside the achievements of men in Cypriot history. Where women are shown they tend to be nameless: the Cypriot woman farmer in Kouklia; or the memorial to the Cypriot mother in Aradippou; or represent traditional stereotyped feminine attributes, such as grieving womanhood or motherhood. Very few statues show named historical figures, rare examples include the statue of Ourania Kokkinou, and since women are anonymous most of the time this results in a biased representation of the past.

The potential impact of this on shaping identity, and on the public understanding of history and gender needs to be considered. Even the occasional statues of women are still usually related to nationalism, for example *the bust of Zübeyde Hanım*, known as the ‘Mother of all mothers’ by nationalist women’s organisations (Gundemkibris.org, 2015): a woman being praised not for her own skills or contributions but under the spotlight because she is the mother of a significant historical figure.

The lack of statues of women is not the only issue that can be uncovered from a gender lens. A gender analysis also urges us to discuss what parts of history are left out from this form of commemoration and what kind of men and their related experiences are left out as well. For instance, why is there no statue of a Cypriot pacifist from the past? Why is there no statue representing the multi-communal demonstrations of women for labour rights in 1950s?

### Learning intentions

In the following teaching and learning sequence the intention is to provide an opportunity to explore the gendered nature of statues, and the messages they carry and are intended to transmit. The structure here is laid out in the format of a lesson plan, and you might also want to reflect on: how different planning structures shape the emphasis on content, skills and concepts; how there can be a significant difference between content coverage, and planning for learning outcomes and understanding; and finally how placing the columns in a different order might change the emphasis and results.

In the teaching and learning sequence pupils are given the chance to think about the nature of statues, their messages, and their historical significance in order to explore what they can tell us about gender representation, and historical narratives. This is all built around a single key question.

### Key question

What historical significance is there in the gendered nature of statues in Cyprus?

### Lesson plan

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>ONE LESSON</b>			
10	<p>Pupils:</p> <p>Can demonstrate an understanding of the value of statues as historical resources.</p> <p>Can identify, analyse and comment critically on historical narratives embedded in statues in public spaces/ their likely impact on society and on everyday lives.</p>	<p>Teacher puts the pictures of the statues from the local area of the school, and from wider afield, around the classroom walls.</p> <p>Pupils:</p> <ol style="list-style-type: none"> <li>move around the classroom and examine the pictures, making notes on similarities and differences between the images.</li> <li>work on the "Monument Exhibition" worksheet.</li> </ol>	<p>On the walls:</p> <p>Printed A4 pictures (in high resolution) of the statues from the locality the school is in.</p> <p>Where possible include a caption with each image showing: the names of the designer/sculptor, sponsor(s), date of construction/ production, the name of the statue whom it depicts and its location.</p> <p>Notebooks and pens/pencils.</p> <p>Tape or pins.</p>

# TRAINING UNIT 3

## GENDER AND INCLUSIVITY

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
10	<p>Pupils:</p> <p>Can deploy valid and balanced arguments about inclusivity and exclusivity in representations of the past in relation to statues.</p> <p>Can critically engage with historical sources, debates and positioning, as well as demonstrating an understanding of motive, bias and the changing nature of historiography.</p>	<p>Discussion:</p> <p>Teacher starts with simple questions related to observable facts, then build the sophistication of the dialogue to consider inferences (observations that are more opinion based, but which have a logical, supportable foundation. Inferences can be supported by facts or other knowledge, and may rely on historically sound judgements).</p> <p>Build the discussion towards exploring judgements, representation, meaning and significance.</p> <p>Ask: What has the group noticed about the statues? What is similar? What is different?</p> <p>What can we say from our observations about which events and which people are seen as worthy to be remembered in the public space? What sort of events/aspects of history are excluded? Does the location of the statues tell us anything about significance? What do we think we can infer about the relationship between the creator of the statue and the circumstances in which it was created? If it was another artist designing the statue, would it be different?</p> <p>Pupils:</p> <p>Once rough observations and inferences have been made make these into a more logical prose list or diagram and refine ideas and reflect on how to make better quality answers which choose certain key points to make the argument made most effective.</p>	<p>Blackboard, whiteboard or flipchart, and chalk or marker.</p>

# TRAINING UNIT 3

## GENDER AND INCLUSIVITY

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
15	<p>Pupils:</p> <p>Show an awareness and acceptance of multiperspectivity in historical narratives.</p> <p>Can provide rational arguments for women's history as a methodological approach to histories.</p> <p>Can use a gender lens when engaging with history.</p>	<p>Monuments of our own</p> <p>Teacher:</p> <ol style="list-style-type: none"> <li>Explains that around the world a social media campaign is building to demand gender fairness by local authorities. An element of this is to deal with the imbalance of gender in public statues, and that where women (and minorities) have been excluded from the official narratives and the public space this should be remedied.</li> <li>Provides some examples of these exclusions regarding the local context in Cyprus and invites the students to design their own statue in groups to address an aspect of women's history, using one of these or other local examples.</li> </ol> <p>Pupils:</p> <ol style="list-style-type: none"> <li>Respond to discussion and explore answers to questions.</li> <li>Work on the "Our Own Monument" worksheet.</li> <li>As groups provide a short presentation of the statue they envisioned.</li> </ol>	<p>"Our Own Monument" worksheet.</p> <p>Examples of events and individuals regarding Cyprus can be found from <i>How to Introduce Gender in History Teaching</i> (Birey et al., Nicosia 2015)</p>
5	<p>Pupils:</p> <p>Demonstrate an understanding of cause, consequence and progress in relation to representations of women's experience and roles in historical and public narratives about history and the role of the individual.</p> <p>Can discuss historical significance and the contribution of individuals to society.</p> <p>Can reflect on personal, family, and wider narratives in representing the past.</p> <p>Can indicate personal goals and ambitions.</p>	<p>Plenary</p> <p>Teacher:</p> <p>Concludes the session by summarising the connections between national histories, public space and gender.</p> <p>Invites the pupils to use a gender perspective in historical thinking so as to be agents of progress in their communities.</p> <p>Shows or projects an image of a plinth for a statue.</p> <p>Ask pupils what they might achieve in their lifetime that might result in a statue being erected in their honour?</p>	<p>Image of a plinth for a statue.</p>

### Follow-up activities:

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- a. Interested students can be encouraged to conduct further research on women, men and events in local history, and design an installation in co-operation with their art and history teachers to be installed in the school (with the permission of the school's administration) about key local people.
- b. Students can get in touch with the local authorities (e.g. municipality or village officials) and research the local archives in order to reveal which personalities have been used for the street names in their local community. They can employ a gender perspective in their research in order to reveal possible neglect of local women's history in the street names and, consequently, in local and national history.
- c. Students can carry out the activity 'Heroines and heroes' from *Compass: Manual on Human Rights Education with Young People* (2002: 186) published by the Council of Europe. This offers students an opportunity to appreciate multiperspectivity, critically examine the significance of heroines and heroes as role models and identify how gender stereotypes are rooted in history.

### Working with students

- i. What would you say are the strengths and challenges of a lesson like this?
- ii. What would you change about this lesson?
- iii. Would you be able to carry out the suggested follow-up activities?

### Monument exhibition

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#### Handout for students: 1

Give students the Monument exhibition handout 1 with these instructions:

In your groups, walk around the classroom and look at the different statues on display. Try and focus on deciding what message the artist/sponsor is using the statue to try to transmit to people passing by.

Pick one of the statues that stands out or which made an impression on you and complete the table.

## MONUMENT EXHIBITION HANDOUT FOR STUDENTS: 1

PRINT

Who is the creator/sculptor?

Where is the statue located?

Who or what does it depict?

With which historical event/person/idea is it associated?

Describe the statue briefly. (Estimated size, shape, materials, key features)

Hand out for students: 2

Give students the Monument exhibition handout 2 with the following instructions:

You are going to design a statue to address the imbalance in gender representations in public spaces. Use the handout below to record your group decisions.

<b>MONUMENT EXHIBITION HANDOUT FOR STUDENTS: 2</b>	
<b>PRINT</b>	
<b>OUR OWN MONUMENT</b>	
Names of design team (group members)	
<b>Subject</b> Proposed person(s), events or ideas to be featured or represented in statue	
<b>Rationale</b> Reasons for creating a memorial to this event/ these persons or person (historical significance)	
<b>Proposed materials</b> for the statue	
<b>Proposed caption or signage</b> for the statue	

PRINT

<p><b>Proposed location</b> for statue</p>	
<p><b>Proposed design</b> (can be attached separately)</p>	
<p><b>Notes for Monuments Commission:</b></p> <p>including: Is what is to be depicted a sensitive subject for Cypriots?</p> <p>Is this statue likely to be controversial in Cypriot society?</p>	
<p><b>Other comments</b></p>	

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TRAINING UNIT 4

**DEALING**  
WITH STEREOTYPES

## PART ONE: EXPLORING THE IDEAS

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### INTRODUCTION

We are all of us, teachers and students alike, guilty – perhaps more frequently than we would be comfortable admitting – of thinking and behaving in stereotypical terms. And that is one of the reasons why dealing effectively with stereotypes in the history classroom can appear to be, as Professor Marco Suica, Belgrade University, Serbia, described it in his presentation at the 2014 Council of Europe and the Association for Historical Dialogue and Research (AHDR) workshop, such a Sisyphean task. But it is not the only reason. A further difficulty is that it is not always easy to detect. Whilst recognising overt stereotyping in history teaching materials might be a relatively straightforward exercise, covert stereotyping presents many more problems. Stereotyping of this kind, commonly based upon partial truths, is highly selective in its portrayal of events and people and highly manipulative in the language and visual resources it employs.

Conversely, and perhaps more controversially, stereotypes may also sometimes serve a useful purpose. The problem then becomes – at what point do they lose their utility? When does stereotypical thinking become at best lazy generalisation and at worst incitement to hostility?

### OBJECTIVES

- ▶ To further understanding of ‘stereotypes’ and ‘stereotypical thinking’.
- ▶ To consider ways of addressing the issue of stereotyping in the teaching and learning of history.

### THEORETICAL BACKGROUND AND POINTS TO CONSIDER

#### Understanding stereotypes

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Walter Lippmann introduced the word ‘stereotypes’ to the social sciences in his groundbreaking text *Public Opinion* (1922), referring to them as ‘pictures in our heads’ that simplify how people think about human groups. Lippmann

argued that people rely on simplistic pictures and images when forming and expressing opinions about others. And thus there is the basis for social misunderstanding, tension and conflict. People's stereotypes of human groups cloud reality, distorting actual experience with biased preconceptions. Lippmann argued, "For the most part we do not first see, and then define, we define first and then see" (Lippman 1922: 81).

Among other categories, the content of stereotypes often concerns, for example, what are perceived to be the 'characteristics' of people from ethnic minorities, women, the elderly, the overweight and homosexuals. They also exist, often taking extreme content, in conflict, post-conflict and divided societies. Stereotypes overgeneralise. They misattribute, prescribe and often condemn the behaviour and personal characteristics associated with these categories.

According to Tajfel (1981) stereotypes serve three main functions:

- ▶ social causality – scapegoating (for example, immigrants / Jews are responsible for the financial crisis);
- ▶ social justification – stereotypes justify inequality and exploitation (for example, the slave trade);
- ▶ social differentiation – stereotypes create a sense of difference that in reality is not there.

Stereotyping can be seen as a special case of holding essentialist beliefs. According to Anne Phillips (2010: 47-60) there are four distinct meanings of essentialism:

- ▶ the attribution of certain characteristics to everyone subsumed within a particular category (for example: 'all women are caring and empathetic'; 'all Africans have rhythm'; 'all Asians are community oriented');
- ▶ the attribution of those characteristics to the category in ways that naturalise or reify what in reality may be socially created or constructed;
- ▶ the invocation of a collectivity as either the subject or object of political action (for example: 'the working class', 'women', 'Third World women') in a move that seems to presume an homogenised and unified group;
- ▶ the policing of this collective category – claiming that its supposedly shared characteristics are the defining ones that cannot be questioned or modified without undermining an individual's claim to belong to that group.

To sum up, essentialist beliefs have two main components, they:

- ▶ construe divergences between people/groups as permanently fixed and unalterable;
- ▶ are inductively potent (that is: richly informative and meaningful) – 'Know one and you know them all'.

## Points to consider

- i. What do you think Lippmann meant when he argued that '*For the most part we do not first see, and then define, we define first and then see*'?
- ii. Check that you fully understand what is being referred to by the terms 'essentialist', 'naturalise' and 'reify'.
- iii. Do you agree with Tajfel's view that stereotypes serve three main functions? Can you think of other functions they might serve?

## Not all stereotypes are alike

"Not all stereotypes are alike. Some stereotyped groups are disrespected as incapable and useless (for example, elderly people), whereas others are respected for excessive, threatening competence (for example, Asians). Some stereotyped groups are liked as sweet and harmless (for example, housewives), whereas others are disliked as cold and inhuman (for example, rich people). Surely, such differences matter...

We argue... that stereotypes are captured by two dimensions (warmth and competence) and that subjectively positive stereotypes on one dimension do not contradict prejudice but often are functionally consistent with unflattering stereotypes on the other dimension". (Fiske et al. 2002)

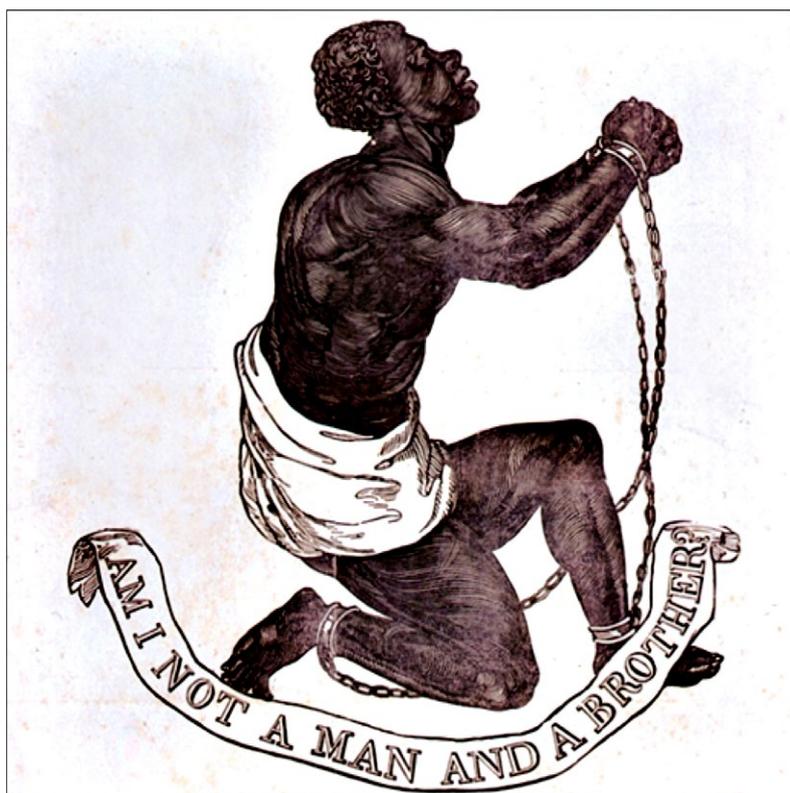
		COMPETENCE	
		LOW	HIGH
Warmth	High	<b>Paternalistic stereotype</b> low status, not competitive (e.g. housewives, elderly people, disabled people)	<b>Admiration</b> high status, competitive (e.g. ingroup, close allies)
	Low	<b>Contemptuous stereotype</b> low status, competitive (e.g. welfare recipients poor people)	<b>Envious stereotype</b> high status, competitive (e.g. Asians, Jews, rich people, feminists)

Figure 1: Four types of stereotypes resulting from combinations of perceived warmth and competence *Fiske et al. (2002)*

### Not all stereotyping is wrong or bad – or is it?

” The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

- a. This quote is taken from a 2009 TED talk video, ‘The Danger of A Single Story’. In the video, the Nigerian writer, Chimamanda Adichie, challenges her audience to consider how stereotypes are by nature singular; framing an issue or concern through only one lens.
- b. The second thing to say about stereotypes is that they are not always wrong. Americans fly to Africa for safaris for a reason – it really is the only place you are going to see lions, rhinos, and giraffes in the wild. And, without a doubt, far too many small African wars are killing far too many African people. Stereotypes do their damage not so much by lying – although some do lie – as by excluding. They can prevent us from seeing things in a broader, deeper, and richer context.



Medallion created as part of the anti-slavery campaign, 1787, United Kingdom

Third, older images that created stereotypes as well as contemporary images that reproduce them today are not entirely bad. Take the image directly above. Its purpose was to build support within Britain for the movement to

abolish the Atlantic slave trade. It goes without saying that this was one of the most important causes of the day. One of the first goals of the abolitionists was to convince Britons that Africans were their moral equals, not an inferior species of human being. Hence the medallion and its slogan, "Am I Not a Man and a Brother?" Both were widely circulated – in fact, the image became iconic. Within a generation, enough people answered the question with a resounding 'Yes' to the medallion's question that the movement compelled Parliament to vote, in 1807, to end the overseas slave trade and, in 1833, to phase out slavery altogether.

And yet... Nothing is quite that simple. On the one hand, the end of the slave trade and later of slavery were thoroughly good things. On the other, the medallion carried more than one message. The morally-equal man in chains is on bended knee. Unable to help himself, he looks up with pleading eyes at white Britons and Americans for help. The medallion is one of the sites – one of many associated with the campaign against slavery – at which stereotypes of both the helpless African and the white saviour were created. It is worth noting that many slaves actually freed themselves, from the thousands of runaways in the United States, to the revolutionaries of Haiti.

There is more. As David Bindman has pointed out, "much of the power of this image... came from the precision with which it expressed the idea of the gratitude expected of the liberated slave, who would... ever afterward be a loyal servant to the white masters and mistresses who had liberated him."

Abolitionism, suffering, helplessness, gratitude – it is quite a package, both productive and problematic. And neither those stereotypes nor their contradictions have gone away.

*(John Mason, A Brief History of African Stereotypes, Part 1: Broken, Helpless Africa*  
[http://johnedwinmason.typepad.com/john\\_edwin\\_mason\\_photogra/2012/03/african-stereotypes-part-1.html](http://johnedwinmason.typepad.com/john_edwin_mason_photogra/2012/03/african-stereotypes-part-1.html))

- c. Stereotypes have a place and a function. Children learn in school that life can be managed by ordering it into conceptual systems. It should therefore not come as a surprise that included in this system of ordering and categorising is not only scientific, natural phenomena, but those relating to the wider field of the humanities as well. Fritzsche (1997) supports this notion by asserting that group identification in itself is socially indispensable. Some argue that it is also desirable. Schissler (1989-90), for example, convincingly argues that stereotypes fit into this system of categorisation for very definite and good psycho-social reasons when "seeking to simplify the complex" (Marsden, 2001).

” Stereotypes are patterns and images that reduce the complexities of a phenomenon to a few significant characteristics. They portray reality as narrow, incomplete, and rudimentary. We constantly use stereotypes. [...] we orient ourselves in the world, constitute its meaning through actions, and thus make the world somewhat more manageable. This means that stereotypes are necessary for us to come to terms with knowledge and the necessity to act. Stereotypes are therefore an important step in the early stages of understanding (*Schissler 1989-90 quoted in Morgan 2012*).

### Points to consider

- i. If possible watch the TED talk video, 'The Danger of a Single Story', by Chimamanda Adichie. ([http://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story))
- ii. Is there anything in her presentation that you think might help you in your teaching?
- iii. How convinced are you by the various arguments put forward suggesting that stereotypes are not necessarily bad or undesirable, but can be useful? Do you agree that they are 'an important step in the early stages of understanding'?

## STEREOTYPES IN THE HISTORY CLASSROOM

### Examples of national stereotyping

#### Israel and Palestine

EACH COUNTRY AS PORTRAYED BY THE OTHER	
<ul style="list-style-type: none"> <li>• Contemptuous national character</li> <li>• Aggressive and destructive</li> <li>• Rootless</li> <li>• Superiority complex</li> </ul>	
PALESTINE AS PORTRAYED BY ISRAELI TEXTBOOKS	ISRAEL AS PORTRAYED BY PALESTINIAN TEXTBOOKS
<ul style="list-style-type: none"> <li>• Politically, economically, culturally backward</li> <li>• Undemocratic attitudes</li> <li>• Feudal hierarchies</li> <li>• Desert culture</li> <li>• Primitive religion</li> </ul>	<ul style="list-style-type: none"> <li>• Expansive Zionism: colonial and militaristic attitudes</li> <li>• Ethnocentrism</li> <li>• Socially isolated and undesirable people (ghetto-like)</li> <li>• Falsifiers of sacred texts</li> </ul>

Figure 2: How the countries view each other

TRAINING UNIT 4  
DEALING WITH STEREOTYPES



Illustration from a Palestinian textbook, *Our beautiful language*, grade 2



Illustration 5: "New Year greeting card"

Barnavi, 1998:226

Illustration from an Israeli textbook

Barnavi, 1998:226, in: Firer/Adwan, 61. Text p. 60: "...the stone gate that creates the IDF letters through which the soldiers are marching represents the wall of Jerusalem." (War of 1967 – Six day war).

### Serbs and Ottomans

In the case of Serbia the following factors have helped to breed a stereotypical view of the nation:

- ▶ confused traditional society vs modern challenges and changes;
- ▶ strong common belief about 'Glorious past' until the Ottoman rule – representing five hundred years of 'slavery';
- ▶ communist past (as accident on national historic journey);
- ▶ ethnocentric core of self-perception;
- ▶ unity of nation and confession – homogenisation agent;
- ▶ xenophobia and homophobia;
- ▶ overall public manifestation of (malformed) religious tradition as inevitable social ingredient;
- ▶ post conflict heritage (The Second World War and the destruction of Yugoslavia);
- ▶ state and society in transition – economic crisis and great social stratification.

QUESTION	TYPICAL POSITIVE	NEUTRAL	TYPICAL NEGATIVE
What do you think about Albanians?	Nothing special; never met any Albanians; can't judge due to lack of experience; every human being is a separate story.		All the worst; I think they are ugly; I hate them; they are disgusting; I dislike them because they are trying to grab our land; they are bad people; they are homosexuals.
Why does Kosovo* belong to Serbia?	Why would anybody take away part of our country?	It belongs to Serbia because it is on our land; Serbs are living there; Serbian churches are there and great historical battles were fought there.	It was always part of Serbia; it is a destiny, Serbs first came there, until they were expelled; it is sacred Serbian land.
Do you hate any other nation?	I don't hate anybody; I can't hate an entire nation because of a few individuals; every human being is a different story.	It was ours before the Turks came, and after that ours again. It was ours many centuries even before Albanians existed.	Croats-Ustasas (Nazi Croat army from WWII); Americans; Moslems from Bosnia; Germans; Turks; NATO; Roma.
If yes why?		Hate those who hate me (online experience in virtual space during gameplay).	They bombed us, stealing our land, expelling, killing Serbs in the past; president Tito was Croat; Roma are rude, illiterate and there are too many of them.
<b>Responses by Serbian schoolchildren to a questionnaire</b>			

\* All reference to Kosovo, whether to the territory, institutions or population, in this text shall be understood in full compliance with United Nations Security Council Resolution 1244 and without prejudice to the status of Kosovo.



Illustration in a Serbian textbook for children aged 9 – 10

### Spain and the Spanish Empire

During Franco's period (1939-1975) history was presented in a teleological way. In other words, the history of Spain was conceived as a means to achieve a goal: the success of the Catholic faith all over the world. To make that possible, the Spanish nation was presented as an underlying, perennial reality through different historical ages – from the Hispania of the Romans, through the Barbarian invasions: Swabians, Vandals, Alans and Visigoths – until it eventually forged its real personality through seven centuries of fighting against the Muslims. When the nation saw itself free from the invaders, it spread the Catholic faith throughout Europe, fighting against the Protestants; and to America, where the justification of the conquest was the conversion of the American Indians to the Catholic faith.

The development of the Spanish Empire in the 16th and 17th centuries was justified on such religious grounds. The next two centuries, which saw the progressive loss of colonies and the disintegration of Spanish international power, were generally viewed as a preparation for General Franco's dictatorship. He made Spain accomplish its eternal destiny again, through the sacred duty of being *the Western lighthouse* (in his words) in the path to Catholic orthodoxy.

In this particular approach, stereotyping was a common way of presenting Spanish history: 'our friends' were the Catholic nations, and our 'enemies' were the Muslims, the Jews and all those who could be qualified as heterodox. Some European countries like England (which was named in textbooks 'the perfidious Albion') were seen as historical enemies; while the Spanish colonies were close friends with whom Spain maintained a mother country-like relationship. That is, considering them in a certain sense as inferior.



Illustrations from Spanish textbooks

## Points to consider

- i. In what ways do the illustrations shown in this unit portray stereotypical images?
- ii. With reference to the examples of national stereotyping given in this section, for what reasons do you think nations portray (a) themselves and (b) the 'other' nation or nations in a particular way?

## Combatting stereotypes

### Israel and Palestine: one book – two narratives

It is obvious that narratives based on such stark stereotypes ([See Figure 2, page 165](#)) can hardly be mitigated through the traditional way of international textbook comparison and revision which tries to stress commonalities rather than difference and to hammer out a core narrative which can be accepted by both sides of the conflict. Consequently, the Peace Research Institute in the Middle East (PRIME) chose a totally different way to approach the textbook issue. PRIME set up a group of teachers and university historians from Israel and Palestine who recognised the fact that each side has its own narrative which is firmly anchored in a long history and strongly linked to a set of national feelings, religious beliefs and cultural traditions that cannot be neglected or



### ■ Serbs and Ottomans

Stereotypes can be opposed in history teaching by:

- ▶ choosing and targeting specific stereotypes;
- ▶ finding different sources for the topic being studied;
- ▶ implementing innovative teaching methods – *multiperspectivity*;
- ▶ explaining the effects of stereotypes/propaganda;
- ▶ drawing consequences and putting them into the real social context;
- ▶ understanding the substantial core of stereotypes – the relation between – the glorious, vulnerable, victimised ‘**us**’ and the pathetic, uncivilised, invasive ‘**them**’;
- ▶ not thinking about ‘me’ and ‘you’ but about collective identity, belonging, and homogenising.

### ■ Spain and the Spanish Empire: the teacher is key

Very often teachers in Spain were given a kind of initial training in history which gave an only and ‘true’ response to all the problems: a teleological teaching of history aimed at educating young people in a very concrete fashion, and that did not allow for the analysis of historical facts from different viewpoints. Such a system leads to a kind of history without nuances. Moreover, if society has undergone traumatic situations, this one-sided vision is accompanied by pejorative judgements and stereotypes, which makes history teaching even more negative. That way of teaching proved to be insufficient in Spain. Above all it was inadequate in confronting the new educational reality which was a reflection of a changing society. In such circumstances, education must deal with doubt and uncertainties, not look for absolute truths.

Besides a curricular framework which meets the new needs, it seems clear that the key to a history education which does not introduce any prejudices and stereotypes is the teacher. Let us, therefore, ask ourselves the following questions to see whether we feel capable of adjusting our way of teaching to the need of training citizens with critical awareness:

- ▶ Do I know myself properly and do I have an interest in knowing the ‘other’?
- ▶ Do I consider that history can be taught in ways that respect differences?
- ▶ Am I confident that I can change my approach in order to improve my way of teaching history?

## Points to consider

- i. Of the various ways of combatting stereotypical thinking in the history classroom that are suggested in this section which do you think would be the most helpful in supporting your own teaching?
- ii. In your experience are there issues related to stereotypical thinking by pupils, textbook authors or curriculum developers that are not addressed by these examples?
- iii. Described below is a game – the ‘Generalisation Game’ – designed to help pupils’ historical thinking by considering statements about the past in a more nuanced way. Is it an approach that you think you could try in your classroom? How useful might it be in helping pupils to move away from stereotypical thinking?

### Playing the 'Generalisation Game'

Adapted from, *Let's play 'TOO SIMPLE!' (a.k.a. 'the generalisation game')*, Christine Counsell, *Teaching History*, 135, June 2009, *The Historical Association*, United Kingdom.

#### THE 'GENERALISATION GAME'

##### SETTING

Any historical enquiry, preferably towards the end of it, when pupils have amassed some knowledge. If using the technique for the first time, especially with younger pupils, base it on a story, one with memorable events and characters.



##### STAGE I

Make up generalisations which might apply to some or all the people in the story. Depending on age and ability of pupils, start with something very silly in order to build confidence (for example: 'All medieval people lived in mud huts'). Then gradually work through to 'sensible-sounding' generalisations which are all right on the surface but which contain a flaw. Ask the pupils to say what's wrong with each one.



##### STAGE II : 'DODGY GENERALISATIONS'

As pupils become increasingly confident start to challenge them more. 'Right, you think you are good at this. Let's see if you can test each other. I want you to come up with a generalisation that is almost right, *but not quite*'. This stage of the game is called 'Dodgy (not quite right) Generalisations'. This time, each pupil frames a generalisation and then swaps it with a partner (or a pair/group works on one together and swaps it with another pair/group). The partner (or the other pair/group) must then work out its flaw and respond with '**Too simple, because...**'



##### STAGE III : 'OK GENERALISATIONS'

The teacher then argues that:

*It is all very well to criticise. It's all very well tearing things apart! But if all historians ever did was to say what was WRONG with others' statements we'd never get anywhere! We must say **something**. So what can we say? We **have** to generalise – or nothing can be said about the past at all!*

Ask the pupils to frame a generalisation about the behaviour/wishes/experience/tendencies/ practices/customs/values of a group. Can they word one that is NOT dodgy? Put the generalisations to the test with partners or groups.

Below is an example of how pupils might question and try to refine a generalised historical statement

GENERALISATION		LET'S PLAY 'TOO SIMPLE'
<p>Life was hard for early 14th century people.</p>	<p><b>A: Somewhere to start:</b> In order to challenge the generalisation, pupils look for and attempt to convey a more complex pattern of similarities / differences among people at the time.</p>	<p><b>Too simple!</b> Life was much harder for some than for others (<i>pupils might classify issues: how did social status, geography, ethnicity, power ... affect how far life was hard and how life was hard; give examples...</i>).</p>
	<p><b>B: Growing ability to historicise:</b> Pupils take into account subjective and temporal contingency. They start to question existing systems for classifying difference.</p>	<p><b>Too simple!</b> What does 'hard' mean in the context of the 14th century? Would even those who we now judge had a <i>relatively</i> hard life (that is relative to other 14th century people) have <i>seen</i> it as 'hard'? How historically meaningful is it to talk about a 'hard' life if it wasn't necessarily viewed this way at the time? <i>As a result of such reasoning pupils suggest better ways of characterising 'hardship' for different types of 14th century people, perhaps suggesting new, more period-sensitive vocabulary to suggest type/nature of hardship or extent/degree of hardship for particular groups. They no longer take existing concepts/categories as givens, but use their growing knowledge to develop their own.</i></p>

## PART TWO: APPLYING THE IDEAS

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### INTRODUCTION

” We believe that the need to challenge pupils’ sense of self and to broaden their sense of identity is ... crucial ... One way that this can be achieved is through a sensitive exploration of the complexity of relationships between different cultures in the past ... Our pupils are growing up in a world in which tensions are rising between the West and the Muslim world. Underpinning, and perhaps fuelling, this discord is the sense that identities are singular and fixed. In his book *Identity and Violence: the Illusion of Destiny*, Nobel Laureate Amartya Sen warns against thinking about human identity in terms of singularity: to see a person pre-eminently as a member of ‘the Western world’ or ‘the Islamic world’, simply because they were born into this particular culture, reduces people to one dimension. The main hope for harmony in our troubled world, Sen believes, lies in an understanding of the internal diversities within cultures, in the plurality of our identities and in an appreciation of the complex interactions between cultures (*Byrom and Riley 2007*).

**ACTIVITY 1: INTERACTION BETWEEN CULTURES IN CYPRUS**

The four sources that follow are also available separately for you to print and distribute to pupils when you undertake the exercise below.

**PRINT**

**SOURCE 1: OTTOMANS AND ORTHODOX**

From 1571 to 1878 Cyprus was under Ottoman rule. In an effort to deal with the issue of the reduced population and to stimulate the economy, the Sultan sent settlers from other areas of the Ottoman Empire for permanent residence in Cyprus, granting them land, positions in the local administration, tax reductions and other benefits. The Sultan's requests for fair government and social justice between the rulers (the Ottomans) and the oppressed population of the island (Greek-speaking Christians) usually failed due to the corrupt army, judicial, religious and administrative dignitaries that formed the Divan. This was a government appointed council whose members mainly sought to make their own personal profit from the island.

To improve the situation, and as happened in all the other areas of the Empire, a local dignitary, a well-respected man with a good educational, financial and political background, was appointed as the dragoman to serve as the mediator between the Sultan and his people. The Sultan also introduced a selective type of the millet system into Cyprus. A millet was a separate legal court pertaining to 'personal law' under which a confessional community (a group abiding by the laws of Muslim Sharia, Christian Canon law, or Jewish Halakha) was allowed to rule itself under its own system. This enabled the Orthodox Church authorities, who had gained power from the Catholic Church, to become the sole governors of the Christian majority. In this way, the Archbishop of Cyprus acquired responsibilities and privileges in relation to:

- ▶ protecting the Greek population;
- ▶ promoting the Greek culture and religion;
- ▶ establishing schools for the Christians (such as the Hellinomouseion and the Allilodidaktikon);
- ▶ collecting taxes from the Greek population on behalf of the Sultan.

It could be said that the division between the rulers and the ruled was less obvious in the cosmopolitan city of Larnaca, with its important harbour and where the foreign consuls were established. Here people of different cultures and backgrounds could meet, interact and work together. The existence and operation of the Ottoman Bank in Cyprus, from 1863 up until the 1960s, can be seen as an example of co-operation and interaction among locals of various backgrounds, and can be used to confront existing ethnic-based stereotypes.

▮ *(Wikipedia)*

PRINT

## SOURCE 2: THE OTTOMAN BANK IN CYPRUS

The Bank was an institution with no nationality in essence. However, the group of higher officials was the only level subject to a national criterion. For all other employees, from branch managers to clerks and servants, the Bank did not apply any policy depending on a criterion of nationality or ethnicity that resulted in a personnel pattern not observed in any other European bank.

The general manager and his deputy were British or French, reflecting the majority share held by the two nations. An exception was in the period during the First World War, when the general manager and his deputy, being citizens of hostile countries, had been forced to leave the country. During this time, until they could return to their posts in 1918 following the Armistice of Mudros, the Bank was administered by Ottomans of Armenian and Greek ethnicity.

The top level officials and most of the branch managers were Europeans. The middle level officials and some branch managers were non-Muslim Ottomans of Greek, Armenian, Jewish and Christian Arab ethnicity. The bottom of the hierarchy was made up by Muslim Ottomans performing services as clerks, couriers, guards and doorkeepers.

Compared to the proportion of the different population of the empire, the number of the non-Muslim personnel was relatively high. The reason for this employment pattern was the background of non-Muslims with western language skills, accounting and banking education, and culturally western orientation. Such requirements for the occupations in the Ottoman Bank could be acquired mainly by non-Muslims up to the forming of the Republic of Turkey.

■ *(Wikipedia)*

PRINT

### SOURCE 3: OTTOMAN BANK PERSONNEL IN THE NINETEENTH CENTURY

These three images are from the Imperial Ottoman Bank Personnel Album, 1895



The Ottoman Bank: personnel at the Nicosia branch

PRINT



The Ottoman Bank: personnel at the Limassol branch



The Ottoman Bank: personnel at the Larnaca branch

PRINT

## SOURCE 4: AUTHORISED SIGNATURES

### OTTOMAN BANK

#### Cyprus Branches

#### Authorised Signatures

The following signatures are authorised for the Nicosia Branch, Nicosia Airport Office, the Limassol, Larnaca, Famagusta and Paphos Branches, the Kyrenia and Morphou Offices and the Lefka Sub-Office for current Banking business.

All letters or other documents engaging the Bank must bear the signatures of two Officials in conformity with the following stipulations:

All documents and correspondence emanating from the Nicosia Branch, Nicosia Airport Office, the Limassol, Larnaca, Famagusta or Paphos Branches, the Kyrenia and Morphou Offices and Lefka Sub-Office must be signed by two Officials in Category «A» or by one Official in Category «A» in conjunction with an Official in Category «B».

This authority does not relate to CIRCULAR LETTERS OF CREDIT. For specimen signatures of those Branches which are authorised to issue them, see separate Booklet issued to the Bank's Correspondents.

#### For all CYPRUS Branches

The following Officials are authorised to sign for all Cyprus Branches:

#### Category «A»

MM. J. M. ANNETT,	Acting Manager of the Cyprus Branches,
G. P. STIVADOROS,	Assistant Manager of the Nicosia Branch,
S. BISHARA,	Controller of the Nicosia Branch,
L. P. GEORGHIU,	Ottoman Bank, Nicosia,
V. KOUYOUMDJIAN,	Ottoman Bank, Nicosia,
S. VORSGANIAN,	Ottoman Bank, Nicosia,
V. J. DELLA-TOLA,	Manager of the Limassol Branch,
J. A. R. ALLAN,	Acting Sub-Manager in charge of the Larnaca Branch,
J. PAPAZOGLU,	Manager of the Famagusta Branch,
C. CONSTANTINIDES,	Manager of the Paphos Branch,
A. MAVROPOULO,	Officer in charge of the Kyrenia Office,
J. N. SANTAMAS,	Officer in charge of the Morphou Office and Lefka Sub-Office.

## Working with students

Source 1 suggests that: *'The existence and operation of the Ottoman Bank in Cyprus ... can be seen as an example of co-operation and interaction among locals of various backgrounds, and can be used to confront existing ethnic-based stereotypes.'*

Ask one half of the class, working individually or in groups to use sources 2-4 as evidence to support the statement in source 1; and ask the other half of the class to use the same sources to question the statement.

(Points to consider:

In addition to the photographs do students also realise the significance of the names in source 4 some of which, for example, are clearly Armenian?

Although there was interaction there was clearly a hierarchy amongst the nationalities. Not all had equal status. Look, for example, at source 2 describing which nationalities occupied the various positions. Consider the photographs – which people are standing and which sitting? Is this evidence of co-operation amongst equals, or of a relationship where one nationality / culture was dominant and the other(s) subservient? If the latter, does this genuinely 'confront existing ethnic-based stereotypes'?)

## ACTIVITY 2: EXPLORING GENERALISED AND STEREOTYPICAL STATEMENTS

## Working with students

- i. Give students some edited passages and ask them to decide what the passage is about. Ask them to justify their answers.

The passage below, for example, refers to the treatment of Cypriots by the Venetians and not, as some students might suggest, by the Ottomans.

*All the inhabitants of Cyprus are slaves to the ... , being obliged to pay to the state a third of all their increase or income, whether the product of their ground, or corn, wine, oil, or of their cattle, or any other thing. Besides every man of them is bound to work for the state two days of the week wherever they shall please to appoint him: and if any shall fail, by reason of some other business of their own, or for indisposition of body, then they are made to pay a fine for as many days as they are absent from their work. And which is more, there is yearly some tax or other imposed on them, with which the poor common people are so flayed and pillaged, that they hardly have wherewithal to keep soul and body together.*

*(The traveller, Martin von Baumgarten, who visited Cyprus in the 16th century Cobham, Claude D. 1908. Excerpta Cypria, p. 55, cited in Hadjidemetriou 2002, p. 251)*

ii. **Spot the stereotype**

Give students some unedited passages and ask them to pick out what they consider to be stereotypical statements. Ask them to justify their decisions.

Two examples of the kind of passage that you might use, both written by foreign visitors to Cyprus, are given below.

*(a) Most of the other consuls are native Greeks and they are regarded here as cunning and profit-seeking... Whoever is used to the proud but calm and fine politeness of the educated Turks, will experience the conversation with the Greeks to be a great burden. When there are two of them they speak together simultaneously and very loudly. The way Mr. and Mrs. Peristiani (the consul) behave to their servants and children to my mind is unacceptable, noisy and without logic. From a small incident falls a cataract of strong words.*

*(Otto von Richter, Wallfahrten im Morgenlande, 1816)*

*(b) This bazaar or market place bears a strong resemblance to all places of similar character in eastern countries, being narrow, ill paved and exceedingly dirty...The goods on sale are not of the best description, and the most exorbitant prices are demanded, especially since the arrival of the British in the island. The picturesque costumes, the strange medley of nationalities, and the different types of humanity always to be met with in such places, make them favourite haunts of the artist. The filthy unsanitary conditions of Larnaca and of other towns of Cyprus will soon disappear now that Western energy and skill have taken the place of Eastern lassitude and ignorance.*

*(Lieutenant G. H. Lane of the 101st Regiment writing in The Graphic magazine, 21 September 1878)*

iii. **Playing 'Yes, but'**

This activity is a variation on the 'Generalisation Game' referred to in Part One.

The idea is to encourage students to move away from generalised statements by considering additional evidence.

In the example below, students begin with an initial generalisation about what life was like for Greek Cypriots during the period of Ottoman rule; and then, in the light of additional evidence, come up with statements which increasingly refine the starting point.

The example gives two 'less generalised' statements. The third one is left for students to complete.

*(The references in the 'Yes, but' boxes are taken from, Smilden, Jan-Erik, Histories of Cyprus: The Disputed Years of Ottoman Rule, 1571–1878, MA Thesis, University of Oslo, 2007)*

- iv. Other possible starting points for 'Yes, but'.
- Life in Cyprus was much better before the arrival of the Ottomans.
  - The Ottomans showed great cruelty after the sieges of Nicosia and Famagusta (1570 -71).
  - The Ottoman rulers persecuted Christians.
  - There was no co-operation between communities in Cyprus during the Ottoman period.

### PLAYING 'YES, BUT'

#### (I) STARTING STATEMENT

Greek Cypriots suffered great hardship during the period of Ottoman rule.



#### YES, BUT ...

John Macdonald Kinnair, a captain for the East India Company who visited Cyprus in 1814, noted the harsh treatment of both Greek Cypriots and Turkish Cypriots:

*The evil consequences of the Turkish system of government are nowhere more apparent than in Cyprus, where the governor ... has recourse to every method of extortion; so that the Turks would labour under the same grievances as the Christians, were not the latter, in addition to the demands of the government, compelled to contribute towards the support of a number of lazy and avaricious monks.*

*(Wallace, Paul W. and Orphanides, Andreas G. (1998: 147–148)*



#### (II) SO, A LESS GENERALISED STATEMENT IS ...

There was great hardship during the period of Ottoman rule not only for Greek Cypriots, but also for Turks. Both suffered from the extortionate demands of the government. In addition the Greeks had to make payments to the Church.



**YES, BUT ...**

*The poor villagers also suffered oppression at the hands of rich Greek landowners. They managed to evade the payment of taxes so that they might be paid by the poor instead.*

*(Hadjidemetriou, Katia 2002: 322)*



**(III) SO, A LESS GENERALISED STATEMENT IS ...**

There was great hardship during the period of Ottoman rule not only for Greek Cypriots, but also for Turks. Both suffered from the extortionate demands of the government. In addition the Greeks had to make payments to the Church. Not all Greek Cypriots, however, faced hardship. There were rich landowners who prospered at the expense of the poor.



**YES, BUT ...**

*In 1870 there began in Cyprus a period of drought which lasted for four years. The crops that survived the drought were destroyed by the locusts. The Sultan showed understanding and did not press for the payment of taxes. He even gave the farmers the seed they needed in order to sow their fields the following year.*

*(Hadjidemetriou, Katia 2002: 318)*



**(IV) SO, A LESS GENERALISED STATEMENT IS**

There was great hardship during the period of Ottoman rule not only for Greek Cypriots, but also for Turks. Both suffered from the extortionate demands of the government. In addition the Greeks had to make payments to the Church. Not all Greek Cypriots, however, faced hardship. There were rich landowners who prospered at the expense of the poor.

.....?? (Add your own sentence here)

**ACTIVITY 3: STEREOTYPING PEOPLE**

### Working with students

- i. Ask students to look at the photographs on the next page and match them to the following occupations, giving reasons for their decisions. Discuss individual decisions with the group as a whole to discover how far there is agreement. With which photographs was there largely a consensus and which were difficult to determine?
  - ▶ farmer
  - ▶ shopkeeper
  - ▶ writer
  - ▶ bank manager
  - ▶ diplomat
  - ▶ student
- ii. Four of the occupations listed applied to one of the people shown in the photographs. Ask students to consider which person this might be.

STEREOTYPING PEOPLE

PRINT



A



B



C



D



E



F

#### ACTIVITY 4: INTERPRETING IMAGES AND SYMBOLS

In the first part of this unit Katalin Morgan quotes Hanna Schissler: *Stereotypes are patterns and images that reduce the complexities of a phenomenon to a few significant characteristics* ([see page 165](#)). Also in Part One there is an extract from John Mason's *A Brief History of African Stereotypes* which considers the ambiguities surrounding the image of the African slave on the medallion used as part of the anti-slavery campaign in the 18th century.

As these writers suggest, understanding images and symbols and the messages they convey is not always straightforward. Sometimes this is because they are complex and difficult to understand; and sometimes it is because we may have a stereotypical view of what they mean.

#### Symbols with complex meanings

##### THE SYMBOL OF THE OTTOMAN BANK

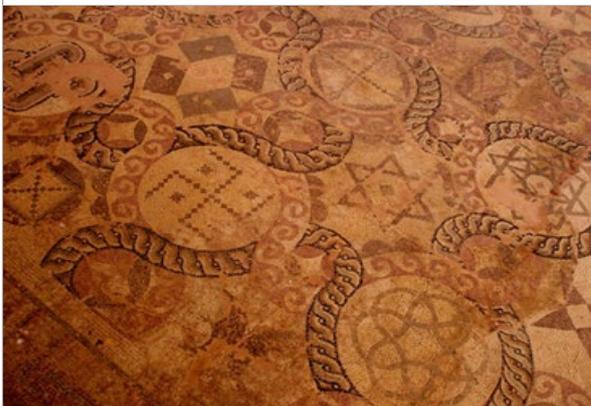


In 1946, when the management of the 90-year-old Ottoman Bank decided that it was due time to find an emblem symbolising the institution, they selected an olive tree. This was felt particularly appropriate to reflect the institution's nature and character. The olive tree was a symbol of fertility, and of productivity, peace and solidity; moreover, it was typical of the region where the bank was most active – the eastern Mediterranean basin and the Middle East. A small graphic detail brought an additional symbolic value to the emblem's representation. The Ottoman Bank's olive tree had three roots, each of which referred to one of the bank's institutional bases: Istanbul, London and Paris.

*(Edhem Eldem, 1999. The Ottoman Bank, Istanbul. Financial History Review, 6, pp 85-95)*

## Taking a stereotypical view of symbols

### THE SWASTIKA



These two pictures both show images of the swastika symbol. The first is part of a mosaic in the ancient ruins in Paphos. The second is cut into the rock face by the side of a tomb in the necropolis at ancient Lambousa.

For many people, particularly Europeans, the swastika is closely linked to Nazi Germany during the 1930s and 1940s. The immediate response is to see it as the symbol of Nazi Germany. But, as these pictures illustrate, the swastika is a symbol going back thousands of years. In the ancient Indian language of Sanskrit, swastika means 'well-being', and it has been used as a symbol of good fortune in many different cultures, particularly by Hindus, Buddhists and Jains.

## Working with students

Collect (or ask students to collect) a range of images and symbols from different time periods and discuss how they might be interpreted. The kinds of issues that might be considered are, for example:

- ▶ What is the significance of the image / symbol?
- ▶ Could it have more than one meaning?
- ▶ What was the message that the person, or persons, who created the image or symbol intended to convey?
- ▶ How successful were they?
- ▶ How far is our reaction to the image or symbol determined by what contextual knowledge we have or by the views that we hold?

Coins, stamps and posters, as well as artefacts, often provide useful examples of images and symbols. Some possibilities are:

# TRAINING UNIT 4 DEALING WITH STEREOTYPES

	
<p>Forepart of a lion struck by Rhoikos, King of Amathos, c.350 BC</p>	<p>Euro coin</p>
	
<p>Silver distater from Paphos, Cyprus, struck by King Nikokles between c.325-308 BC</p>	<p>Poster</p>
	
<p>Jug from Petrofani-Malloura of Cypro-Archaic I period, 750-600 BC (Cyprus Archaeological Museum)</p>	<p>An 1881 half piastre stamp of Cyprus from the first series designed solely for the island</p>

### ACTIVITY 5: THE IDENTITY OF WHERE WE LIVE

” The cities on the island of Cyprus have undergone substantial changes under the control of each successive regional power since very early times (about 6500 BC) including the Phoenicians, Persians, Greeks, Romans, Venetians, Ottomans and British... and are still undergoing changes owing to the local socio-economic dynamics in both sides of the island. (*Derya Oktay, The quest for sustainability in Cypriot towns, Eastern Mediterranean University, Department of Architecture, February 2009*)

In their article which is quoted at the beginning of this unit, Jamie Byrom and Michael Riley warn against the dangers of seeing identities as ‘singular and fixed’ (see page 175). They are referring, of course, to individual human identity; but the same might also be said, for instance, of the man-made environment in which we live. This environment assumes different identities which reflect cultural, social and economic changes, or shifts in the way in which a country is governed.

### Working with students

Exploring the ways in which the local environment and the buildings in it have changed identity, or in some cases assumed more than one identity, offers many opportunities for historical field work.

See, for example:

- Learning Outside the Classroom: Resources to support teaching history outside the classroom, Historical Association ([www.history.org.uk](http://www.history.org.uk))
- History Around Us, Schools History Project (<http://www.schoolshistoryproject.co.uk>)
- A look at our past, CoE/AHDR <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680492f86>
- Nicosia: The City as a Living Museum, Association for Historical Dialogue and Research (<http://www.ahdr.info/viewarticlecat.php?cid=37>)

... taking a city walk becomes an educational act, which can re-create the Nicosia of many interconnected histories and communities. The example of Nicosia is evidently connected to the contemporary circumstances confronting all cities in Europe, where traditional understandings of urban heritage and the contestation over space, identity and representation raises questions about the limits of ‘living together’ and ‘belonging’. Assuming an open, informed and critical approach towards our past, we can restore the properness of diversity, hybridity and multiple identities.

(*Marios Epaminondas, Nicosia: memory, dignity, diversity, Association for Historical Dialogue and Research, in Shared Histories for a Europe without dividing lines, Council of Europe*)

### An example of a building with dual identity



Selimiye Mosque in Nicosia in 1878 immediately after the British takeover of the city

” To a spectator who has no idea of its history, the building presents a bizarre sight. If the building is a church, why are there minarets? And if it is a mosque, why is the roof flat instead of domed? (*Frederika Fraser, View from Cyprus: Selimiye mosque’s identity crisis, The Architectural Review, 11 April, 2016*)

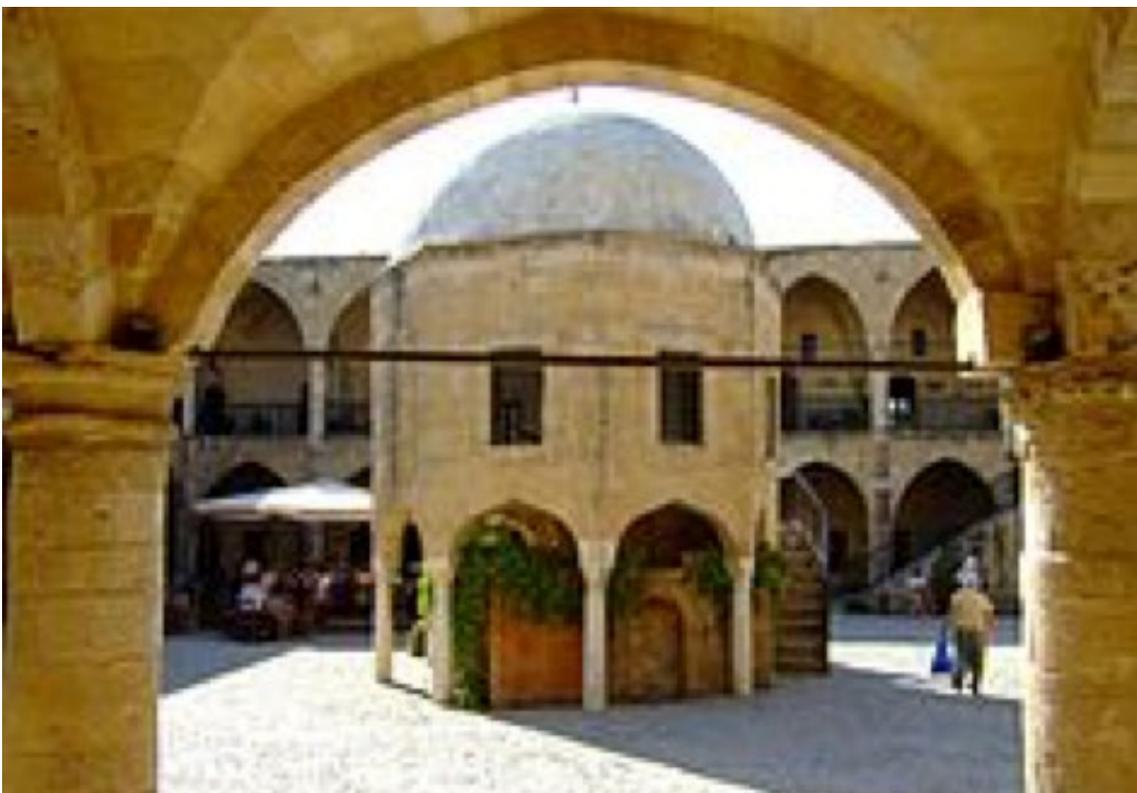
### Examples of buildings that have changed identity



A coffee shop in Limassol, formerly a branch of the Ottoman Bank



Offices in Famagusta, formerly a branch of the Ottoman Bank



Büyük Han in Nicosia built in 1572. Used as a prison during British rule and now a cultural centre

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TRAINING UNIT 5

**SOCIETIES LIVING  
TOGETHER:**

UNDERSTANDING  
CULTURAL DIVERSITY  
IN TEACHING AND  
LEARNING HISTORY

## PART ONE: EXPLORING THE IDEAS

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### INTRODUCTION

Diversity and questions of intercultural relations within society are not just features of the contemporary world. Roman, Byzantine, Ottoman – and earlier – empires were all markedly culturally diverse. But, if not new phenomena, increased globalisation and greater mobility have perhaps lent greater urgency and significance to the issues surrounding diversity. Is it something that societies should seek to embrace, or is there a better alternative? Just what are we to understand by the concept of diversity? What are the implications for the way societies are organised and governed? How should schools in general, and history teachers in particular, respond? These are matters of sometimes strident debate.

In the background of this unit are some difficult and contentious ideas; ideas which present a number of challenges to the teacher, and to the student, of history.

The first section of the theoretical background looks at James Banks's 'five dimensions' of multicultural education and what Banks means by each of them. Moving into perhaps slightly more challenging territory, the second section considers the approaches proposed by Hakan Karahasan and Michalinos Zembylas for what they term 'pedagogies of reconciliation and peace'. Of these, the most contested is the concept of 'hybrid identity', and here you will find a number of differing views about how meaningful and useful a term it is. And the final section asks two questions. What might a history curriculum that promotes an understanding of cultural diversity look like? How big a risk taker are you when it comes to teaching controversial and sensitive issues in history?

### OBJECTIVES

- ▶ To further understanding of 'multicultural education', 'cultural diversity' and related concepts.
- ▶ To support reflection on:
  - the issues involved in teaching history in a multicultural society where there are often widely differing and entrenched interpretations of the past;
  - appropriate pedagogies;
  - the role of history teaching (if any) in promoting a participatory society.

## THEORETICAL BACKGROUND AND POINTS TO CONSIDER

### James Banks: 'Five dimensions of multicultural education'

James Banks is an American educator who has written extensively on multicultural education.

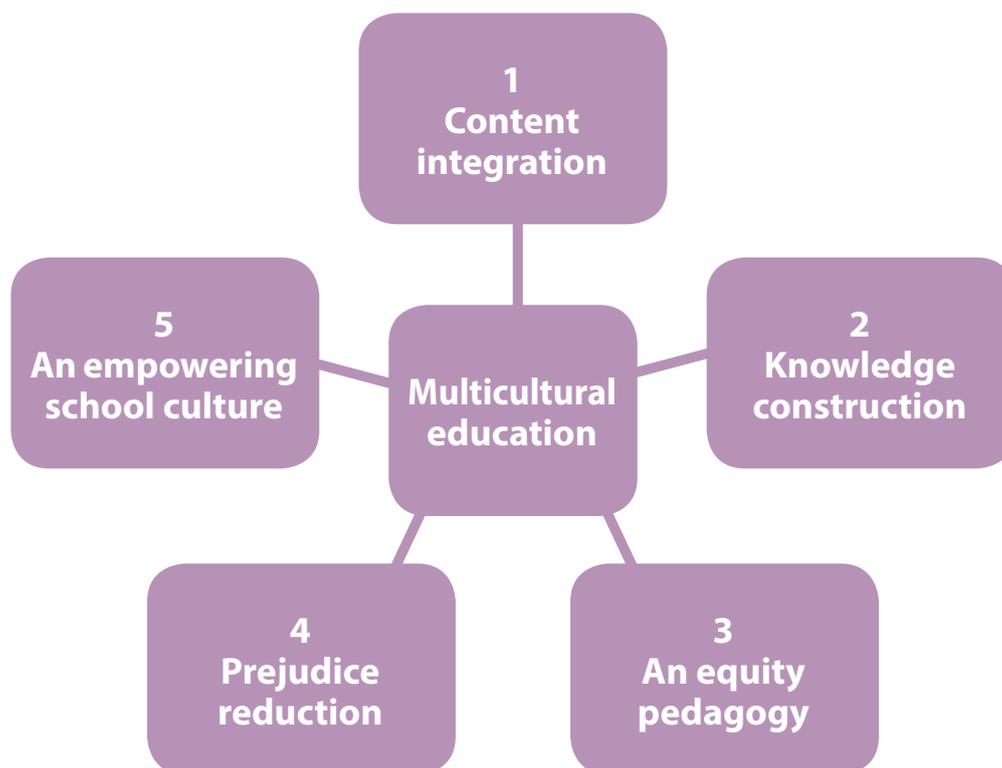


Figure 1: Banks's 'Five dimensions'

Below are extracts from an interview with Banks in 1998. (<http://www.learner.org/workshops/socialstudies/pdf/session3/3.Multiculturalism.pdf>)

” **Banks:** I developed the 'five dimensions of multicultural education' to help educators see that content integration – say, putting content about Mexican Americans or African Americans in the curriculum – is important, but that it's only the first dimension of multicultural education, and that multicultural education has at least five dimensions.

**Interviewer:** So the first dimension is content integration?

**Banks:** Yes, because that is how we got started. That is, we got started putting African Americans in the curriculum, Mexican Americans in the curriculum, Asian Americans in the curriculum. But while that's important, that's really only one dimension.

**Interviewer:** What's the second dimension?

**Banks:** Knowledge construction. The knowledge construction process moves to a different level because here teachers help students to understand, investigate, and determine the implicit cultural assumptions and frames of reference and perspectives of the discipline they're teaching. I'll give an example. What are the values that underlie knowledge? How do historians or scientists construct knowledge? We begin to look at some of the assumptions of knowledge. Look at the values and assumptions that underlie terms like 'the westward movement,' for example. What does that term mean? What does the author mean about the west? It wasn't west to the Lakota Sioux. It was the centre of the universe. That was their home. It wasn't west for the Mexicans because it was north. And it wasn't west for the Japanese – it was east. So if it was west for one group of people, that was the Anglo Americans who were headed toward the Pacific.

**Interviewer:** You write that the third dimension is 'equity pedagogy.' What's that?

**Banks:** By equity pedagogy, I simply mean that teachers change their methods to enable kids from diverse racial groups and both genders to achieve. I'm talking about teachers modifying their teaching styles so that they use a wide range of strategies and teaching techniques such as cooperative groups, simulations, role-playing, and discovery. In the end, this will help many white children, too, since they often do not learn from a highly individualistic, competitive teaching strategy either. When the research suggests that cooperative learning often enhances the learning of Mexican American students, what we have to keep in mind is that there are all kinds of Mexican American students.

**Interviewer:** And that's the danger that I think you were talking about – that if teachers read that research indicates that cooperative learning can enhance the achievement of Mexican American students, that there are Mexican American students who learn perhaps better from a different strategy.

**Banks:** But what we're suggesting is that cooperative learning will enhance the achievement of a wide range of students from a wide range of groups. So that as we increase our repertoire of pedagogy, we will reach more and more students from all groups.

**Interviewer:** In your writing on multicultural education, you talk a lot about how it will help us create a society where more people will participate in our democratic institutions and in working to make it a more harmonious society. Can you speak to how equity pedagogy – the third dimension – works toward those broader goals?

**Banks:** I think if we're going to have people participate as citizens in a democratic society, they have to have the skills and knowledge and the racial attitudes needed to work with people from diverse groups. We can't have citizen participation in an equitable way unless we prepare people with the skills and knowledge and also the racial attitudes. So as long as African American and Mexican American students are educated substandardly, they will not have the skills and the attitudes needed to participate effectively in a democratic society. And as long as white kids, the majority kids, are educated in a way that does not enable them to attain racial attitudes that are positive, they will go and vote for initiatives that polarize racial groups. Children from all these groups, the majority and all the minorities, need democratic skills and knowledge in order to participate effectively in a democratic society. Because lack of participation results in further stratification and polarization. When people don't participate, when people don't know each other, this just further polarizes.

**Interviewer:** What's the fourth dimension?

**Banks:** Prejudice reduction. Notice that by the time we get to equity pedagogy and prejudice reduction, all teachers can be involved. Because all teachers – whether you teach math or physics or social studies – should work to reduce prejudice in the classroom. And research indicates that adolescent prejudice is very real, and that kids come to school with prejudices toward different groups. That's something that I think all teachers should be sensitive to. And all educators should use methods to help kids develop more positive racial attitudes.

**Interviewer:** What's the last dimension of multicultural education?

**Banks:** Empowering school culture and social structure. Here I'm talking about looking not just at individual classrooms, but at the total school culture to see how to make it more equitable. For example, grouping and labelling practices, disproportionality in achievement, who participates in sports, in the interaction of the school staff. Now what does the school staff look like racially? We can talk about equity all we want to, but we must ask, who are the teachers? Who are the leaders? Are they diverse? In other words, we have to walk the talk. Let me give you an example from a local school that was a predominantly white school – an example of a school culture that wasn't empowering. This young African American woman wanted to be a cheerleader, that was her great ambition. Here's how the school chose the cheerleaders: by a vote of the student body. And each time it was a blond, blue-eyed girl who won and became a cheerleader. So here was a practice that was quite unconscious or what Charles Silverman called 'mindlessness,' and what Joyce King calls 'dysconscious racism.' I don't think it was deliberate racism, but it was mindlessness that led to a practice that was inequitable. That led to a school culture that wasn't empowering, because the Black and Asian girls could never get enough votes to be cheerleaders. That's an example of a non-empowering school culture.

### Points to consider

- i. Do you find the overview of multicultural education and the pedagogical approaches offered by Banks convincing? Is he correct in the 'five dimensions' he identifies? Is he right in claiming that multicultural education will lead to greater participation in democratic institutions?
- ii. 'Cooperative groups, simulations, role-playing, and discovery' are teaching strategies that Banks argues are helpful in furthering an 'equity pedagogy'. Do you agree, and if so how might they help?
- iii. What do you understand by 'dysconscious racism'? How helpful a concept do you think it is in understanding behaviour?
- iv. Banks's examples are drawn from American history and the experience in American schools. Can you think of alternative examples from Cypriot or European history and your experience of school cultures?

### Hakan Karahasan and Michalinos Zembylas: 'pedagogies of reconciliation and peace'

In their proposals for constructing 'pedagogies of reconciliation and peace', Hakan Karahasan and Michalinos Zembylas view reconciliation and peace not as states but as 'ongoing processes of respecting difference'. (Karahasan and Zembylas 2006: 706). Drawing on their previous work and that of Broome, Boler, Stradling and others they offer four concepts as being key to developing such a pedagogy. These are: 'relational empathy'; a 'pedagogy of discomfort'; 'multiperspectivity'; and 'hybrid identities'.

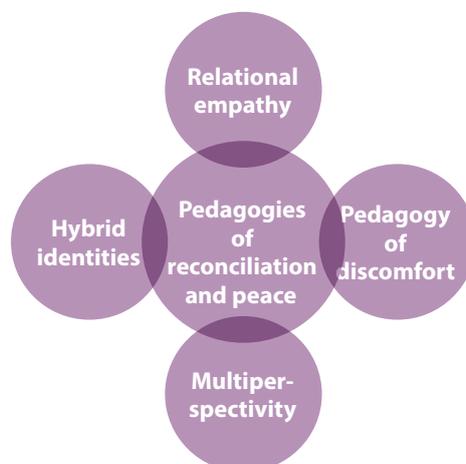


Figure 2: 'Developing pedagogies of reconciliation and peace'

### Relational empathy

” The process of ‘relational empathy’ can be useful in the development of shared meanings created through interpersonal encounters. Such pedagogies of empathetic communication would lead students to start thinking and feeling about the other in different ways than those in the past. Instead of presenting the other as the enemy or someone who cannot be trusted ... students should be encouraged to see the other as a human being who has also been traumatised from past events and who has similar needs for security, rights and homeland. (*Karahasan and Zembylas, 2006: 706*)

” Relational empathy emphasises the co-creation of meaning in a group setting. The interactive design process (‘interactive management’) helps groups deal with complex issues by integrating contributions from individuals with diverse views, backgrounds and perspectives. The theory behind this process draws on both behavioural and cognitive science.

A number of principles inform this approach to building relational empathy:

- ▶ promoting dynamic and relational understandings: focus on an ongoing process of learning rather than on seeking ‘truth’;
- ▶ bridging differences: incorporate differences into agreements, because focusing only on similarities risks continuation of conflict if differences are not addressed;
- ▶ integrating cognition and emotion: expression of negative feelings should be allowed, without it becoming a primary focus for the group;
- ▶ building a context for joint action: a clear view of the systematic context is very important;
- ▶ synthesis of horizons: rather than seeking an unsustainable middle ground which requires that one or both parties ‘give in’, parties can create new alternatives that often meet the needs of both sides.

(*Broome 2009:185-200*)

### Pedagogy of discomfort

A ‘pedagogy of discomfort’ can be an alternative way to see history from the other’s point of view. It requires individuals (teachers and students) to step outside of their comfort zones and recognise what and how one has been taught to see – or not to see.

” ...we suggest that a ‘pedagogy of discomfort’ can be used to analyse the contradictions and emotionally-embedded investments that underlie ideologies such as nationalism and patriotism. We argue that a pedagogy of discomfort... offers direction for emancipatory education through its recognition that effective analysis of ideology requires not only rational inquiry but also excavation of the emotional investments that underlie any

ideological commitment such as patriotism. Pedagogy of discomfort invites students to leave behind learned beliefs and habits. (*Zembylas and Boler 2002*)

There is a discussion about a 'pedagogy of discomfort' with various contributors in: *Boler and Zembylas on a "Pedagogy of discomfort"*, *Hopeful Pedagogies @ SU* (<http://blogs.sun.ac.za/hopefulpedagogiessu/2011/03/13/zembylas-on-a-pedagogy-of-discomfort/>)

### ■ Multiperspectivity

” Broadly speaking... it would appear that the main defining characteristics of multiperspectivity in history and history teaching are that it is a way of viewing, and a predisposition to view, historical events, personalities, developments, cultures and societies from different perspectives through drawing on procedures and processes which are fundamental to history as a discipline. A straightforward, apparently un-problematic and self-evident definition. However, as definitions go it probably raises more questions than it answers. (*Stradling 2003:14*)

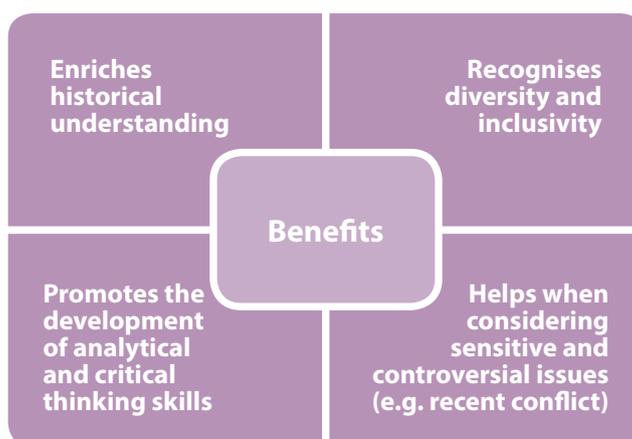


Figure 3: The benefits of 'multiperspectivity'

### ■ Hybrid identities

The term 'hybrid identity' is used here to describe the product of two or more cultures coming together to create another distinctive culture. Two historical examples amongst many are the development of a Romano-British cultural identity following the Roman occupation of Britain in the first century A D; and of an Anglo-Indian culture as a consequence of the British colonisation of India in the 18th century.

” ... all cultures are involved in one another; none is single and pure, all are hybrid. (*Said, Edward W. 1993: xxv*)

” As different cultures meet due to invasion or migration or trade or colonisation, different material cultures come together. New ethnicities or cultures evolve from this interaction of people and material. They are referred to as hybridised cultures, and the material culture that is produced in these hybridised societies is referred to as hybridised material culture ...

Hybridisation is best understood as an on-going process that is the result of normal human activity, whereby different people and different groups constantly move and meet, interact, react and evolve on a daily basis. Extending an understanding of the normal human hybridisation process to periods when notably large changes to the normal movements of people were seen (due for example to natural disasters, colonisation, invasion, or technological or military developments) can let us understand the new material styles and forms that developed from them. (*Lightbody, David Ian 2013: 25-27*)

” Hybridity can only exist in opposition to purity; if we speak of hybridity, we must accept the existence of purity. Every aim to transcend borders starts with the acknowledgement of those borders, confirming the existence of what needs to be overcome. Every discipline which argues about hybridity has to define what it understands to be pure. If nothing can be designated as pure, everything is hybrid and hybridity becomes a redundant term which might then be used in a metaphorical way for stimulating discussion, but not as a conceptual tool. Without doubt, individuals or groups can perceive something as 'pure' on ideological grounds. However, this perception of purity may ... [be] deeply linked with xenophobia and racism. Purity has so often been invented by the powerful as a strategy of suppression that this term has to be handled with utmost caution.

[Stockhammer offers] ... a different term [for hybridisation] which is 'entanglement' in English and 'Geflecht' and 'Verflechtung' in German. Both terms comprise ... the creation of something new which is more than just an addition of its origins ... I will develop a concept of what could be called 'cultural hybridization', but which I would like to call 'entanglement'... (*Stockhammer 2012: 2, 47*)

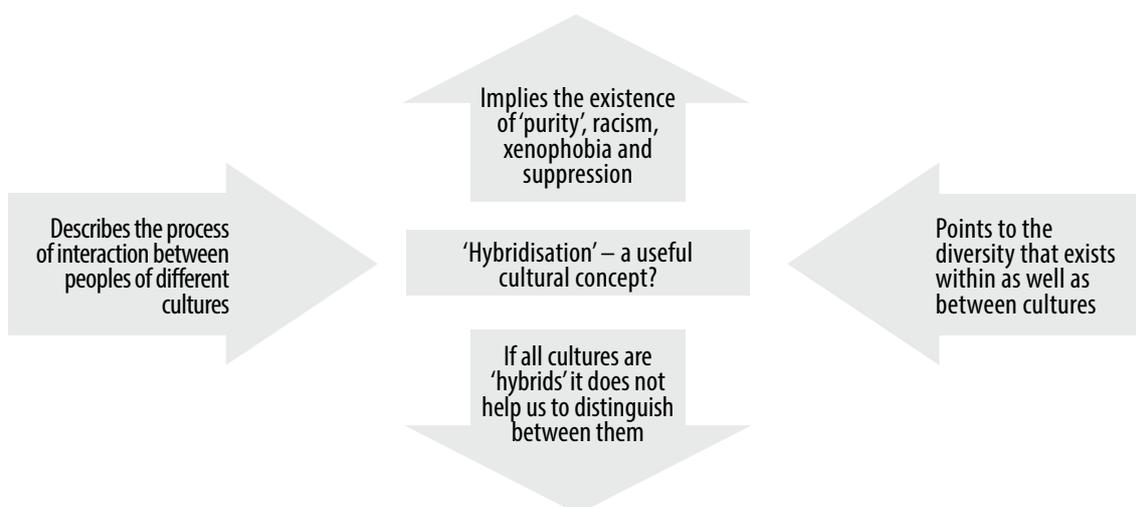


Figure 4: Hybridisation – its problematic nature

## Points to consider

- i. The interactive principles and approach to developing relational empathy was used by Broome with adults. Do you think that it would work equally well with your students?
- ii. What kind of teaching strategies and approaches would you use to encourage relational empathy in your classroom?
- iii. Can you see any difficulties or dangers attached to the concept of a pedagogy of discomfort?
- iv. In his definition of multiperspectivity Robert Stradling suggests that it probably raises more questions than it answers. What in your view are some of these questions, and how would you resolve them?
- v. As you can see from the extracts and from Figure 4 above the concepts of hybridisation and hybrid identities have been seen as problematic and controversial. Some of the arguments are complex, but you might like to look at them in more detail by following up the various references.
  - Do you agree with Stockhammer's argument that the concept of a hybrid culture necessarily implies the existence of a pure culture?
  - Is it helpful when considering issues of cultural diversity?
  - In what ways do you think the idea of hybrid identities differs from related concepts such as multiple identities?
  - What do you think Stockhammer means by the term 'entanglement'?

**Note:** In order not to come down on one side of the argument or the other, where the issue is addressed in Part Two both terms – hybridisation and entanglement – are used.

### WHAT MIGHT A HISTORY CURRICULUM THAT PROMOTES AN UNDERSTANDING OF CULTURAL DIVERSITY LOOK LIKE?

A history curriculum that promotes an understanding of cultural diversity:

- ▶ reflects the heterogeneous nature of society;
- ▶ stresses that cultural, ethnic and other forms of diversity in society have long existed;
- ▶ celebrates the cultural and other contributions to society made by all communities;
- ▶ acknowledges the many identities we possess;
- ▶ challenges stereotypes;
- ▶ 'personalises' the past (focuses on individuals rather than categories of people);
- ▶ presents a national narrative that acknowledges past injustices as well as achievements;
- ▶ is not afraid to consider controversial and sensitive issues;
- ▶ develops historical thinking.

### Points to consider

The list above includes the features of a curriculum designed to recognise and build upon the cultural and other forms of diversity that exist in schools with the twin aims of furthering all students' knowledge and understanding of history, and of promoting a sense of involvement and co-operation.

What would you want to add or delete from the list? What do think might be the priorities?

Which are the easiest and which the most difficult to achieve?

**Risk-taking in teaching controversial and sensitive issues in history (Kitson and McCully 2005)**

THE AVOIDER	THE CONTAINER	THE RISK-TAKER
<ul style="list-style-type: none"> <li>▶ Avoids teaching topics that might be controversial</li> <li>▶ Purpose of teaching history is to make pupils better at history</li> <li>▶ Does not agree that history teachers have a wider contribution to make</li> </ul>	<ul style="list-style-type: none"> <li>▶ Controversial issues are taught, but contained through the historical process</li> <li>▶ Pupils not encouraged actively to engage in the root of the controversy</li> <li>▶ Might teach parallel topics that are not too close to home</li> </ul>	<ul style="list-style-type: none"> <li>▶ Fully embraces the social utility of history teaching</li> <li>▶ Consciously links past and present</li> <li>▶ Seizes opportunities to tackle controversial issues</li> <li>▶ Not afraid to push the boundaries</li> </ul>

Figure 5: A continuum of risk-taking

**Points to consider**

- i. Whereabouts on this continuum do you think your approach to the teaching of history lies, and why?
- ii. In what circumstances would you be more likely to be (a) a risk taker, and (b) an avoider?

## PART TWO: APPLYING THE IDEAS: ARCHAEOLOGY AS A WAY ON UNDERSTANDING CULTURAL DIVERSITY

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### THE CONTEXT

#### **(a) The limitations of the prehistoric archaeological record**

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In anthropological, psychological, social and behavioural studies, there are two kinds of field research done and viewpoints obtained. These are known as 'etic' and 'emic'. Emic refers to the viewpoint from within the social group (from the perspective of the subject) and etic refers to the viewpoint from outside (from the perspective of the observer).

” Prehistoric archaeology analyses material objects and materialized social practices from periods and regions for which literary sources are either very rare or completely missing. This lack of literary sources, together with the scarcity of pictorial depictions on prehistoric objects, makes it impossible to go far beyond a merely etic perspective. Any reconstructions of emic perspectives remain hypothetical, although a systematic comparative approach based on ethnographic analogies might enable us to get an idea of what kinds of prehistoric emic perspectives could have existed.

Moreover, we have to be aware that the surviving archaeological record from prehistoric times must not be interpreted as a mirror of past life. Only a small part of the artefacts used by prehistoric man can survive the millennia of decay. Primarily, these are stone tools, bones and pottery. Wood, textiles and other organic materials are only very rarely preserved. Metals have always been recycled and are usually only found when they were intentionally deposited in the ground – e.g. as a hoard or as burial goods.

Moreover, prehistoric artefacts are very often separated from their past functional context. Only in rare instances are artefacts excavated at their place of prehistoric use, which we call 'in situ'. In most cases, archaeologists are limited to analyzing: what was left behind, overlooked or forgotten by prehistoric man, and what has been re-deposited many times. Therefore prehistoric archeology deals with the surviving fragments of pre-historic artefacts, which are mostly deprived of their past functional contexts, in a situation where there are no literary sources to tell us about the perception of these objects. And obviously we are also unable to observe or talk with the people who used them. (*Stockhammer 2012:3-4*)

### Working with students

- i. Think about the students you have taught as an educator: What were the most frequently mentioned misconceptions regarding archaeology that your students had? How many of your students were aware of the limitations and potential of archaeology? Why do you think that was so?
- ii. Before discussing this passage with your students, you may first wish to encourage them to share their own pre-conceptions and understanding of archaeology. Invite them also to share their experience on how archaeological artefacts are presented in museums. Ask them to reflect on the way archaeology is drawn upon in textbooks and how archaeological narratives are presented.
- iii. Then, you may wish to encourage them to think about and discuss, in smaller groups, such questions as:
  - a. What does the author tell us about the limitations of archaeological sources? Why do we need to be aware of these limitations?
  - b. In what ways has the passage made you reflect on your pre-conceptions and understanding of archaeology? In what ways has the passage made you re-think the way artefacts are described and presented in museums and textbooks?

## **(b) Archaeology and human diversity**

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Archaeology is unique among the sciences in its ability to study changes in human societies over long periods of time. It provides a way of studying the collective cultural heritage of humankind. Why are we biologically and culturally diverse? In what ways are we similar or different? When did the great diversity of humanity come into being, and why? What were the spiritual beliefs of earlier human societies? These are fundamental questions about humankind that archaeologists can attempt to answer.

Archaeology can restore long-vanished history to peoples whose past, handed down from one generation to the next, has vanished because it was never set down in writing.

Anatomically modern humans, *Homo sapiens*, have lived on the earth, specifically in tropical Africa, for more than 150,000 years, and the roots of human biological and cultural diversity go back at least that far. Archaeology provides us with a unique perspective on human diversity that has great value in the modern world, simply because of the sheer variety and depth of information on human relations that is available from the scientific record of the past.

Human diversity has been a powerful political and social reality in society since human experience began. Relationships among people, among groups and individuals, were all-important in the pre-industrial world, whether those of a large city such as Aztec Tenochtitlán or a tiny farming village in the Mississippi Valley... 18th-century New York and Elizabethan London teemed with Africans and Asians. Imperial Rome was home to people from all parts of the Mediterranean and Asian worlds.

Ancient Egypt and Mesopotamian cities were hubs of thriving trade routes that brought strangers from afar to early cities. Even in our urbanised and industrialised world, ties of kin and ancient social mechanisms are still important in many societies, whether in rural villages in highland Peru or among urban poor crowded into city slums in West Africa. Archaeology has vital lessons about human diversity to impart in today's world, where the messages of history are often forgotten.

▮ *Adapted from Fagan and Durrani (2001)*

### Working with students

This passage is probably most suitable for working with older students. In discussing it with them you may wish to encourage them to think about such questions as:

- a. What kinds of archaeological evidence might help to identify cultural and religious diversity existing within a society?
- b. Can archaeology do more than describe diversity in a society, and help to explain why it existed?
- c. In what ways can archaeology uniquely help us to understand issues of diversity?

### THE CYPRIOT CONTEXT

” Cyprus, the third largest island in the Mediterranean after Sicily and Sardinia, and a place rich in agricultural and mineral resources, was always capable of supporting sizeable populations. Insularity was never a strain. For a very long period of time, following its initial colonisation from the surrounding mainland (10th millennium BC), Cyprus enjoyed prosperity with only intermittent relations with other regions, its economy being mainly based on local resources and intra-island interaction.

However, in the later part of the Middle Bronze Age (c. 1700 BC) coastal settlements began to proliferate, gradually evolving into cosmopolitan centres which welcomed traders, craftsmen, and even migrants from all over the known world. Economic exchanges relating to copper and other goods were clearly the driving force behind these developments, at a time when maritime trade had emerged as a major activity in the Mediterranean. This instigated processes of profound artistic amalgamation and religious fusion, which would be unceasing thereafter.

Apart from trade and artistic exchange, diplomacy and often war were also factors which affected the relations of Cyprus with neighbouring cultures and political entities. The language and scripts used on the island during the 1st millennium BC testify to the co-existence of various linguistic groups. Despite continuous overseas contacts, however, tradition and idiosyncratic features remained prominent in several spheres of social life. (*Papadimitriou N & Alphas E 2013:18*)

## Working with students

- i. Are there any questions that you would like to ask the archaeologists Papadimitriou and Alphas in relation to the passage you have just read?
- ii. What do the authors tell us about prehistoric Cyprus and in particular the system of values, ideas and practices of people in those days?
- iii. Are you familiar with the statements the authors make? Do their conclusions appear in your school textbooks, or do they give a different account? If there are differences, why do you think this is?
- iv. How might archaeological evidence be used to support the following claims made by Papadimitriou and Alphas?
  - “Cyprus enjoyed prosperity with only intermittent relations with other regions, its economy being mainly based on local resources and intra-island interaction.”
  - “Coastal settlements began to proliferate, gradually evolving into cosmopolitan centres which welcomed traders, craftsmen, and even migrants from all over the known world.”
  - “This instigated processes of profound artistic amalgamation and religious fusion.”
  - “Diplomacy and often war were also factors which affected the relations of Cyprus with neighbouring cultures and political entities.”
  - “Testify to the co-existence of various linguistic groups.”
  - “Despite continuous overseas contacts, tradition and idiosyncratic features remained prominent in several spheres of social life”.

### USING ARTEFACTS TO DEVELOP HISTORICAL KNOWLEDGE AND HISTORICAL THINKING

If used in the classroom setting from the early years, historical artefacts will make:

- ▶ a distinctive contribution to students' substantive historical knowledge and understanding;
- ▶ an essential contribution to students' understanding of evidence, a central second-order concept; without an idea of evidence and how it is constituted through the questioning of sources, students cannot understand how the discipline of history works.

In addition, the practical nature of work with artefacts gives them special value in supporting students' learning. Students need to learn skills of questioning and analysis, of theorising and testing theories. It is important for the teacher to keep checking that such activities are helping to build a powerful concept of historical evidence. This is discussed in the section below headed *A model of student progression in working with artefacts*.

The special role of artefacts in building both substantive knowledge and conceptual understanding in school students can be further elaborated as five justifications for incorporating them in your teaching. These justifications embrace historical and pedagogic issues:

- i. The handling and investigation of historical artefacts is by its nature activity based and as such, can have a strong motivating influence in the teaching and learning of history.
- ii. Students who have reading or other learning difficulties can be as effective as their classmates in analysing and making deductions from the evidence of artefacts.
- iii. The use of artefacts as historical evidence makes an important contribution to achieving a broad and balanced understanding of history. Writing has existed for a comparatively short part of human history, and even when used it tended to be the preserve of the rich, powerful and well educated. On the contrary, objects have been used and owned by all classes of people, of all ages, and genders.
- iv. Examining artefacts helps students to appreciate the resourcefulness of people in the past. Because the technologies available to us today are so much more varied and sophisticated, the appliances, tools and items we make and use appear to be much 'better' than those used by people in the

past. By examining historical artefacts students can appreciate that people in the past were equally creative at solving practical problems, given the constraints of the technologies available to them.

- v. Artefacts provide particularly valuable opportunities to examine instances of cause, effect, change and continuity; they often reflect the needs, circumstances or technologies of their users, and the development of related objects over time may be traced (e.g. lamps and lights through the centuries).

A more detailed analysis of how to work with artefacts in the history classroom can be found in: AHDR (2011). Learning to investigate the history of Cyprus through artefacts – A Teacher’s Guide. Nicosia: Association for Historical Dialogue and research. [http://www.ahdr.info/ckfinder/userfiles/files/LOW\\_ARTIFACTS%20STUDENT\\_EN.pdf](http://www.ahdr.info/ckfinder/userfiles/files/LOW_ARTIFACTS%20STUDENT_EN.pdf)

### A MODEL OF STUDENT PROGRESSION IN WORKING WITH ARTEFACTS

The *model of progression* below is a guide to the kind of understanding that we, as teachers, may try to guide our students toward. It is based on the research-based model of progression developed by Peter Lee and Dennis Shemilt (2003:13-23). It is a way of capturing how some aspects of children’s and young people’s ideas about evidence can gradually shift and become more powerful in enabling them to understand how history is constructed and how they, too, might work with sources. It must be remembered that Lee and Shemilt’s model was not intended to be exhaustive. It is illustrative of changes in children’s ideas that have been observed, particularly in relation to how they evaluate sources.

The model is by no means definitive and should be seen as a scaffold, not as a cage. It reminds us to think clearly about what evidence is. Evidence is not a thing. It does not already exist in documents or in the ground. Evidence is an abstract idea. It comes into being only when historians or archaeologists – or, indeed, young students of history – ask questions of sources. Evidence must be constituted. The historical enquirer establishes evidence for an enquiry. It is definitely not a mark scheme, nor should it be used as a model for specific exercises or activities; rather, it should underpin all teaching in a general sense. The higher levels are aspirational for students in their early teens (i.e. early secondary school). Teaching that gets students thinking at Level 2 or 3, and which hints at the further progression in Level 4 and 5 can be deemed very successful.

LEVEL	MODEL OF PROGRESSION WITH SPECIFIC REGARD TO ARTEFACTS
<p><b>LEVEL 1, ARTEFACTS AS PICTURES OF THE PAST</b></p>	<p>Students are likely to think that sources show ‘bits’ of the past and different sources show different ‘bits’. It is as though sources allow us to look through cracks in a wall separating present from past! All assumptions about an artefact will therefore have the same value. Students are likely to make little use of contextual information on museum notices or in catalogues and will just look at the artefacts as something we would have seen in the past.</p>
<p><b>LEVEL 2, ARTEFACTS AS INFORMATION</b></p>	<p>The big advance at Level 2 is that sources are assumed to contain information about the past, as opposed to serving as a window through which the past can be seen. Whereas this information is explicit in record sources, the information given by relic sources (e.g. artefacts) is provided in brochures or display notes. Level 2 students do not question how a relic source gives us this information. They assume that artefacts, like records, speak for themselves. But they do now assume that information can be either true or false. At the same time, without any methodology for determining whether or not sources are ‘telling it like it was’, they find it easy to dismiss information that conflicts with what they think they already know or wish to believe.</p>
<p><b>LEVEL 3, LOOKING FOR A METHOD TO DETERMINE WHETHER INFORMATION IS TRUE OR FALSE</b></p>	<p>Students continue to focus on the truth or falsity of the information given by or contained in sources but there are advances in methodology: artefacts can be used along with evidence found in other sources to make a picture of the past. Students will often reason that points of agreement or absence of clear disagreement between two sources will prove the truth of some item of information. When disagreement between a pair of sources is registered, some students conclude that information from both is false while others feel entitled to accept whichever corresponds with prior beliefs or instincts.</p>

LEVEL	MODEL OF PROGRESSION WITH SPECIFIC REGARD TO ARTEFACTS
<p><b>LEVEL 4, ARTEFACT AS EVIDENCE</b></p>	<p>The key advance at Level 4 is that students appreciate that sources (both record and relic) are used as sources of evidence not information. Inferences from sources of evidence are now explicit and students begin to ponder distinctions between valid and invalid inferences. This is why working with artefacts can be very helpful in moving students into this level. First, artefacts do not convey information in and of themselves; second, they require inference (achieved through questioning) if evidence is to be yielded.</p>
<p><b>LEVEL 5, CROSS-REFERENCE USING OTHER KNOWLEDGE TO INTERROGATE THE ARTEFACT</b></p>	<p>The artefact and the creator have equal status in our studies. The artefact can tell us about the creator and understanding the culture of the creator can tell us more about the artefact. Examining this mutual relationship helps us build up a picture of the past. A key assumption underlying Level 5 thinking is that we can only begin to explain how we know about the past by presuming that we already know quite a lot about it. In other words, in order to make sense of sources, we must interrogate them within a context of knowledge that fixes their temporal location and cultural form of life.</p>

## DEVELOPING RELEVANT SKILLS AND HISTORICAL CONCEPTS

As noted earlier in Part One of this unit, Hakan Karahasan and Michalinos Zembylas in their proposals for constructing ‘pedagogies of reconciliation and peace’ offer four concepts as being key to developing such a pedagogy. Amongst these are ‘multiperspectivity’; and ‘hybrid identities’. (Note: refer back to Part One to re-visit the debate surrounding ‘hybrid identities’, ‘cultural hybridisation’ and ‘entanglement’)

### **The Network of Archaeology Clubs: an example of a project that promotes multiperspectivity**

Amongst the suggested benefits of a multiperspective approach to furthering historical knowledge and understanding are: it recognises diversity and inclusivity; it promotes the development of analytical and critical thinking skills. The following two examples of activities designed to achieve these twin goals are taken from the work of the Network of Archaeology Clubs organised by the Portuguese Museu Nacional de Arqueologia (MNA, Lisbon). This project is aimed at establishing a partnership network with schools and other institutions in order to promote archaeology and heritage education.

### Network of Archaeology Clubs: Learning about ourselves through the past



Vessels made by children based on ancient crafting technologies © Rede Clubes de Arqueologia 2014

The Museu Nacional de Arqueologia (MNA) developed these educational and cultural activities in close coordination with society in general and with various cultural, educational, and research institutions. They are targeted at different audiences, thereby disseminating the MNA's collections and encouraging people to view the museum as an open space that serves the community and helps to foster citizenship. Among these audiences are schools, families, visitors with special needs, immigrant communities, and national and foreign groups.

Housed in the Monastery of Jerónimos in Lisbon, a UNESCO World Heritage Site, the MNA acts as mediator for public participation and enjoyment. It promotes the development of individual knowledge and the participation of diverse audiences, motivating communities to feel a sense of ownership towards its collections.

Because it represents numerous material cultures from the past, the museum can help to build bridges and support the active participation of different minority communities living in Portugal, who can see their cultures reflected in the diversity of the collections.

The Network of Archaeology Clubs connects the museum's collections with diverse communities through new technology. Activities related to the protection of the archaeological heritage can be developed through an online platform, which is open to all and enables the exchange of information and knowledge, as well as providing access to learning materials.

The network is not only linked to the official school curriculum, thus creating pedagogical-didactic activities to cover its contents in a practical way, but it also promotes lifelong learning through activities designed for visitors of all age groups and educational levels.

■ **Organising a school archaeology club: experience of Mário Antas, Coordinator of Projects and Communication, Department of National Museum of Archaeology, Lisbon, Portugal**



Discussion with teenagers © Rede Clubes de Arqueologia 2014

The club should have an organisational structure which allows the students to work in different areas. For example:

- (a) Areas of scientific work co-ordinated and planned by teachers that focus on specific issues addressed by the curricula of history or another discipline. These activities promote contact and handling practices of 'materials' of the archaeological period that each group studied. For example the 'rock group' might study the monuments (Regional Archaeological Heritage) located in the geographical area of the school; the 'Legion' would study the Romans; the 'Democrats' would study the Greek civilisation; and a whole other set of groups that may provide planning and creativity. This would be a way to motivate students. These working groups would also be responsible for the organisation of activities planned in conjunction with the teachers involved in the project.

- (b) Practical activities promoted by the club members for the school and community: archaeological club members might organise field trips to places with archaeological interest (archaeological sites, museums); they can also organise activities such as exhibitions of archaeological material and re-creations of historical events. The exhibitions would be mainly intended to show the school and the local community the archaeological materials.
- (c) Communication and information: in this area activities that relate directly to journalism could be developed. The club could have a newspaper which reported their activities. This area could also be a collaboration with teachers in the area of computer science. Students could make a website or a blog about the archaeological club activities.

In summary, the main activities of the clubs go through archaeology in schools to encourage students to develop research, organise lectures and discussions and to promote exhibitions and visits to archaeological sites and museums, an approach to develop skills in the areas of communication, knowledge and education for heritage and culture.

### Working with students

- i. Discuss ways in which a museum might seek:
  - to appeal to a diverse audience – schools, families, visitors with special needs, immigrant communities and national and foreign groups;
  - to promote inclusivity.
- ii. One of the suggested activities of a school archaeology club is the study of monuments located in the geographical area of the school. You might like to carry out a similar activity with your students, exploring for example:
  - the range of monuments, memorials and other commemorative artefacts near your school;
  - the reasons why they were erected; and
  - the similarities and differences of the people commemorated.

### **Calleva Atrebatum – is this an example of cultural hybridisation / entanglement?**

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The following example is extracted from the BBC history teaching materials  
[http://www.bbc.co.uk/history/ancient/archaeology/city\\_dead\\_01.shtml](http://www.bbc.co.uk/history/ancient/archaeology/city_dead_01.shtml)

#### **City of the Dead: Calleva Atrebatum, Michael Fulford**

**Celtic roots.** The Celtic place name, Calleva, can be translated as ‘woody place’, and investigations of the ancient pollen record confirm that the early settlement was surrounded by woodland, so timber for fuel and building was close at hand... within a generation of its foundation in the second half of the first century BC, Calleva was a populous settlement ... The archaeological record shows evidence of wide-ranging contacts within Britain – as well as across the Channel to France and south to Italy, Spain and the Mediterranean – by the early first century AD.

Once again, the diversity and quantity of goods imported from afar is as impressive, if not more so, as at any subsequent period.

**Were there immigrants from France?** Many elements of [the] early settlement were different from what is found in contemporary settlements in southern England, including evidence for diet. Quantities of oysters, on the one hand, and containers of wine, olive oil and fish sauce, on the other, pointed to a highly Romanised community. The character of what was found pointed strongly to the settlers originating from continental Europe, probably from northern France.

They were a powerful group, and the evidence of coins that can be associated with Calleva and give us the names of some of the leaders – Tincomarus, Eppillus, Verica – argues that it was the centre of a powerful tribe called the Atrebates, whose territory extended over much of southern England.

**The Roman town.** It was this centre that was adopted by the Romans, after formal annexation of southern Britain, in the years immediately following the invasion of AD 43. First as the centre of the client kingdom of Cogidubnus, then of the Roman administrative county of the Atrebates, Calleva developed into a Roman town.

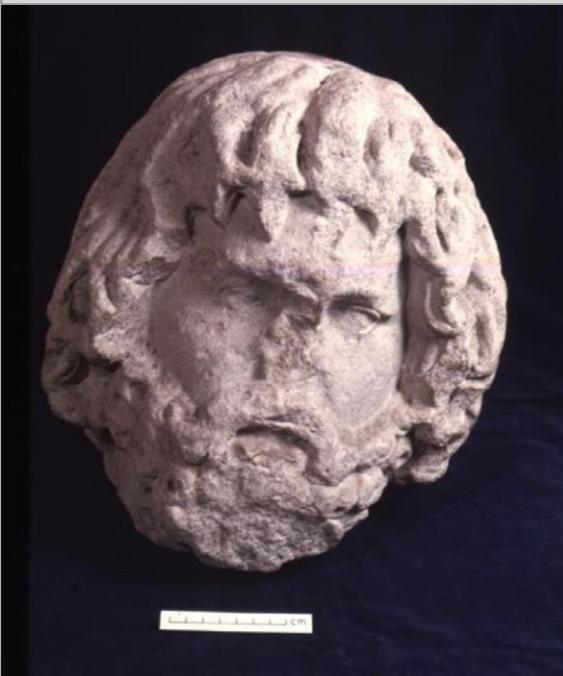
Shops and workshops crowded the frontages of the main street, while the richer town houses – decorated with mosaics and painted wall plaster – were situated away from the busy areas. This is essentially the town that the early Victorian and Edwardian excavators revealed, and the magnificent coins, metalwork, pottery sculpture and mosaics that were subsequently found there – illustrative of the Roman way of life – can be viewed in the Reading Museum, Reading, UK.



The stone is inscribed Callevae (at Calleva). It is one of three dedications from a temple recording gifts by the guild of foreigners living in Calleva.



Small column bearing an inscription in ogham, an Irish script. This is the only example in southern Britain and dates from the late fourth or fifth century AD.



Stone head of Serapis the Egyptian god of fertility and the afterlife. There was originally a modius, or corn measure, on its head.



Floor tile inscribed for use as a games board. Counters were made of glass, pottery, tile, bone or stone.

These images courtesy of Reading Museum <http://collections.readingmuseum.org.uk/>

**Anglo-Saxon control gradually prevailed over southern Britain.** Despite the difficulties of mapping and dating activities as Roman artefacts ceased to be produced, the on-going excavation ... points to a population continuing into the fifth or sixth century.

One element of that community was Irish, evidenced by the remarkable discovery of a stone carved with ogham, a form of writing that originated in southern Ireland and that is unlikely to date before the beginning of the fifth century.

There are many difficulties in understanding and dating the final abandonment of the settlement, a process that involved the deliberate infilling of wells. Pressure from early Anglo-Saxon settlement around Dorchester-on-Thames, to the north, was probably a significant factor. The abandonment of the town may have been the result of deliberate policy to cleanse it of its occupants as Anglo-Saxon control gradually prevailed over southern Britain between the fifth and the seventh centuries.

## Working with students

- i. Look again at Part One and what is meant by hybridisation / entanglement. Discuss this with students to enable them to gain an understanding of the concept and the issues.
- ii. *Calleva Atrebatum: was it a Celtic, Roman, Irish and Anglo-Saxon city?*  
The extract above is an account of the excavations and finds at Calleva Atrebatum in England. What evidence is there in the account and the images of the cultural diversity that existed in the city and of the 'cultural hybridisation' / entanglement of its inhabitants?
- iii. Why might Anglo-Saxon invaders have wanted to cleanse Calleva of its occupants?  
You might also like get students to look at *Romans Revealed* (<http://www.romansrevealed.com/>) which explores, on the basis of archaeological evidence, cultural diversity as exemplified by four people who lived in Roman Britain.

## TEACHING AND LEARNING SEQUENCE: WORKING WITH OBJECTS

### Learning from objects: a sample lesson plan

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*Adapted from Teaching with Objects and Photographs: Supporting and Enhancing Your Curriculum, A Guide for Teachers, Ellen Sieber (updated by Sarah Hatcher), Mathers Museum of World Cultures, Bloomington, USA, 2012)*

#### Goal

- ▶ To enable students to devise their own research questions about the system of values, ideas and practices of people of a particular historic period, and investigate them using the skills they have acquired through working with objects.

#### Teaching and learning resources

- ▶ Images of objects or replicas of objects that could be used to tell the class something about the particular thematic area and historical period.
- ▶ Object description forms (see 'Learning from objects' below).

#### Rationale for resources

- ▶ The objects introduce the idea that we can use artefacts in order to begin to find out, through asking questions and making inferences, about something outside ourselves.
- ▶ It also introduces the idea that there are limits to what we can learn from such items and that what we learn is heavily affected by the questions we ask of them.

#### Activities

##### i. Description (what is this object?)

- ▶ Students work through the various categories of observation such as material, size, form, method of manufacture, age, place of origin, and function.
- ▶ The answers to some questions can be obtained through sensory exploration.

##### ii. Classification (how does this object relate to others?)

- ▶ Creating a basic description of the objects, students suggest the various ways in which the set of objects can be categorised.

##### iii. Interpretation (what stories does this object tell?)

- ▶ Ask the students what story they can tell about the system of values, ideas and practices of people in those days based on these objects.
- ▶ Does the collection feature handmade items, or those that are mass-produced?

- ▶ Are the materials used natural or human-made?
- ▶ Do the objects feature a great deal of decoration, or are they relatively plain?
- ▶ Is the use of colour bold or subtle?
- ▶ Are the objects used in everyday activities, or are they for special occasions or ceremonies?
- ▶ This exercise will help students understand that people in all time periods and geographical regions have been faced with the same basic human needs – including the need for food and shelter, the need to create and maintain a social order, the need to seek and find meaning in daily life. How they have met these needs might vary from region to region, but we all share the needs themselves.

#### iv. **Game, 'Creating a Culture':**

- ▶ Teams of students develop their own 'system of values, ideas and practices' and assemble a set of objects that they think reflect its environment, economy, aesthetics, technology, religion, social organisation, or other characteristics.
- ▶ This activity might best be started during one session, and completed the next day, allowing students to bring objects from home if necessary.
  - a. Each team writes down a list of characteristics revealed by the objects.
  - b. Student teams then trade objects so that a new team can analyse each set of objects and attempt to describe the system of values, ideas and practices.
  - c. Students' interpretations can then be compared with the description written by the creating group, and alternative interpretations discussed.

## Learning from objects: sample worksheets

PRINT

### LEARNING FROM OBJECTS: DESCRIPTION

What is this object?



Use the evidence of your senses and the knowledge you already have of similar items to describe the object.

- ▶ material?
- ▶ size?
- ▶ shape?
- ▶ colour?
- ▶ weight?
- ▶ decoration?
- ▶ how was it made?
- ▶ how was it used?
- ▶ where is it from?
- ▶ who could have made it?
- ▶ who could have used it?

PRINT

## LEARNING FROM OBJECTS: CLASSIFICATION

How does this object relate to others?

Use your senses and your knowledge to compare and contrast the object with others



- ▶ how is the object similar to others?
- ▶ how is it different?
- ▶ are some similarities and differences more important than others?
- ▶ which traits are most important when relating the object to others?

PRINT

## LEARNING FROM OBJECTS: INTERPRETATION

What stories does this object tell?

Objects tell many different stories. What are some of the stories this one can tell?



- ▶ what does the object tell us about how its makers relate to the natural environment?
- ▶ what does it tell us about how the people who use it organise their lives?
- ▶ does the object have a story to tell about the beliefs of the people who make or use it?

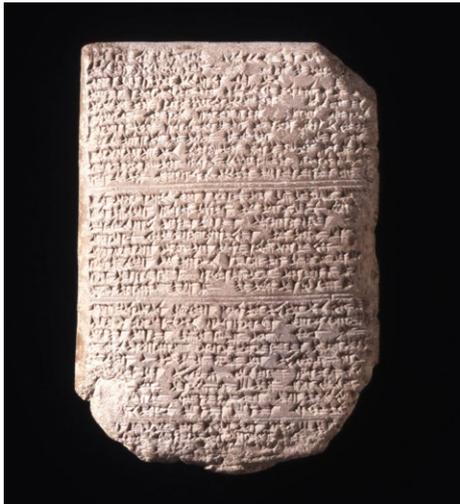
## Learning from objects: sample activities

(Adapted from AHDR (2012). *The Ottoman Period in Cyprus: Learning to Explore Change, Continuity and Diversity*. Nicosia: AHDR. Photos along with their accompanying texts from Pilides, D. & Papadimitriou, N. (2012). *Ancient Cyprus: cultures in dialogue*. Exhibition catalogue. Nicosia: Department of Antiquities.

### Activity 1 – Starter

Divide the class into four groups. Print out the four photographs of objects. Place the four photos in a bag. Ask one student from each of the four groups to come up and choose one photo from the bag.

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©Trustees of the British Museum



### Activity 2 – Questions to discuss in groups

Using this object, what could you say for **certain** about the person of the late Bronze Age who used this piece of pottery?

- ▶ Elicit various ideas, for example this object can tell us that the person who used it knew how to work out the symbols on clay.

Using this object what could you suggest **might** be true about the person of the late Bronze Age who made this piece of pottery?

- ▶ Elicit various ideas, e.g. a pot showing various figures performing different acts might suggest that the person who used it enjoyed the scenes from everyday life and wished to decorate his/her house.
- ▶ Stress that it is the students doing the suggesting, however.
- ▶ Make sure that they use tentative, speculative language, not the language of certainty. Encourage them to say, 'Using the photo of this object, I can suggest that the person who used this artifact might ...'

What **cannot** this tell you about the person who used this object?

- ▶ Elicit various ideas, for example, the students cannot work out, from the object, which were the artist's influences; if it was made in Cyprus or imported from somewhere else.

### Activity 3 – Whole class discussion

Looking at all four objects together, what kinds of things is it **possible** to say about the person who used this object overall? What kind of person was he/she?

- ▶ Encourage students to think about how the collection of objects adds something over and above the individual objects.
- ▶ Looking at more than one object and creating relationships between them, makes the collection bigger than the sum of its parts.
- ▶ Spend some time on this, helping them in their thinking by showing that they can use one object to raise a question and another object to answer that question. In this way, they can use two or more objects together.

Can you choose just one object to sum up the person who used it?

- ▶ Students should struggle with this. The activity is designed to get them reflecting and talking about why this is impossible. Why is it difficult to sum up a person in one object?

## Activity 4 – Questions to discuss in groups

Give each group the written source that relates to their object.

- ▶ Students reflect on their previous answers and talk about why archaeologists' interpretations might shed new light on the hypotheses that the group put forward.
- ▶ Students then discuss the following question: What do the objects and the written sources tell us about social interaction between various groups in Bronze Age Cyprus?

### BULL-SHAPED VASE

PRINT

- ▶ Clay
- ▶ Height 18 cm; Length 15.2 cm
- ▶ 15th-11th century BC
- ▶ Limassol – Enaerios
- ▶ Limassol District Museum, LM 621/vi-34

Bull-shaped vase in Base Ring II ware with conical legs, cylindrical body, filling spout with raised rim in the nape of the neck, basket-handle from filling spout to mid-body, plastically rendered dewlap and tail, elongated muzzle serving as spout, eyes indicated with an applied pellet with a circular impression, slightly curved horns (tip of left horn restored) and plastically rendered ears below the horns. The body is decorated with groups of converging, oblique lines in the white paint.

The bull-shaped vase is one of the most ubiquitous shapes in Base Ring ware. Such vessels come from funerary and settlement contexts in Cyprus, the Levant and to a lesser extent in Rhodes and Egypt. Although a religious connotation is not excluded, this type of vase was not used as a cultic vessel in sanctuary context.

## LION-SHAPED WEIGHT

PRINT

- ▶ Bronze filled with lead
- ▶ Height 4cm; length 6.4 cm; Weight 158.9 gr
- ▶ 1300 – 1200 BC
- ▶ Kalavassos – Ayios Demetrios
- ▶ Cyprus Museum K-AD 452

This weight is from a set of 14, many in the form of animals, which were found together in a 13th century BC building. It is of bronze, hollow underneath and filled with lead to make up the desired weight. Its present weight is 158.9 g, but because of corrosion it is not certain that this was the original weight. The lion lies with its head turned to the side, and paws crossed in front, incised lines show the mane.

In the ancient Near East various weight systems were in use. Stone weights were common, but some were metal, often animal-shaped (including bulls and cows, lions, rams, boars, deer, ducks, frogs), sometimes humans have been used with the various standards in use in Mesopotamia, Asia Minor, and Syria; this weight may represent 20 Mesopotamian sheqels of about 8 g. Another study of Late Bronze Age Cypriot stone weights concluded that the Cypriot system was decimal and based on a unit of around 9.3-9.5 g, similar to the system used in Syria, and deriving from the *Egyptian qedet*.

PRINT

## AMARNA LETTER' E4 34 MENTIONING ALASHIYA (CYPRUS)

- ▶ Clay
- ▶ Height 14 cm; Width 7.5 cm
- ▶ Egyptian 18th Dynasty (14th century BC)
- ▶ Egypt, Tell el-Amarna
- ▶ British Museum, ME 29789

Written in a dialect of Akkadian – the international language of diplomacy throughout the Middle East during the Late Bronze Age – this letter, inscribed on a tablet of baked clay, records the political and commercial relations of the king of Alashiya and the Egyptian Pharaoh, probably Amenhotep III or IV (Akhenaten). The correspondents address each other as family members, but the underlying subject is highly pragmatic: an extensive trade in copper, timber, precious oils, textiles and other luxury goods, even if these transactions are described as gifts. In this letter, the king of Alashiya sends 100 talents of copper and jars of special oil for anointing his 'brother' the Pharaoh. In return he requests a gilded ebony bed and 14 beams of ebony, a chariot, horses, linen garments and 77 jars of oil.

The identification of Alashiya mentioned in ancient Near Eastern texts is contentious. Most scholars believe it refers to Cyprus, but its exact nature remains unclear. The Amarna texts imply a powerful and centralised state similar to the other great powers of the region – Assyria, Babylon, Egypt, Hatti and Mitanni – and its king addresses the Pharaoh as an equal. Yet comparing the references to Alashiya with the archaeological record of the Cypriot Bronze Age has proved difficult. The kingdom may have been a more complex and fluid entity that changed the course of the Late Bronze Age in response to internal and external influences and events.

## COMPOSITE VESSEL

PRINT

- ▶ Clay Early Cypriot III period (2100 -2000 BC)
- ▶ Pyrgos, within the collage, Tomb 35
- ▶ Limassol District museum

This is a large jug with a double beak-spouted neck and a round base. A composite scene, comprising a large number of humans and animals modelled in the round, occupies its shoulders. To the left of the spout a male figure dominates, leaning back on a fancy chair. Around him women holding children in their arms are gathered. A similar group is located on the opposite side of the handle. At the highest point of the scene a man is standing in a large spouted container, most probably pressing grapes for wine production. A liquid flows copiously into a jug. In front of the spout, a group of people laboriously bend over a trough working dough for bread. On the periphery of the scene, on a smaller scale, a donkey transports a pair of bags on its back and a plough is driven by a pair of bulls.

Vessels bearing composite, everyday-life scenes on their shoulders form the most impressive group of the ceramic production of the Early and Middle Cypriot periods. When considered separately, each of the figurines is not of high artistic value, but taken as a whole, these compositions are the most ambitious creations of the indigenous ceramic production. On the vessel presented here, the plough scene, the donkey used as a pack animal and the wine press document some of the most important technological innovation that took place during the Early Cypriot period. These innovations revolutionised the way agricultural production was organised, resulting in deep social changes. The introduction of the plough greatly increased cereal production, while the use of pack animals revolutionised long distance transportation. Next to the wheat bread, wine is the second pillar of the Mediterranean diet.

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TRAINING UNIT 6

**USING LITERATURE,  
ART AND FILM**  
TO AID HISTORICAL  
UNDERSTANDING

## PART ONE: EXPLORING THE IDEAS

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### INTRODUCTION

” The paradox of the arts is that they are all made up and yet they allow us to get at truths about who and what we are or might be. (*Seamus Heaney 2002*)

This unit explores the potential contribution that literature, art and film can make to the teaching and learning of history. Encouraging historical thinking in students via exposure to the arts is not a new idea in history education, and the possibilities are clearly very wide ranging. We have, therefore, imposed what are artificial boundaries by restricting consideration of literature largely to prose writing – historical and non-historical fiction; and of art to painting. With film we have distinguished between the use of documentary and feature films. Other of the arts, notably music, have not been included, but obviously they too have much to offer as aids to enhancing historical thinking and understanding.

But their potential is not realised automatically. Interaction with the arts does not by itself help to move the ways in which students understand and think about the past to higher levels. There is a good deal of research to indicate the pitfalls as well as the benefits and to suggest what might be required of an effective pedagogy. As with other approaches, teaching history through the arts if it is to be successful involves a clear underpinning rationale, the judicious selection of material and the provision of sufficient context to enable its use in a critical and constructive way.

### OBJECTIVE

To support reflection on the various ways in which the arts can be used in the teaching of history, and to consider their relative value and effectiveness.

### THEORETICAL BACKGROUND AND POINTS TO CONSIDER

#### Using the arts in teaching history

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In a recent paper, Yonghee Suh (2013) considered how and why history teachers in three American high schools incorporated the arts – defined as paintings,

music, poems, novels and films – into their teaching. Based on interviews with the three teachers (Sharon, Brandon and Tom), the teaching materials they used and a number of classroom observations she suggested that these teachers were using the arts as historical evidence for three broad purposes:

- ▶ to teach the spirit of a particular age in history;
- ▶ to teach the history of ordinary people who were often invisible in official historical records;
- ▶ to teach, both with and without art, the process of writing history.

Summaries of Yonghee Suh's account and analysis of their teaching are given below.

### ■ Sharon: teaching 'the spirit of the age'

Sharon uses works of art (mostly paintings, sculpture and architecture) from the Italian Renaissance as historical evidence in order to teach 'the spirit of the Renaissance'. Her rationale is that these works mirror the spirit of the age, representing human thought, values and aspirations of the time. The main reasons she gives for using works of art in her history teaching, therefore, are:

- ▶ to help students visualise the period they are studying;
- ▶ to help students better understand abstract concepts;
- ▶ to make history more interesting to students;
- ▶ to bring historical figures to life;
- ▶ in this unit specifically, to characterise the spirit of the Italian Renaissance as humanism.

One of the distinct features of Sharon's approach was her use of artwork alongside related resources. Sharon's lesson was like a collage. By encouraging students to deductively find evidence of humanism in these works of art, Sharon presented the spirit of the Italian Renaissance.

### **Analysis of Sharon's approach:**

The perceived limitations of Sharon's approach were:

- ▶ the implication that the defining spirit or mood (zeitgeist) of the age – in this case humanism – could be conveyed in any one work of art or literature;
- ▶ no reference to other cultural groups who might not have shared the values and aspirations of the humanists (i.e. conveying the assumption that the society of the time was homogeneous);
- ▶ no reference to the activities of the general populace living at the time of the Italian Renaissance. What about the lives of ordinary people such as the relatively unknown painter who created the portrait of Machiavelli? What would his life have been like? ([see page 248](#))

### Brandon: Teaching diversity with the arts

Through his unit on the Roaring 1920s in American history, Brandon hoped to teach about African-American people's experiences and culture through art. He had two goals for his unit on the Harlem Renaissance:

- ▶ to enable students to understand what the African-American experience was like, using African-American art (music, literature – including poems – and paintings) as first-hand accounts from the period;
- ▶ to use works of art to address racial issues in his school.

Brandon believes that official history under-represents some groups. He argues that in order to provide a better sense of what under-represented groups actually experienced, we need alternative evidence, in particular evidence created by the under-represented groups themselves. Art, especially art created by under-represented people, is evidence that better connects us to their experiences of the past and provides us with more 'accurate' views of history. Our understanding of the African-American experience during the 1920s, for example, could be a distorted one if that experience was depicted by white Americans.

Most of all, Brandon emphasised the importance of empathy for people in both the past and the present. Brandon wanted his European American students to develop empathy for their African-American peers by learning African-American history through art.

#### **Limitations of Brandon's approach:**

- ▶ By limiting the geographical scope to New York City, the arts and artists considered in the unit were not necessarily representative of African-American experiences and cultures across the country.
- ▶ That primary sources (in this case works of art) were created during the period being studied does not guarantee their authenticity or reliability. But Brandon did not encourage his students to approach them critically. By presenting the artwork from the Harlem Renaissance as all-encompassing historical evidence of the entire African-American culture, Brandon also missed an opportunity to teach a more complex and comprehensive view of African-American experiences through art.

### Tom: Teaching history as art

Tom was teaching a unit on the American Revolution. A feature of Tom's teaching with the arts was his use of recent films (e.g. *The Patriot* which was made in 2000) and historical fiction, as well as Benjamin West's 1783 painting of the Treaty of Paris. ([see page 249](#))

For Tom, history is not a list of names, dates, and historical events but a story that is 'created by human beings about the past' and 'that keeps being revised'. Tom believes that people tell the story that we call 'history,' and that different

people tell different stories, given that their intentions and positions relative to past events vary. In doing so, they tend to arrange events in a narrative that has a beginning, middle and ending, and to describe historical figures as either heroes or anti-heroes. For Tom, this process of writing history parallels that of writing novels. The one difference he notes is that historians consider historical events as being central to their work, while novelists create human experience through their imaginations, at times referring to historical events.

Tom, therefore, wanted his students to recognise that all sources – whether written, visual or oral – offer a particular perspective and are open to interpretation. He also encouraged his students to begin to wonder about gaps in stories and to generate new stories from the omissions.

### **Limitations of Tom's approach:**

None were identified by Yonghee Suh.

### **Your story recipe**

*The 'Your story recipe' below is taken from an article by Dave Martin and Beth Brooke, **Getting personal: making effective use of historical fiction in the history classroom**, Teaching History, Historical Association, Vol 108.*

### **Task**

Your task is to write a story (or an extract from a story) set in Renaissance Florence.

**Setting:** The date is 3 June 1480. It is summertime. Your story must take place within a maximum of 2 days (48 hours).

The city is Florence. Your story should include no more than 3 precise locations. These might be drawn from the Medici palace, the Ponte Vecchio, the Cathedral or other places.

**Characters:** You may have up to 3 human characters, at least one of whom must be a woman. They may be fictional or real people such as Leonardo da Vinci and Lorenzo de Medici. You must include an animal.

**Plot:** Think about an event or problem that can start your story off. For example, you have just arrived in the city but your letter of introduction to the Medici has disappeared. Plan the most important things that happen to your characters because of the initial problem. Consider how the problem is finally resolved.

In order to write your story you will need to do some historical research. Precisely what will depend upon your story, so if your characters eat a meal, you will need to research food. If your story takes place inside an artist's studio then you will need to research buildings and art. If you include Leonardo, you will need to research him or any other character, real or imaginary.

Remember, your story needs to be both interesting and historically accurate!

### Points to consider

- i. Which of the three approaches outlined here (that of Sharon, Brandon or Tom) most closely resembles the way in which you would use the arts in teaching history?
- ii. Do you agree with the limitations that Yonghee Suh identifies in Sharon's and Brandon's approaches?
- iii. In her paper Yonghee Suh does not identify any limitations in Tom's approach to using the arts in teaching history. Do you think she was right? Can you suggest any that might arise? (You might find figures 1 and 2 below helpful when you are considering these points)
- iv. Tom encouraged his students to 'generate new stories'. How useful do you think approaches such as that 'Your Story Recipe' (above) are in achieving this? Is it an 'historical' exercise?

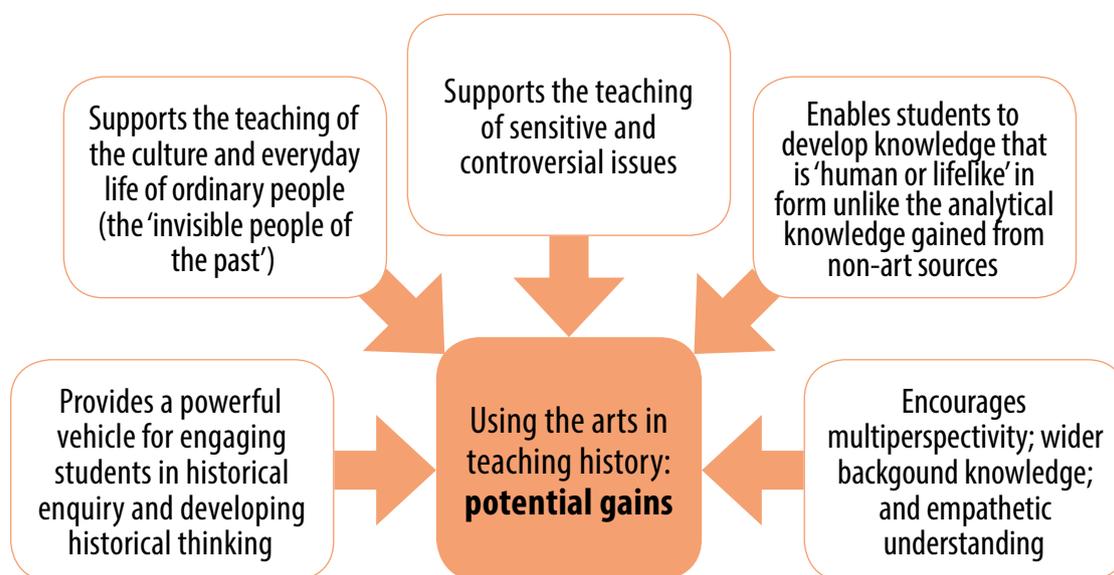


Figure 1: Using the arts in teaching history: potential gains

### The 'deficit' model

It has also been argued that fiction adds to our understanding of history via the 'deficit' model. That is the suggestion that some writers of historical fiction do so to 'fill in the blanks' left by authors of non-fiction histories. For example, what motivated Lev Tolstoy to write *War and Peace* and to structure it in the manner he did?

There is every reason to believe Tolstoy wrote from a deficit model of historical writing. In his *Some Words about War and Peace*, published in 1868, he wrote that one motivation in writing *War and Peace* came from common misinterpretations of the social and cultural characteristics in Russia of the period covered by the novel (1805–1820):

” If we have come to believe in the perversity and coarse violence of the period, that is only because of the traditions, memoirs, stories, and novels that have been handed to us, record for the most part exceptional cases of violence and brutality. To suppose that the predominant characteristic of that period was turbulence, is as unjust as it would be for a man, seeing nothing but the tops of trees beyond a hill, to conclude that there was nothing in the locality but trees. (Tolstoy, 1868, trans. A. Mandelker, 2010, p. 1310 cited in Grant Rodwell 2013: 135)

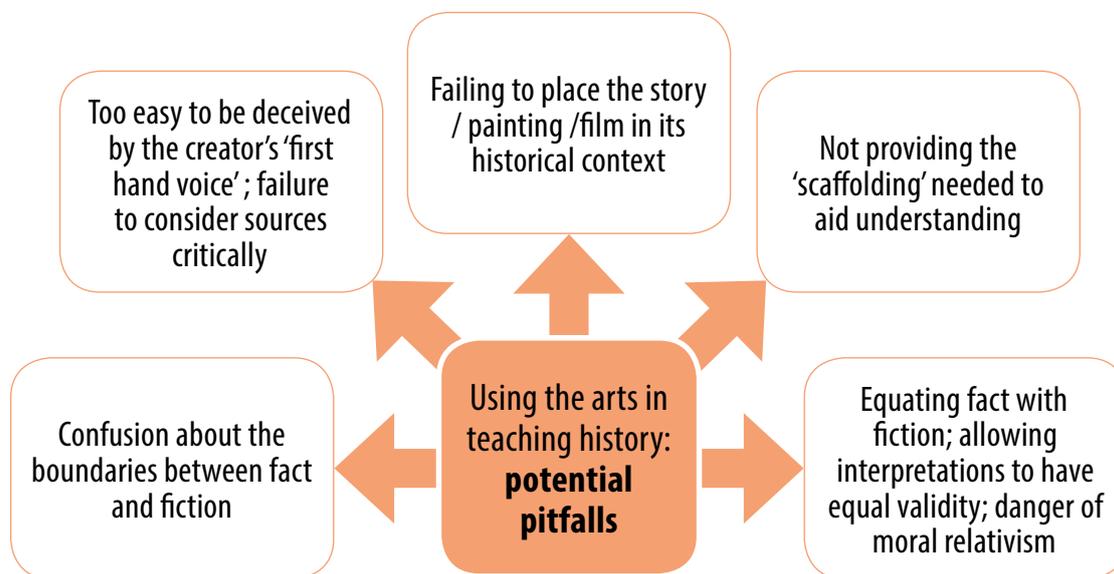


Figure 2: Using the arts in teaching history: potential pitfalls

## USING THE ARTS IN THE CLASSROOM

### Aiding historical understanding: using literature

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#### How does historical fiction differ from history?

” ... historical fiction is a fictional story in which elements of history, be they persons, events, or settings, play a central role.

Elements of history. Clear enough. But what differentiates historical fiction from history? After all, does not all history contain an element of fiction, or at least speculation? Ask four soldiers about the same battle an hour afterward, and you're likely to get four different recounts of the fight.

It is the job of both the historian and the fiction writer to cut through the fog of perception and come as close to the truth as possible. The difference lies in the *level* at which they seek the truth, the *focus* of their seeking. The historian focuses on the events. The fiction writer focuses on the persons – the characters, if you will – involved in those events.

Let's consider the questions the two writers seek to answer. The historian, at the most basic level, seeks to answer the question 'What happened?' By contrast, the writer of historical fiction seeks to explain 'What was it like?'

A historian tells us, sometimes in vivid detail, about U.S. Marines fighting their way across Iwo Jima, what they did, what their living conditions were like, perhaps even something about their backgrounds. He or she analyses why they were there, using words like 'unprovoked aggression' or 'expansionism' or 'imperialism' or 'oil embargo' to explain why so many young men had to die for a small island in the Pacific Ocean. He or she may even give us vignettes, descriptions of heroic acts on both sides. A good historian helps us imagine the roar of battle, the spectacle of ruined earth littered with dead, giving us a safe vantage point between and above the lines of battle.

The historical fiction writer puts us in the battle. We do not watch the young Marine slog his way up Mount Suribachi; we feel his heavy pack digging into our shoulders, curse as our feet slip in sand and mud, hear the snap of passing rounds and feel his fear as we hit the dirt with him and scramble for whatever cover we can find. We pray with him in the moments before he raises his head from the sand and looks around. We care about the things he cares about: not expansionism or oil embargoes or national strategy, but his brother who lost a leg at Pearl Harbor, his girl back home, the buddy who was right next to him, but now lies in the dirt not moving. We're not just watching the fight; that's our buddy, our girl back home, our brother. The writer of historical fiction is first a writer not of history, but of fiction, and fiction is about characters, not events.

So historical fiction is a close relative of history, but not simply a retelling of the lectures we learned to dread in high school. We write historical fiction, and read it, not to learn about history so much as to live it. It is the closest we can get to experiencing the past without having been there. We finish a history and think 'So that's what happened! We finish a work of historical fiction, catch our breath, and think 'So that's what it was like!' (*Dalton H. Scott 2006*)

### Points to consider

- i. How convincing do you find Scott's distinction between history and historical fiction? In what ways, if any, might it help you to re-think the way in which you teach an event or series of events in history?
- ii. Which of the potential gains identified in Figure 1 are also suggested by Scott?
- iii. The two extracts below are about aspects of life in south west Anatolia during the period before the First World War. They come from the novel *Birds without Wings* by Louis de Bernières.

How can you identify them as coming from a work of historical fiction rather than of academic history?

If you were to use these extracts with students what do you think might be the potential gains, and what the potential pitfalls?

#### Extract one:

There was not a single one of those there who would not have helped Levon if they had found him injured by the side of the road, but as a mob they were individually not a whit superior to hyenas...

'Go on, Constantin, get him, get him!' cried Veled the Fat, and his yells of encouragement were taken up by the likes of Stamos the Birdman, Mohammed the Leech Gatherer, Iskander the Potter, Ali the Broken-Nosed, Charitos, father of Philothei and Mehmetcik, and any number of others who happened to be there at the time...

Levon moaned and began the slow, painful process of trying to stand up. He was covered in white filth, and his fine clothes were torn and disarrayed. Ali the Broken-Nosed picked up the man's fez, brushed it off with his fingers and handed it to him. Such was the pain in Levon's sides

that he could hardly breathe if he stood upright. Nonetheless, he forced himself erect, and looked at the people who surrounded him, concern on their faces where only moments before there had been malevolent pleasure. There was a long moment of silence, and then Levon said softly, but with great dignity, 'Shame. Shame on you all'. With that he turned and began to walk very slowly and with the utmost difficulty in the direction of the Armenian quarter.

### **Extract two:**

I expect that I told you about my childhood friend, Philothei. She was betrothed to a goatherd called Ibrahim, who was also a childhood friend. Philothei was pretty enough to marry the Sultan, but she was happy to marry Ibrahim because they had always loved each other, it had been arranged since childhood ... The only disadvantage was that she would have had to change her religion, but in that place back then, it never amounted to much for a Christian woman to change to a Muslim if she married one. The beliefs were all mixed up anyway, and sometimes Muslims came to Christian services and stood at the back with their arms folded. I don't know why they always folded their arms. Anyway, Philothei would have carried on going to visit the icon whether she turned Muslim or not. It wasn't like now, when everyone has to be one thing or another.

### **Does fiction have to be 'historical' to be useful?**

The previous section considered approaches to teaching history using 'historical' fiction – that is where the author creates a story around recorded historical events some time, possibly quite a long time, after they occurred. Much fiction, however, is not historical in that sense. Drawing on two examples from English literature, Jane Austen and Charles Dickens, this section begins to consider the teaching and learning possibilities offered by contemporary fiction.

How much can we discover about a historical period from a novel of the time?

### **Jane Austen's 'Pride and Prejudice': The novel as historical source**

The first example is from a series of lessons on Jane Austen's 'Pride and Prejudice'.

*They can be found at EDSITEment, a World Wide Website for humanities education developed and maintained by the National Endowment for the Humanities, USA:*  
<http://edsitement.neh.gov/lesson-plan/jane-austens-pride-and-prejudice-novel-historical-source#sect-introduction>



A contemporary portrait of Jane Austen based on an original drawing by Jane's sister Cassandra (Wikipedia)

### Guiding questions

- ▶ What part did social class play in the society depicted by Jane Austen's *Pride and Prejudice*?
- ▶ What challenges, opportunities, and limitations confronted women of this society?

### Learning objectives

At the end of this lesson students will be able to:

- ▶ Recognise the importance of the class system in early 19th century England.
- ▶ Discuss the status of women in early 19th century England.
- ▶ Identify key concerns raised by Mary Wollstonecraft in *A Vindication of the Rights of Woman*.
- ▶ Appreciate ways in which a novel can be 'realistic' in a historical sense.
- ▶ Organise information in order to evaluate, analyse, and draw conclusions.

### Sample teaching and learning activity: Jane Austen's treatment of social class in England in the early 19th century

Before your students begin to read *Pride and Prejudice*, assign each to a group, with 3–4 students in each group. Assign each group one of the following relationships to track throughout the novel, paying particular attention to the class issues that define the nature of the relationship and influence the way in which the relationship develops. Using post-it notes or flags, students should mark key passages that reflect the importance of class and how it plays out in the lives of the characters.

- ▶ Jane Bennet and Charles Bingley
- ▶ Elizabeth Bennet and Fitzwilliam Darcy
- ▶ Fitzwilliam Darcy and the Gardiners
- ▶ Lydia Bennet and Lt. Wickham
- ▶ Mr. Collins and Charlotte Lucas
- ▶ Mr. Collins and Lady Catherine
- ▶ Elizabeth Bennet and Lady Catherine

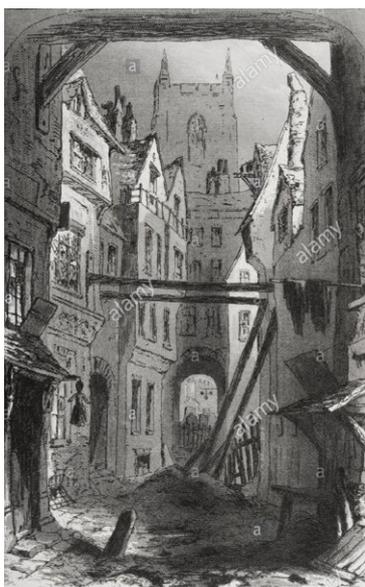
When the students have finished reading the book, the groups should meet to compare their findings; identify four or five passages that best show how class considerations shaped the relationship (preferably showing how the relationship changed over time and why); and prepare a brief presentation for the rest of the class. Following the presentations, the class as a whole should construct a social ladder. They should place the characters from the novel on the ladder and identify each by his/her social position.

When completed, the students should discuss Austen's own attitudes toward class, as revealed in *Pride and Prejudice*. Possible questions to focus on in the discussion are:

- ▶ What does the novel tell us about Austen's attitudes toward the English class system?
- ▶ What literary device does she use to convey her thinking on this subject?
- ▶ Does the popularity of her novel say something about the attitudes of her readers toward this subject?

### 'Bleak House' by Charles Dickens (published in 1853)

An extract from 'Bleak House'



” Jo lives – that is to say, Jo has not yet died – in a ruinous place, known to the like of him by the name of Tom-all-Alone's. It is a black, dilapidated street, avoided by all decent people; where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants, who, after establishing their own possession, took to letting them out in lodgings ... Now, these tumbling tenements contain, by night, a swarm of misery. As, on the ruined human wretch, vermin parasites appear, so, these ruined shelters have bred a crowd of foul existence that crawls in and out of gaps in walls and boards; and coils itself to sleep, in maggot numbers, where the rain drips in; and comes and goes, fetching and carrying fever.

Tom-all-Alone's, the home of Little Jo the crossing sweeper, who makes a miserable living by clearing a path across the filthy streets of London in Dickens' novel, 'Bleak House'. Illustration by Phiz Hablot Knight Browne, 1815–1882.



Charles Dickens (1812-1870)

The slum of Tom-all-Alone's becomes a person – Tom – with the same moral failings as the residents who live under his leaking roof ...

People and place come together in the same vision, a common literary device in social reportage. People were dehumanised as 'moral sewage' who could, like real sewage, destroy and kill. The slum was personalised, bent on revenge like a depraved and corrupted individual ...

The technique of personalisation that was used by Dickens in his novels was also used by sanitary reformers in their reports. Indeed, when Edwin Chadwick was writing his great report on the condition of towns – *The Sanitary Conditions of the Labouring Population* – he consulted the novelist on the best way of presenting his evidence ...

After reading the report the novelist dreamed of putrefaction, and the images that this brought to his mind recur in his novels – images of blockages, decay, stickiness, which make the reader feel the texture of the city. Thus the reports and novels of the period used similar language to describe a particular and threatening physical feel of the city – also to point out its dangers, and to create a sense of crisis that would spur the government to action ...

... the power of Dickens' language brings to life some aspects of Victorian society, but the historian would need to find some corroborating information before drawing too many conclusions about the role and the work of the missionaries of the British Empire.

We also need to establish, as far as we can, hard facts about the social conditions that existed in Victorian London. The novels of Dickens, and many of the more apparently 'objective' accounts of Chadwick and other sanitary reformers, are representations – and as historians we should be fascinated with the ways in which society is represented and interpreted. But we also need to move beyond this to enquire into known trends in infant mortality, or patterns of employment ...

As historians, we should attempt to combine an appreciation of the changing ways in which society was represented in different texts, with an understanding of the importance of ... 'facts'. We need to ask questions about the life expectancy of people who lived in industrial towns, the level of investment in sewers, and the number of orphans who, like Little Jo, had a short and unpleasant life on the streets of Victorian London ...

It is only when we know the answers to some of these questions that we can consider ourselves to have an informed opinion, and to have the right to call ourselves historians.

Martin Daunton, 'Bleak House': The Novel as Source Material, *History Trails, Victorian Britain*, BBC, 18 September 2014 [http://www.bbc.co.uk/history/trail/victorian\\_britain/social\\_conditions/bleak\\_house\\_source\\_02.shtml](http://www.bbc.co.uk/history/trail/victorian_britain/social_conditions/bleak_house_source_02.shtml)

### Points to consider

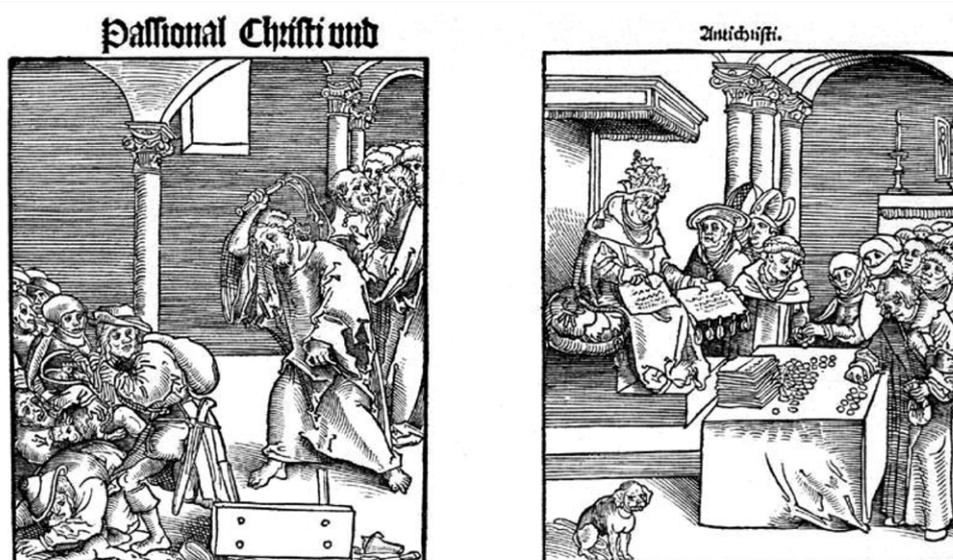
- i. How useful and/or historically valid do you think the approach used in the *Pride and Prejudice* example is? Can you think of ways in which you might adopt a similar approach with your students using a different 'contemporary' novel?
- ii. What do you think Dickens' motives were in writing *Bleak House*?
- iii. Is *Bleak House* less a novel and more 'social reportage'?
- iv. In what ways does Martin Daunton caution us against regarding novels as historical sources?
- v. Which of the two novels do you think would be the more useful in the history classroom?

## Aiding historical understanding: using art

Increasingly historians have used art as evidence to learn about the physical and mental worlds of the past; and have widened their scope to include the history of culture, everyday life, and ordinary people. Social historians have used art to study the culture of socially invisible people (often women or other marginalised groups), many of whom were illiterate and, therefore, not as well-represented in written and recorded artefacts.

For example:

- ▶ Jacob Burckhardt (1860/1995), *The civilization of the Renaissance in Italy*, Phaidon, Oxford.
- ▶ Johan Huizinga (1919/1996), *The autumn of the Middle Ages*, University of Chicago Press, Chicago.
- ▶ Phillip Aries (1962), *Centuries of childhood: A social history of family life*, Alfred A. Knopf, New York.
- ▶ Simon Schama (1987), *The embarrassment of riches: An interpretation of Dutch culture in the golden age*, Vintage Books, New York
- ▶ Robert Scribner (1981/1994), *For the Sake of Simple Folk: Popular Propaganda for the German Reformation*, Clarendon Press, Oxford (Scribner used the visual propaganda found in woodcuts and book illustrations as the main source for his book. Most lower class Germans of the time were illiterate and visual propaganda was, therefore, important for conveying religious messages).



An example of religious propaganda at the time of the Protestant Reformation

The portrait below is the one referred to by Yonghee Suh in her account of Sharon's teaching ([see page 235](#)).



Portrait of Niccolò Machiavelli (1469 – 1527) by Santi di Tito (1536 – 1603), Palazzo Vecchio, Florence

The picture below is the one referred to by Yonghee Suh in her account of Tom's teaching. ([see page 236](#))



American commissioners of the preliminary peace negotiations with Great Britain, known as 'Treaty of Paris 1783' by Benjamin West, Winterthur Museum, USA

### Points to consider

- i. What do you think are the main difficulties you might encounter in using visual art to develop students' historical understanding?
- ii. Look again at the description Yonghee Suh gives of Tom's approach to using paintings in his history class. Adopting a similar approach how would you enable your students to analyse and interpret these two paintings by Santi di Tito and Benjamin West? What questions would you ask? What sort of responses and hypotheses would you expect from the students? What would you ask them to do to test their hypotheses?
- iii. How might you help your students to explain the apparent discrepancy in the dates attached to the portrait of Machiavelli?

### Aiding historical understanding: using feature (that is, non-documentary) films

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” The time will come, and in less than ten years... when the children in the public schools will be taught practically everything by moving pictures. Certainly they will never be obliged to read history again.

Imagine a public library in the near future, for instance. There will be long rows of boxes or pillars, properly classified and indexed, of course. At each box a push button and before each box a seat. Suppose you wish to 'read up' on a certain episode in Napoleon's life. Instead of consulting all the authorities, wading laboriously through a host of books, and ending bewildered, without a clear idea of what exactly did happen and confused at every point by conflicting opinions about what did happen, you will merely seat yourself at a properly adjusted window, in a scientifically prepared room, press the button, and actually see what happened. There will be no opinions expressed. You will merely be present at the making of history. All the work of writing, revising, collating, and reproducing will have been carefully attended to by a corps of recognised experts, and you will have received a vivid and complete expression. (*D. W. Griffith, article in The Editor, April 1915. Griffith was the director of the film The Birth of a Nation*)

” Historical feature films' engagement with the past is different to that of written research from traditional historians. Feature films work through a narrative focusing on individual stories played by actors 'actualising the past,' while written history argues a position in words, often using generalisations and abstractions. When weighing up their respective advantages, the historical research aligns more closely with the evidence, but that feature films reach a wider audience and can present evocative and memorable visual representations. Postmodernists argue that every history, written or otherwise, is above all a representation, and as such cannot be an adequate account of the past. Robert A. Rosenstone, a pioneer historian in the study of history and film, takes the view that research and film are both legitimate forms of historical knowledge, 'it is time for historians to accept the mainstream historical film as a new form of history. ... Movies create a world of history that stands adjacent to written and oral history.' Over the past decade, a group of North American scholars have followed the lead of Rosenstone to explore the role of film and other media in teaching. These scholars argue that effective film-based instruction has serious potential to support historical literacy and rigorous learning through understanding of different historical perspectives, developing analytical and interpretive skills, exploring controversial issues in history, visualising complex historical elements and narratives, and applying subject matter knowledge to analysing how movies construct the past. They conclude that teacher practice with historical feature film is important to the development of historical understandings. (*Debra Donnelly, 2014*)

The table below summarises the findings from a research project asking teachers whether they found feature film to be a powerful teaching tool and if so, they were asked to give one reason for their answer. (Debra Donnelly, 2014, 17-27)

Yes/No	Total Percentage	Reasons Given (Expressed in Whole Number Percentages)
Yes	83%	Encourages empathy (42%)
		Brings history to life – historical imagination and visual literacy (30%)
		Good for teaching historiography and historical understanding (8%)
		Excellent stimulus for discussion (6%)
		Provides different strategy to reading (4%)
		Good introduction or conclusion to topic (2%)
		Familiar genre for generation x, y and z (1%)
No	15%	Films not historically accurate (10%)
		Students find boring (2%)
		Film lacks sufficient depth (2%)
		Students consider a “bludge” (non-productive) lesson (1%)
Undecided	2%	Only good for mature students (1%)
		Yes in some ways and no in others (1%)

## Points to consider

- i. Why do you think Griffith’s vision has not been realised?
- ii. Does it remain something to aim for in the use of film for studying history?
- iii. Do you agree with the argument put forward by Rosenstone and others that ‘historical feature film is important to the development of historical understandings’?
- iv. Would you add anything, for or against the use of feature films in the history classroom, to the reasons put forward by the teachers as summarised in the table?

## PART TWO: APPLYING THE IDEAS

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” We are usually viewing art works through a prism of our own social representations and times; and we have accumulated a set of commentaries and interpretations from the time of the artist onwards. (*Carvell Brian, 2015*)

### AIDING HISTORICAL UNDERSTANDING USING LITERATURE

#### Using Cypriot literature

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There are many writers with strong connections to Cyprus whose works you might consider using in the history classroom. Modern literary figures from Cyprus writing in Greek include Kostas Montis, Panos Ioannides, and Nicos Nicolaides. Neşe Yaşın is a Turkish Cypriot poet and author who writes mainly in Turkish, although a number of her prose works have been translated into Greek and English. Her brother, Mehmet Yaşın, is also a well-known Turkish Cypriot poet and writer. His work often features the theme of loss. The Turkish Cypriot, Urkiye Mine Balman is a poet, but she has also written in other genres. Nora Nadjarian is an Armenian Cypriot poet.

Cyprus has also been a source of inspiration and a setting for non-native authors. Much of Shakespeare's play 'Othello' is set in Venetian Cyprus; and the work of the Greek Nobel Laureate, Giorgos Seferis, was heavily influenced by the island.

AIDING HISTORICAL UNDERSTANDING USING ART

**Activity 1: Looking at a painting**



Henderson, Keith "Peristerona from the river bed, Cyprus". (1928)

Available at The Centre of Visual Arts and Research (CVAR): <http://cvar.severis.org/en/paintings>

**Working with students**

- i. Ask students to look at this painting of Peristerona
  - a. What questions would you ask them about the painting? (Think about the different types of question you might ask, for example 'closed' and 'open' questions; questions which ask students to describe / interpret / evaluate).
  - b. What sort of responses and hypotheses would you expect from the students?
  - c. What would you ask them to do to test their hypotheses?
- ii. Ask students to think about the painting. How might it convey different meanings and be differently interpreted:
  - a. by the artist who painted it;
  - b. by the artist's patron (if he / she had one);
  - c. by viewers at the time the painting was first created;
  - d. by present day viewers with varying cultural backgrounds?

## Activity 2: Interpreting paintings

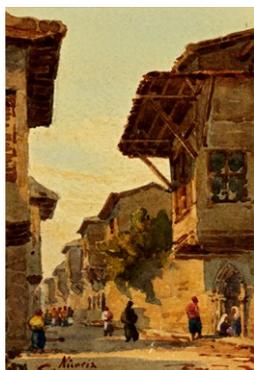
Adapted from the Council of Europe (2014). *Shared histories for a Europe without dividing lines*, e-publication, p. 555. Available at: [http://www.coe.int/t/DG4/EDUCATION/HISTORYTEACHING/Projects/SharedHistories/SharedHistories\\_en.asp](http://www.coe.int/t/DG4/EDUCATION/HISTORYTEACHING/Projects/SharedHistories/SharedHistories_en.asp)

Here are eleven paintings about Cyprus by various painters from a range of countries and from different eras.

These paintings are available at The Centre of Visual Arts and Research (CVAR): <http://cvar.severis.org/en/>

### CYPRUS PAINTINGS

PRINT



Picture 1



Picture 2



Picture 3



Picture 4



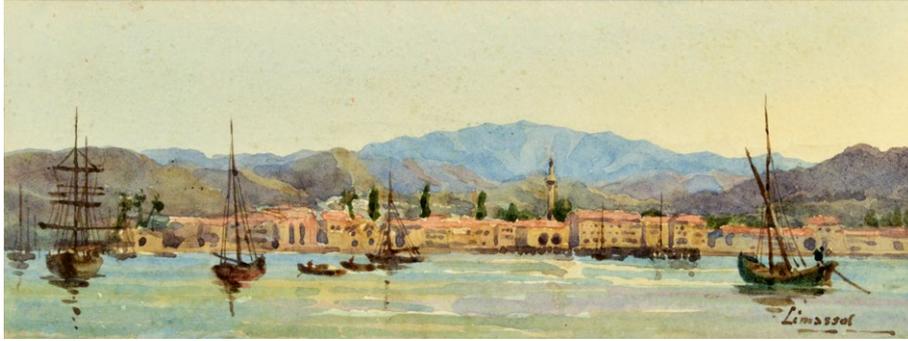
Picture 5



Picture 6

## CYPRUS PAINTINGS

PRINT



Picture 7



Picture 8



Picture 9



Picture 10



Picture 11

### Working with students

- i. Ask students to classify these pictures in various ways based on such factors as:
  - use of colour
  - materials
  - techniques
  - symbols
  - atmosphere
  - style
  - other factors which students suggest are significant
- ii. Working individually or in groups ask students to consider or research the following questions:
  - What was your initial reaction to the painting?
  - Is there anything in the painting or about the painting which is difficult to understand?
  - Are there any symbols used by the artist in the painting?
  - What can you find out about the artist and why they might have produced the painting?
  - Is the painting intended to show an historical event? If so how accurate do you think it is? Was the artist an eyewitness to the event?
  - Find images, photographs or artefacts which depict the same event/scene/area and compare them with what is depicted here.
  - When do you think the painting was produced, and why have you arrived at your decision?

Discuss students' answers in a plenary session and encourage them to challenge each other's arguments.

- iii. Use Paintings 1 and 2, 10 and 11 in combination with other historical sources to encourage and motivate students' personal expression, imagination and creativity.
  - What do you think the people in the painting are doing?
  - Choose a person in the crowd and try to understand what he/she feels. If it were you, what would you say to the others?
  - If you were a present day journalist how would you describe what is happening in the picture?
- iv. If you wanted to produce feelings of patriotism and love of country in people, which painting do you think would do that most effectively today? If you had been living in the 19th century would you choose the same painting or not?

## AIDING HISTORICAL UNDERSTANDING USING FILM

### Activity 3: Using documentary films

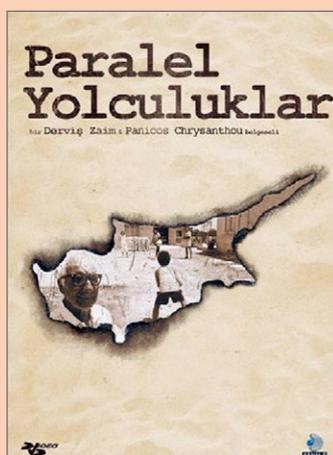
For this activity the documentary film, *Birds of a Feather*, available at <http://www.ahdr.info/viewnews.php?nid=219> is required. For subtitles in English, Greek or Turkish press 'CC' in the lower right corner of the screen.

### Working with students

- i. Students watch an excerpt (min: 1.03-4.02) from the documentary 'Birds of a Feather – Stories from a conflict zone'.

In the film a Greek Cypriot and a Turkish Cypriot, both former inhabitants of Peristerona, discuss some 48 years later an event of intercommunal violence that happened there in 1963. Both men were eyewitnesses to the event, but find it difficult to agree on what actually took place.

- How do the two eyewitness accounts differ?
  - Why do you think there are these differences?
  - What is the account offered by the victim himself?
  - What is the position of the rest of the participants in the discussion?
  - Why do you think this film was made and by whom?
- ii. An alternative documentary film to use would be 'Parallel Trips' made in 2004. The film was jointly written, produced and directed by Panicos Chrysanthou and Derviş Zaim. It records the human dramas that unfolded during the war of 1974 and the legacy that remains today.



## Follow-up activity

The Association for Historical Dialogue and Research (AHDR) asked a large number of former inhabitants of mixed villages how they remembered their social relationships with members of the other community when they lived together. The findings of the survey are given in the Table below. Note: Wherever 'out-group members' is mentioned in the table, the original questionnaire items presented to Greek Cypriot (GC) participants made reference to 'Turkish Cypriots', while the questionnaire items presented to Turkish Cypriot (TC) participants made reference to 'Greek Cypriots'.

		Never %	Rarely %	Occasionally %	Often %	Very often %	Mean average (1-5)
1. In your village, how often did you greet people who were out-group members (e.g., when you saw them in the street)?	GC	3.2	4.2	4.8	18.8	68.9	4.46
	TC	31.3	23.7	19.7	16.1	8.6	2.47
2. How often did you chat to people who were out-group members in your village?	GC	4.6	4.2	5.1	19.5	66.1	4.39
	TC	32.5	25.1	21.2	13.8	6.7	2.37
3. How often did you do something social together with your out-group member co-villagers (e.g. weddings, parties, going out, name days, funerals)?	GC	12.9	10.5	22.0	22.5	30.8	3.48
	TC	52.0	20.7	14.9	8.0	4.0	1.91
4. How often did you visit out-group members' shops in the village?	GC	52.6	9.4	10.4	12.4	10.6	2.15
	TC	38.7	27.7	19.4	9.2	4.8	2.13
5. How often did you visit out-group members' coffee shops in the village?	GC	54.3	8.8	9.7	10.3	13.6	2.17
	TC	61.7	16.0	11.5	6.6	3.5	1.73

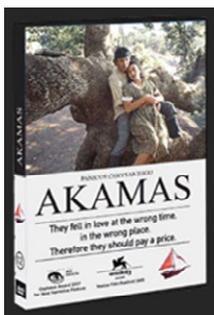
Percentages of Greek Cypriot and Turkish Cypriot participants' responses to items regarding the frequency of their socialising with members of the out-group in their villages

Adapted from Psaltis, C. (2016), *Collective memory, social representations of intercommunal relations, and conflict transformation in divided Cyprus, Peace and Conflict: Journal of Peace Psychology*, 22(1): 19-27

## Working with students

- i. What can you tell from the table about the way members of the two communities tend to remember life in mixed villages?
- ii. Why do you think there are stark differences between the way people remember shared living?
- iii. Do you think this kind of remembering might have any bearing on the way Greek Cypriots and Turkish Cypriots interpret and give meaning to art and documentaries relating to life in mixed villages? Does it help you to better understand the discussion in 'Birds of a Feather'?

## Activity 4: Using feature film



Akamas is a 2006 feature film about a love affair between a Turkish Cypriot boy and a Greek Cypriot girl despite their families' opposition and the inter-communal violence of the 1960s.

Here are three reviews of Akamas. They are also available separately for you to print and distribute to pupils when you undertake the exercise below.

### SOURCE 1: AKAMAS REVIEWS

PRINT

Omeris, a Turkish Cypriot boy, grows up with Greek Cypriots during the innocent years of his homeland. He has been taught that human beings have no differences, though they call themselves Greek or Turk, Muslim or Christian. When he falls in love with a Greek Cypriot girl, he realises that the world around is not as he expected. Love's game has some surprises for him. Destiny leads him to fight in order to stay with his beloved woman, when people around him are moving in the opposite direction and heading towards separation and partition. He is forced to confront absurd fanaticism that invades his personal life and tries to crush it.

Akamas is a romance, a beautiful one at that, but it also helps to explain how people get swept into conflict not just through greed, fear and poverty but also loyalty: loyalty to religion, to family, to identity and, in this instance, to love. How they are forced to take sides, to retreat to tribalism, to make their neighbour their enemy.

(Lauren O'Hara, Newspaper Cyprus Mail 31.3.2007,  
[http://artimagescyprus.com/en\\_index.shtml](http://artimagescyprus.com/en_index.shtml))

## SOURCE 2: AKAMAS REVIEWS

PRINT

After rudely insulting a teacher who is droning on about Cyprus's status as a British colony, Turkish Muslim student Omer drops out of school and is sent to the Akamas peninsula to work as a shepherd for a Greek Christian family. He immediately takes a shine to their daughter, Rhodou. By the late 1950s Omer is stuck firmly in the friend zone, desperately longing for a chance to prove his heroism to Rhodou. An opportunity presents itself when he provides a hideout in the mountains to the EOKA [...] After accompanying the resistance cell on a mission in which they assassinate a traitor, Omer finds he is repelled by their violent methods. A rift forms between him and Rhodou, culminating in his discovery that Rhodou is having an affair with one of the EOKA leaders. Soon after, the rebel group is betrayed and Rhodou's lover is killed. Although Omer is suspected, he is guiltless. More years pass and Omer and Rhodou put aside the past and their difference. They begin meeting in secret and fall passionately in love. However, their families and communities find out and reject the relationship, separating the couple. They endure, finally finding happiness in Omer's hometown of Vasilia, but their lives become harder during the 1970s, as the tension between Turkish Muslims and Greek Christians turns to all-out war.

Akamas is an evenhanded history of three decades in Cyprus's struggle for independence (successful) and unification (unsuccessful), couched in the form of a cross-cultural romance. I say evenhanded because when both sides declare the film as propaganda for their opponents and the government censors the finished product, odds are you're actually pretty close to the middle ground. Director Chrysanthou shows both Greek and Turkish Cypriots as a mix of good and bad, reserving his condemnation for nationalist extremists of either faction and portraying their escalations as counterproductive at best, violently destructive at worse.

The film's politics find natural parallels in the love story, including its central themes of forgiveness (Omer getting over Rhodou's relationship with the EOKA member), compromise (both are willing to enter the other's religion to allow a wedding) and serenity (Omer gives up his gun after a friend convinces him that violence will only play into the hands of his opponents). This is non-trivial stuff considering that, while most films pay lip service to these values, they predominantly focus on their more cinematic and presumably exciting opposites: revenge, unwavering convictions and violent aggression. This doesn't make the heroes of Akamas weak (although I like that Chrysanthou is willing to risk that judgment), because they don't lack for courage, determination or passion [...] they just channel their efforts into romantic rather than patriotic pursuits. Not everyone, certainly not all Cypriots, would agree with that philosophy and the film ends on a mixed note as Omer and Rhodou come to accept their loneliness as exiles from both communities. Well, at least they have each other.

(*Film Walrus Reviews*, Sunday, February 23, 2014,  
<http://www.filmwalrus.com/2014/02/film-atlas-cyprus-akamas.html>)

### SOURCE 3: AKAMAS REVIEWS

PRINT

People who are against this film are the most conservative people in this country... They say it damages 'our cause'. They just don't want it to be shown. They are afraid of discussion. They don't want any opinion on Cyprus that is different from theirs. My film is human. I have put in it human stories from both sides and they don't like it...

I think some people have a right to be angry but it is not only because of... one scene. The whole film is critical. It criticises many realities that are still alive and have influence in this country. It shows people who think in certain ways and these people are still present in Cyprus. It criticises today's political situation. But don't we all have the right to be critical? I just want the right to express my opinion and I think people who don't like my opinion have the right to express theirs.

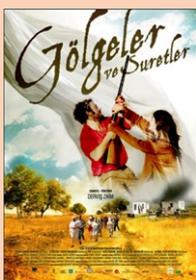
*Panicos Chrysanthou, director of Akamas, quoted in HomeboyMediaNews website, 12 November 2006: <https://grhomeboy.wordpress.com/2006/11/12/akamas-the-movie-harsh-reality>*

## Working with students

Arrange for students to watch the film, or, if it is more appropriate, to watch sections of the film that you have selected. If they are not watching the whole of the film, ensure that they have contextual knowledge to understand the particular section(s).

- i. What was your initial reaction to the film?
- ii. Explain, or ask the students to suggest, why you have selected the part of the film they are watching. In what ways is it significant?
- iii. Before they have seen the two reviews (Sources 1 and 2) ask students to write a review of the film (or part of the film) thinking in particular of (a) the film's historical accuracy; (b) whether it presents an optimistic or pessimistic view of the events it portrays; and (c) its impact upon them. The intended audience for the review should be students of their own age, but not from their own community.

- iv. Introduce students to and discuss the reviews (Sources 1 and 2). The discussion might cover such issues as:
  - How do these two reviews differ from the ones you wrote?
  - Do these reviews help you to better understand the film?
  - Are they favourable or unfavourable accounts?
  - What evidence is there in the film of 'absurd fanaticism'?
  - What did the reviewer mean by claiming that: 'The film's politics find natural parallels in the love story'?
  - Which of the reviews do you most agree with?
- v. How can the film and the reviews best be used to teach the controversial issue of intercommunal clashes in Cyprus?
- vi. Discuss with students the arguments put forward by Panicos Chrysanthou (Source 3). For example: Is he right to claim that film makers should not be censored but should be free to express their opinions? Should feature films explore contemporary political and social issues; and if they do, does that make them documentaries rather than feature films? Because film is such a powerful medium do film makers have a special responsibility to be conciliatory rather than controversial?



- vii. An alternative feature film to use would be 'Shadows and Faces' made by Derviş Zaim in 2010.

## Follow up activity

### SOURCE 4: AKAMAS REVIEWS

PRINT

A legendary Turkish Cypriot goatherd whose great love inspired a Cyprus-made Romeo and Juliet movie that was screened at the Venice Film Festival has died at the age of 79.



Hassan Moustafa and Hambou Pournoxouzi

Hassan Moustafa, who lived in the Akamas village of Androlikou, passed away on Wednesday in hospital in Polis.

It was the story of Hassan and his wife, Hambou, that led to the film *Akamas*, directed by well-known Greek Cypriot filmmaker Panicos Chrysanthou and shown in Venice in 2006.

Hassan fell in love with Hambou Pournoxouzi from the neighbouring Greek Cypriot village of Droushia in the late 1950s. Overcoming convention, community, family and religion, they were to become the first mixed couple to be married in the newly independent Republic of Cyprus, although at the time the law did not provide for an Orthodox Christian to marry a Muslim.

"I fell in love with a Turk, married him, changed my faith. Many people didn't like it," Hambou recalled many years later. She had to change her name to a Muslim one in order to move in with Hassan.

The marriage caused conflict between the villages and the army and police had to be placed on guard to protect against the possibility of a violent reaction.

### PRINT

Thanks to the intervention of then-President Archbishop Makarios however, peace was restored. In a Solomon-like judgment that is still quoted far and wide in the Akamas, Makarios famously pronounced: "Mohammed won't become richer and Christ won't become poorer if Hambou and Hassan are married."

The couple settled in Hassan's Androlikou, at that time one of the richest Turkish Cypriot villages in the region, with many donums of land and large herds of goats and sheep.

When in 1975, over 600 of the Turkish Cypriot villagers left for the north under terms of the post-war population exchange, Hassan and Hambou opted to remain in Androlikou, hopeful that the Cyprus problem would be solved soon.

"We thought they'd be back soon," said Hassan in an interview a few years ago. But the fates decided otherwise, and the abandoned village, now more or less isolated, saw many of its assets stripped as it went into a slow decline.

"We were completely alone. There was nobody to talk to. Relations with Greek Cypriots from neighbouring villages varied. Some people were nice, some bad," remembered Hambou in the same interview.

"We didn't have water. We didn't have electricity. Life was very difficult. It was just work from dawn to night. We lived very poorly. But we didn't want to leave. We never thought of going somewhere else. It was our place. Where would we go? Our home was here."

The family survived because they had sheep and goats and kept on doing what they knew the best: producing and selling meat and halloumi... By 2006 (when I interviewed the couple and their son Ezgur Hassan Moustafa, who had become Androlikou's first post-74 mukhtar), there were seven residents living in the village and about as many intact houses still standing.

Hambou died in 2007. She was buried at the cemetery in Androlikou. Hers is the only grave marked by a cross there. On Thursday, Hassan was reunited with her.

(Newspaper Cyprus Mail, 27 July 2014

<http://cyprus-mail.com/2014/07/27/turkish-cypriot-whose-great-love-inspired-a-movie-dies-aged-79>)

## Working with students

- i. How close is the story in the film 'Akamas' to the story told in this article?
- ii. In his novel 'Birds without Wings' Louis de Bernières writes of life in pre-1914 Anatolia – *The only disadvantage was that she would have had to change her religion, but in that place back then, it never amounted to much for a Christian woman to change to a Muslim if she married one.* ([See page 242](#)) Was the same true of life in Cyprus when Hambou and Hassan married?
- iii. What do you think is the significance of the statement in the article that: *Hers is the only grave marked by a cross in the cemetery at Androlikou?*
- iv. Use the information in the article as the basis for an imaginary story of the couple's early life together from the point of view of (a) Hambou; or (b) Hassan; or (c) their son, Ezgur Hassan Moustafa.
- v. Discuss whether the film and its various reviews could be used to teach controversial issues. And if so, how could it be used?

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TRAINING UNIT 7

**INFORMATION  
COMMUNICATIONS  
TECHNOLOGY**  
AND HISTORY TEACHING

## PART ONE: EXPLORING THE IDEAS

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### INTRODUCTION

ICT or Information Communications Technology can be any aspect of communication technology, and does not just refer to computers, although there is a wide misconception that ICT *means* computers. In this unit we will look at both the educational use of ICT in its wider sense and, specifically, ICT in history teaching and learning. In the best history classroom ICT is one of a range of tools to catch the imagination of the learner, to assist the teacher and build transferable life skills for all, and to provide opportunities to deal with broader, deeper, richer teaching and learning.

### OBJECTIVES

- ▶ To provide an opportunity to consider the range and nature of some ICT tools and applications.
- ▶ To offer practical examples of history teaching and learning ICT use to consider and critique.
- ▶ To provide a framework for evaluating the value of ICT.

### THEORETICAL BACKGROUND AND POINT TO CONSIDER

#### The magic box?

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By the 1950s the first televisions had appeared in homes. They were bulky, slow to warm up, controlled by knobs and buttons on the machine, had a somewhat fuzzy picture and were black and white only. Nonetheless to have access to a TV was exciting, revolutionary and transformative in terms of communication and leisure.

Technology and the pace of change in technology is amazing. In the early 20th century there was no radio, TV or internet, and only a few had telephones. The fastest communication came as telegraph messages, usually delivered by a boy on a bicycle, and often meant serious or very bad family news. Cinema was yet to be developed as mass entertainment, and had no sound. The pace of change for access to, and the nature of, what we have come to know as media and more

recently information communications technology has been phenomenal. It has not slowed, and there are no signs of it slowing.

Today, we use, in varying amounts, digital radio, cable and satellite TV, still and motion picture cameras, iPad and tablet PCs, wireless printers, instant social media devices. In the space of four generations there have been massive changes, globally, in terms of access to, expectation of, and potential of, ICT. What might generation five, the children we teach now, do with technology?

### Points to consider

- i. If we anticipate a continuing fast pace of change in ICT, how much ICT should we use in history teaching?
- ii. How frequently, and for what tasks?

### Teachers and ICT

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Teachers remain the most important pedagogic tool in schools and universities, but do not exist outside of the wider world and need to ensure that they are meeting the expectations learners bring about relevance and efficient, enjoyable and well informed teaching and learning. Teachers need to be able to make choices about which tools to use in teaching and in their own professional duties and development. Research by Jimoyiannis and Komis (2008) examined teachers' use of information communications technology, and suggested that levels of personal belief about the value of ICT are as important as access to equipment and their ability to confidently lead teaching/learning with ICT. Teachers, then, can be digital champions or digital inhibitors depending on their views about how well ICT can develop historical thinking, understanding and memory.

To some extent this is not surprising: no educator will be keen to use a technique if they feel there is a more effective one that can be more simply delivered, and no one likes to feel exposed when using unfamiliar content or technology. Yet it is also deeply troubling: curriculum delivery should be based on a balance of what the learner and wider society *needs* to know, understand and be able to do, and the resulting impact on knowledge, skills, values and dispositions development *not* what the teachers' preferences and prejudices are at any point.

ICT use will not go away in coming decades, and any society unable to prepare its future citizens to have mastery of that technology – and to innovate further – will face consequences in the competitive market place and global economy.

Morally, to not use the most effective tools risks denying learners access to ways of learning faster, better, wider, deeper, and with more engagement. Of course it is also key to note that ICT is *not* always the best tool for 'delivering' education, which is a human interaction at heart and not a conveyor-belt process of filling empty vessels with fixed pouring of knowledge and skills. This unit, then, explores what ICT can be used in some history learning and teaching, and how teachers can decide if it is *the most effective tool* to use at any point.

Jimoyiannis and Komis (2008) showed that the majority of their sample of teachers had positive attitudes towards general ICT use in education, although the initial positive outlook of some is later influenced by events that make them cautious of or sceptical about ICT use. The research suggested three broad categories of teacher attitudes towards ICT: a core of teachers with positive attitudes to ICT; a smaller second group with negative attitudes and, a third with neutral beliefs about ICT in education.

Subject specialism and topics to be covered seem to matter, and length of teaching experience and gender all seem to be influential.

### Points to consider

- i. As an educator, do you see yourself fitting into one of Jimoyiannis and Komis's three categories? Why?
- ii. Commentators sometimes write about members of younger generations being digital natives, and describe older generations as digital tourists. Which category would you put yourself into as an *educator* – digital native, or digital tourist?
- iii. If the younger generation continues to embrace new technology faster than their teachers, is that 'okay', or is it a 'bad thing' for society?

### Defining ICT

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Information communications technology has a broader definition than computer hardware use, and includes: overhead projectors that use acetate sheets and OHP pens; the more advanced cameras that take images of objects and project onto computer screen; and, standard and interactive whiteboards or 'smart boards'. It also includes sound recording and replay devices: cassette and tape

recorders, dictaphones and CD players as well as sound systems with inbuilt or standalone speakers and handheld, fixed or personal microphones. Reel to reel based film projectors, televisions, still and video cameras and video and DVD players as well as digital boxes and satellite dishes and decoder units and radio can all count as ICT. For the most part children, young people and students in education, when they talk about ICT, now mean computer software and hardware, related devices and applications, and many carry handheld smart phones, smart watches, iPad or tablet PCs as part of their daily interaction with family, friends, leisure, media and news. Increasingly they will also use a smartphone chip to pay for small items, use digital commerce to shop, and make many of their social calendar choices with these devices.

### Points to consider

Which sorts of ICT devices and tools have been used in your own education, and to what extent is that different to what is used in schools you are familiar with now?

## ICT IN TEACHING AND LEARNING

### Harnessing students' digital experience

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To begin to consider how ICT can aid teaching and learning it may be helpful to look at the range of interactions young people have with different sorts of ICT, and reflect on how we can harness some of these for learning.

Digital experiences and capabilities can be categorised as familiarity with, and use of:

- ▶ **Social media** (e-communication use and protocols, e-safety);
- ▶ **Information storage, communication and retrieval:** for example word processing, desktop publishing and spreadsheets or databases such as Microsoft Office suite or Apple, internet use for information retrieval;
- ▶ **Audio-visual and multimedia creation and handling:** such as sound and vision capture and editing, film making, sound recording, green-screening, animation and stop motion animation;
- ▶ **Digital and e-safety:** developing skills in relation to judging accuracy and reliability of information, considering ways to identify manipulative and unacceptable positioning and develop resilience to protect young people and adults against radicalisation;

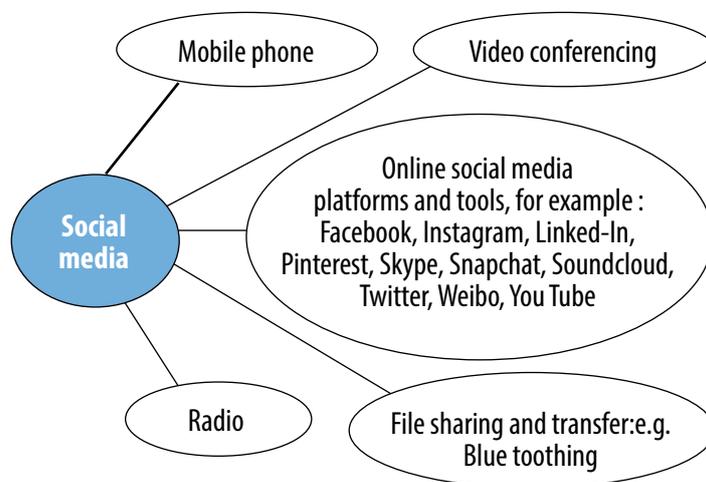
- **Digital commerce, leisure and entertainment:** in some countries cash to pay for small items in urban areas is starting to be replaced with swipe cards, chips attached to telephones or fingerprint recognition software and direct debit from bank or credit accounts. In several larger cities the public transport systems are cashless, and deliveries of food, consumer goods and a wide range of services are ordered, and paid for, electronically. Media is streamed or downloaded on demand and television, radio and film are 'consumable' as desired.

Within these groups familiarity with technology is also changing. Users rarely have advanced knowledge of how or even why a piece of ICT kit works, but use it frequently, and rely on technicians for all but the most simple (reset) types of 'fix' when there is a problem. Much technology is now wireless, or 'Wi-Fi', in terms of receiving instructions from users, and personal devices are designed to be mobile and to communicate with each other, for example using blue tooth technology. Many consumer goods and much industrial technology self-reports faults, and relies on upgrading via wireless communication with the manufacturer. Service providers, retailers and governments are able to make sophisticated profiles of us because of the quantity of information we receive, transmit and use via ICT devices.

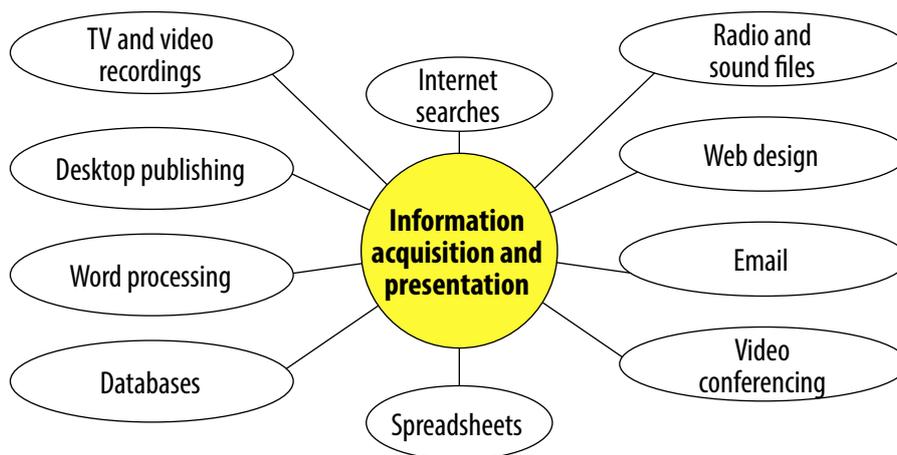


Trainee teachers experiment with interactive whiteboards at an early stage of their training

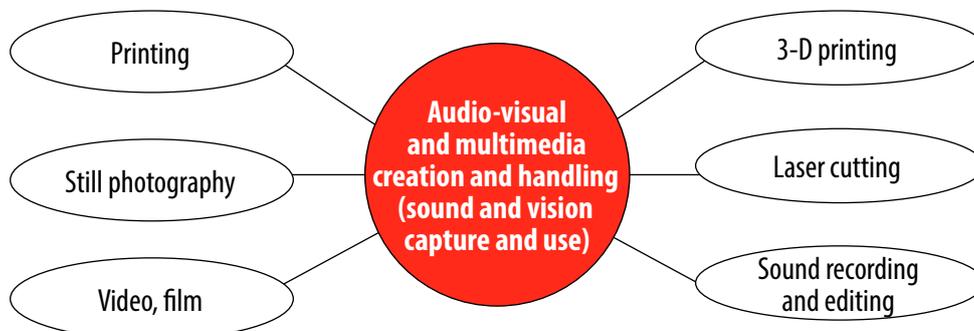
We can consider familiarity with ICT as zones of digital competences:



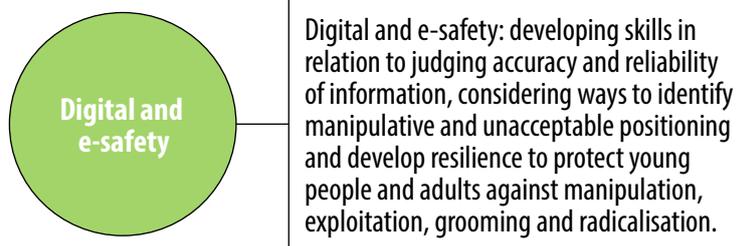
Social media



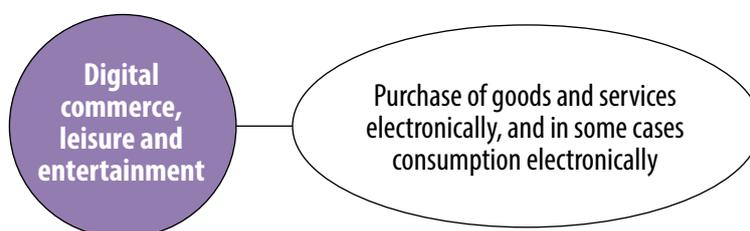
Information storage, communication and retrieval



Audio-visual and multimedia creation and handling (sound and vision capture and use)



Digital and e-safety



Digital commerce, leisure and entertainment

## Points to consider

- i. In which areas of ICT competence do you feel you are you most capable, confident or strongest?
- ii. In which are you least capable, confident, or strong?
- iii. What are your professional development needs in relation to ICT competencies and how might you begin to address them?

## ICT capability in history

National education policies frequently list and define ICT competencies. As an example here is the policy of the Australian State of Queensland:

” Information and communication technologies (ICT) can support students as they develop and consolidate historical knowledge, understanding and skills. Opportunities are most evident in research, explanation and communication. This includes the use of digital resources and technology to:

- ▶ identify and explore a range of historical sources, including digitised and online sources from national, state and local library websites;

- ▶ discuss and debate historical questions and issues, using secure online forums and web conferences;
- ▶ locate information in sources (Years 3-6) and assemble information from a range of sources (Years 7-10), using digital concept maps;
- ▶ sequence events, including use of electronic timelines;
- ▶ organise information using databases and spreadsheets or identify historical trends using digital graphic organisers;
- ▶ represent ideas and create responses, using digital products, multimedia, web conferencing, blogs and wikis;
- ▶ develop texts, particularly descriptions, explanations and arguments using word processing and presentation software.

*(State of Queensland Government, 2012)*

### Points to consider

The State of Queensland phrase their competencies, or capabilities, as pupil skills.

- i. In your view, do the Queensland history ICT capabilities reflect the nature of history? What, if anything, would you change?
- ii. Do you feel it is better to state competencies as something for pupils, for teachers or for both?

### Building educators' digital experience

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History educators need to be able to demonstrate competencies in using, and training young people to use these areas of ICT competency.

They must:

- ▶ be effective and critical users of ICT themselves;
- ▶ be able to select, extrapolate and summarise key information, and make judgements about information, for example in evaluating a figure or figures from history;
- ▶ be able to work with a range of programmes and applications, and support pupils in their use, for information retrieval and communication;
- ▶ operate professionally, and with respect to data protection and confidentiality, and where appropriate consider and raise awareness of e-safety and safeguarding against bullying, intimidation, abuse, radicalisation and grooming;

- ▶ be able to use social media to support and extend learning;
- ▶ be able to use a range of information handling, communication, and multimedia applications with appropriate ease, and judgement as to 'best tool for the job.'

Teachers need to train young people to:

- ▶ source, critically engage with, and make judgements about the utility (usefulness), reliability (trustworthiness) and accuracy of internet materials and to critically and selectively use, and identify abuse of, content on the internet;
- ▶ address multiperspectivity in historical sources and positioning using new technologies;
- ▶ demonstrate empathy, tolerance of and respect for difference in belief, outlook or positioning;
- ▶ consider, and use, social media in the history classroom and for home learning and wider life;
- ▶ harness students' digital experience, enthusiasm and ability to enhance history education for engaged and democratic citizenship.

### Weighing up the value of ICT for history teaching

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Andrew Payne Head of Education at the UK's *Public Record Office* (National Archive) explains an online enquiry to trainees

#### What are the benefits of ICT in history education?

Educators debate the value of a number of tools and concepts in history education. In the following section a list of *some* of the potential benefits, and *some* of the challenges of using ICT in history teaching are given.

### **Motivation**

The power of ICT to engage and motivate is often cited as a key benefit when educators use ICT tools and approaches, with research indicating that many young people *believe* they learn better using ICT. Young people often report enjoying using digital equipment in their learning and see it as relevant in their current and future lives, they feel it is a key tool used in business, commerce and 'the wider world', and see developing ICT skills as important in connection with making the transition to higher study and employment, and in their future lives.

### **Breadth and depth**

From a content perspective ICT in history lessons offers the chance to access a far, far wider and richer range of historical documents, artefacts and sources than any previous generation, the internet has led to an information revolution. Vast amounts of historical material, and more modern interpretation and opinion, have been placed 'online': much of which is excellent, but some of which is dangerously incorrect or deliberately manipulative, untrue, deeply biased or intended to distort and radicalise. Discernment and sharpness of thought in information handling has always been a key skill for the historian, and continues to be vital in the digital age as those who seek to mislead or manipulate have more sophisticated media with which to persuade, and a direct reach into people's homes via the internet and social media.

### **Critical awareness development**

In the information age the need for discernment and critical awareness is even more crucial than at any previous point. As educators we have to learn to engage with social and multimedia tools, to develop a deeper sense of critical awareness, and to consider e-safety, and form robust protocols for safe ICT use.

### **Teacher efficiency**

The digital revolution is not without challenges, but also offers opportunities. ICT can assist a teacher in creating shareable, manageable and easy to sort or analyse records and in tracking pupil development, in personalising teaching and learning resources which look highly professional and differentiated.

### **Meeting societal expectations**

Parents, and the wider community expect education to be 'modern' and pupils expect to use 21st century tools for learning, not 19th century ones: however, there are resource implications in each of these statements, and funding for ICT support competes with other priorities.

## **Points to consider**

What benefits have been missed out of the above list?

### What are the challenges in using ICT in the history classroom?

#### **Access**

Availability of ICT and related resources can be problematic in some schools across Europe, but is improving, and some states have heavily invested in hardware and internet access. In the most well provided for schools there are class sets of tablet PCs or iPads.

#### **Failure to go beyond using multimedia projectors as a way to show pictures**

In a medium level of provision there will be a computer at the teacher's desk with a multimedia projector and perhaps an interactive whiteboard. This can sometimes be used only as a form of projector, possibly because of a lack of teacher training or non-digital teacher mind set.

#### **Concentration on basic ICT skills rather than higher order history skills**

Digital materials are available, principally as web materials rather than as 'textbook' type online materials, but they are often used as teacher led illustration of content knowledge or to explain first order concepts, not as a tool to develop critical historical thinking. Multiperspectivity therefore rarely emerges.

#### **Uncritical use of sources**

Web materials are often felt to be plentiful, but can be used uncritically, or as research or supplementary material with little training for selection or use. For example, learners sometimes copy content en masse, or print the sources they have found without making a selection or consideration of provenance, reliability or usefulness.

#### **Content control and commercial interest**

E-books can just be text and images currently, without much sophistication, really just a book online or in digital form, and with little interactivity or use of the potential of the media. In states moving towards a more structural use of e-books there can be challenges related to copyright and encouraging creativity rather than rote learning. There is still huge scope for e-materials to expand and develop in a range of areas, and currently the coverage of topics can be restricted. Investing in e-books represents a significant commercial opportunity, but also a considerable risk as the market remains small in most states currently with the potential to grow hugely. Some experimentation and innovation suits a publisher's needs and helps 'sell' the product, but too radical an approach, or deviation from accepted national narratives can be received with opprobrium and financial disaster. In current market conditions there is likely to be one e-book available, and that is likely to be anodyne and bland to suit everyone, whereas teachers might previously have been able to draw on several different printed textbooks rather than working through chapter by chapter slavishly with the only available resource.

### **Political control and nationalistic narratives**

Sometimes controlling the narrative represents a strong steering of an ideological nature, and curriculum content is shaped by the method and mode of instruction and resources provided. Single narratives are often not good for inclusion, tolerance or the development of multiperspectivity or democracy. In some areas there is political involvement in what counts as the 'right history', and nationalistic focus is encouraged: this can be worsened if the e-book is politically or state controlled.

### **Developing the workforce**

Ensuring adequate initial and in-service teacher training to innovate with ICT remains a challenge: however much there is an investment in ICT, if the teachers lack confidence or access to resources then little changes in the schools.

### **Expectations**

Student engagement and empowerment can be an advantage and also a problem: students are increasingly expecting 'edutainment' and advanced media and digital materials. Teachers need to continually consider their delivery methods and professional updating needs in relation to digital approaches.

### **Accessibility**

Whilst there are materials on most topics in English there are not always accessible materials in home languages. Sometimes teachers and pupils lack the language skills to access the international sphere materials, or these take a particular perspective on the past orientated to 'other' national perspectives.

### **Assessment**

Judgement around digital competencies needs to go alongside assessment of history skills, knowledge and understanding. Digital competencies can be assessed by virtue of speed, accuracy and appropriateness, but this can neglect the development of historical competencies and thinking. We need to reflect on what do we want to assess? Is this assessment about ICT skills, or historical skills, knowledge and understanding? And if the latter how do we know that the historical thinking has improved?

### **Points to consider**

- i. Which challenges apply in your educational setting?
- ii. Which present the most urgent challenges for you?
- iii. What are your suggested solutions?

### PRACTICAL USES OF ICT IN THE HISTORY CURRICULUM

The history curriculum needs to provide regular opportunities to learn and reinforce ICT skills alongside historical knowledge, understanding and skills. In designing learning opportunities educators need to show an awareness that learning is not limited to 'just the classroom' nor to the years of formal schooling. Educators need to recognise that young people learn inside *and beyond* formal learning: they pick up *some* of their skills self-taught or from peers and can have a very personalised approach to their 'digital life'.

Young people's ability with social media tends to be strong in some areas, and less in others. This relative strength changes over time. Educators need to audit what young people can already do, ensuring that they do not assume the same level of skill across different year groups. There are trends in social media use, for example, and then apps fall from mass use and popularity, therefore teachers need to be aware of what is in vogue, and harness popular tools for learning and communications. For example teachers can use the format of Twitter's 120 character messages, an approach familiar to many learners, and ask young people to report on historic events as if they are happening now in a series of short messages. This has the potential to develop skills in reportage and awareness of chronology using a digital format.



Student teachers considering the value of ICT

## Teaching approaches and classroom practice

Educators need to maintain a broad skills-based approach to using ICT, and be supported by training and updating from initial training and throughout their career.

There needs to be a constant use of digital tools built into any scheme of work for history education. These tools should be introduced in primary education and reinforced thereafter.

Students must encounter a range of hardware and software programmes within their formal learning and as part of their planned home and out of hours learning. They need to see digital communication as important in enhancing learning, and as a way to provide life-long learning and wider life skills.

The following table outlines some areas where history learning can be enhanced using ICT.

SOCIAL MEDIA		
DIGITAL TOOLS	PURPOSE	EXAMPLE
Social media	Communicate historical understanding and knowledge, develop and test hypotheses	Use 'fake book' to construct a profile of a key historical figure
ICT protocols		Understand that there are 'digital manners' related to forms of address, acceptable behaviours
Modelling e-safety	Engage with e-safety, anti-bullying and pro-tolerance education	Develop e-safety protocols with the group

COMMUNICATION AND INFORMATION RETRIEVAL		
DIGITAL TOOLS	PURPOSE	EXAMPLE
ICT protocols	Gain a basic understanding of ICT etiquette	Develop an e-safety and ICT protocol
Word processing; desk-top publishing	Gaining and communicating information (to develop/show knowledge and understanding)	Edit an information statement; produce a poster
Internet searches	Investigate materials online and select carefully, and critically	Research the life of Catherine the Great
	Interrogate reliability and reach conclusions about veracity, value and bias	Younger pupils are introduced to the concepts of bias and motive in considering different accounts of the Spanish Civil War 1936-1939

# TRAINING UNIT 7 INFORMATION COMMUNICATIONS TECHNOLOGY AND HISTORY TEACHING

COMMUNICATION AND INFORMATION RETRIEVAL		
DIGITAL TOOLS	PURPOSE	EXAMPLE
	Identifying the misuse of history on the Internet	Older pupils consider a sensitive and controversial issue using a well scaffolded and supervised enquiry to debunk false positioning
Presentation software	Communicate historical understanding and knowledge	Make a moviemaker, PowerPoint or other presentation about the life and policy of Joseph II of Austria
Podcasting	Engage with historical material to communicate historical understanding and knowledge	Revision talk, providing ten key facts about subject x
Databases	Manipulate data, extract key information, reach balanced conclusions	Carry out data searches in order to interrogate a census database to test a hypothesis
Data storage	Scan documents, capture elements of online documents, take and upload still or moving images and sound files	Store a series of source documents and images to make a digital library in relation to a local history study linking local to the national, regional and international
Spreadsheets	Manipulate data, extract key information, reach balanced conclusions	Use statistical information on the slave trade to study cargo manifests (lists of enslaved people carried as 'cargo' on slave ships )
Modelling e-safety	Engage with e-safety, anti-bullying and pro-tolerance education	Develop e-safety protocols with the group, and discuss safe working for personal communication and e-commerce
Develop protocols related to discourse online, and consider context, intended audience and positioning	Debate what is acceptable in terms of giving viewpoint and opinion in e-discourse and websites	Discuss UNDHR Article 19 'Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers'

AUDIO-VISUAL AND MULTIMEDIA CREATION AND HANDLING		
DIGITAL TOOLS	PURPOSE	EXAMPLE
Hardware use skills	Understand the basic functions of key multimedia equipment, such as digital cameras, sound recording equipment, tablet PCs and iPads	Take still photographs and make 'moving' film images at an historic site to create a documentary style report
Co-editing or co-construction	Comprehension, analysis, extrapolation, synthesis, case making	Draft a report or essay collaboratively
Stop motion and other animation	Communicate historical understanding and knowledge	Use Playmobil figures to create a short animation to illustrate an historical concept, such as feudalism
Green screening	Create an artefact to communicate historical understanding and knowledge	Create a news report on the assassination of J. F. Kennedy using images of Washington DC outside the Capitol Building
Video and other film	Critically engage with interpretations of the past in film format	Critique a Hollywood film, such as Titanic against other films such as A Night to Remember and written and visual sources with a view to examining and commenting on the nature of sources and accuracy of interpretations
Photography	Use still photography equipment to capture a moment; understand elements of composition, lighting and exposure, perspective and distance; understand and be able to manipulate images digitally using appropriate software	Take images of groups of pupils carrying out 'freeze frame' tableau which together 'tell a story' of events in sequence, such as stages in the French Revolution
Modelling e-safety	Engage with e-safety, anti-bullying and pro-tolerance education	Develop e-safety protocols with the group

## Points to consider

- i. Do you already use similar exercises in your classroom?
- ii. Are there some approaches here you could adapt and use?
- iii. What would work best in your setting?
- iv. Is 'bad' research resulting from the use of ICT in history pupil failure or teacher failure?



Trainee teachers prepare a 'green screen' and some drama props to trial filming scenes for a multimedia presentation

### **What is the role of history and ICT in achieving the overall aims of the curriculum?**

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It is important to consider how history teaching using ICT can also contribute to the overarching aims of the curriculum in developing young peoples' aptitudes, attitudes and transferable skills. The history and social studies curricula are often expected to support pupils in developing to young adults with the skills required to become active, engaged citizens who show tolerance and respect towards diversity, are inclusive and value democracy and the rule of law.

In his *Digital Citizenship Education* publication, cited by the Council of Europe's Steering Committee for Educational Policy and Practice, Mike Ribble (2004) suggests six attitudes and eight skills required for the promotion of a democratic culture and intercultural dialogue alongside nine digital competencies.

## Attitudes, skills and competencies required for developing a democratic culture and intercultural dialogue

### Key attitudes

- Openness to cultural otherness and to other beliefs, world views and practices
- Respect and tolerance
- Civic-mindedness
- Responsibility
- Self-efficacy and self-confidence
- Tolerance for ambiguity

### Key skills

- Autonomous learning skills
- Analytical and critical thinking skills
- Skills of listening and observing
- Empathy and decentring
- Flexibility and adaptability
- Linguistic, communicative and pluri-lingual skills
- Co-operation skills
- Conflict resolution skills

### Digital competences

- Access
- Commerce
- Communication
- Etiquette
- Health and well-being
- Law
- Literacy
- Rights and responsibilities
- Security

## Points to consider

- i. Do you feel Ribble's lists fully account for the attitudes, skills, and competencies needed for democratic culture and intercultural dialogue?
- ii. Which of these attitudes, skills, and competencies can history lessons using ICT deliver?

### **What role does history teaching have in securing young people's safety?**

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Access to the internet and social media gives young people access to a global forum, where they can visit some of the greatest treasures of human creativity at museum websites, can follow causes, the arts, sciences and technology globally: access to great riches. It is also the opportunity for the world to make approaches to them, and whilst acknowledging the use of ICT to create 'the global village' we have to equip young people to be discerning and to protect themselves from harmful and extreme ideas and beliefs, from people of bad intent and from criminals.

Safe use of the internet and communication tools means teaching young people to understand that there are still boundaries to communication and that nothing should be done online to compromise personal security or place an individual in a compromised position. A training programme about e-safety needs to be in place in all schools, and older learners will need reminding that 'grooming', fraud and manipulation can be pervasive and sophisticated. Such programmes will also need to include social skills training and protection against aggression and bullying, both in 'normal' communication via emails social media like twitter, face to face communication online such as Skype, and other social media.

## PART TWO: APPLYING THE IDEAS

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### INTRODUCTION

In the Part One of this unit the range of different ICT capabilities was presented, and the need to consider how ICT enhances the acquisition of historical understanding, skills and knowledge was stressed. In this part several examples of teaching and learning sequences are offered looking at local history, national and international history with ICT used to facilitate the research, data gathering or presentation.

### CYPRriot CURRICULUM CONTEXT

The level of engagement with, and facilities for, Information Communication Technology throughout the island of Cyprus varies from school to school. Education authorities are keen to see ICT use expanded and for teachers to be confident, frequent and effective users of ICT.

#### **Greek Cypriot curriculum context**

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In the Greek Cypriot curriculum ICT guidance appears in the general and history curriculum requirements and guidance.

##### **General**

ICT is considered as a means to enhance the quality of teaching and learning in all subjects and to support the school management. Various initiatives and projects are implemented aiming to:

- ▶ make digital educational material for all subjects available;
- ▶ provide suggestions on how ICT can be integrated in teaching.

Teacher training courses for teachers, for the integration of ICT in the teaching and management process of all levels, are offered at the Pedagogical Institute. See, for example, the Guide compiled by the Directorate of Primary Education: <http://enimerosi.moec.gov.cy/archeia/1/dde4228b>

## History teaching

In the history class “according to the new curriculum of history, a layered and multifaceted presentation of the curriculum is sought, ... with wide use of historical sources and modern technology, but also with rich methodological in the teaching approaches” (Educational Material for Secondary Education: <http://www.schools.ac.cy/eyliko/mesi/Themata/istoria/index.html>)

## Turkish Cypriot curriculum context

In the Turkish Cypriot curriculum, current history requirements and textbooks at all levels do not include ICT as a main teaching method. However, where ICT can be used it is encouraged, and teachers and trainee teachers will wish to extend their skills and knowledge of this potentially powerful teaching and learning tool.

## USING ICT TO START A LEARNING SEQUENCE

Terry Haydn, Professor of history education at the University of East Anglia suggests using ICT to build interesting starter activities or initial stimulus material: things to catch the imagination or interest of learners and draw them into wanting to know more. Haydn asks: “How do you get pupils to understand an abstract concept such as inference?” He says that you can use intriguing or quirky images but greater sophistication comes from illustrating a concept or a trend, a difficult decision, or key turning point. Have a look at this example of ‘using new technology to make a particular point in an effective way’ which is intended for use at the start of lessons exploring the notion of ‘inference’.

Go to <https://terryhaydn.wordpress.com/pgce-history-at-uea/ict-in-history-teaching/> . Ask pupils to look at the sequence of images in the ‘Inference’ PowerPoint, and to make an intelligent guess as to what is happening over the sequence of images. (Scroll down and click on the word Inference in blue to download the example)

Haydn says:

” After they have watched the sequence of images, ask them for their ideas about what the images show. Probably, most of them will have some ideas about what has happened between David and Victoria Beckham (as will you).

Then ask them how they are sure that they know what has happened. They weren’t there. They couldn’t hear and don’t know what was said. The Beckhams might have been arguing about where to live or where to send the kids to school. But we have made a guess relying on their facial expressions and the direction of David’s gaze in the pictures. We can’t be certain, but only possessing some of the evidence about the encounter, we have nonetheless

made the best guess possible in the light of the evidence available. We have made an inferential judgement, on the lines of 'it seems likely that', or 'the most plausible/likely explanation of the encounter is that...'. As historians often do not have all the evidence available about a particular historical incident, they have to make judgements based on inference.

This exercise might seem ... unscholarly, but sometimes, it can be helpful to try and get across an idea in a way that draws on pupils' understanding of events in everyday life, with which they are familiar.

Original text at <https://terryhaydn.wordpress.com/pgce-history-at-uea/ict-in-history-teaching/>

### TEACHING AND LEARNING SEQUENCE 1: MAKING A SHORT RADIO STYLE REPORT ON THE SIEGE OF NICOSIA, 1571

#### Introduction

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In Training Unit 1 the Ottoman siege of Nicosia from 1571 is used as an example in relation to considering differentiation, and in this teaching and learning sequence pupils will use sound recording equipment to make a 'radio report' or podcast about *The Siege of Nicosia*. There is an option to use other ICT tools to carry out the supporting research. The two sixty minute lessons here would be part of a sequence in learning about the capture of Cyprus and the changes this brought, and therefore there is no establishing or background input here, just the ICT related activity.

#### Historical context

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The *Siege of Nicosia* (22nd July – 9th September 1571) during what some historians refer to as the War of Cyprus, and most call the Fourth Ottoman–Venetian War, represented one of the major steps in the fall of Cyprus to the Ottoman Empire, and was an important psychological step in the seizure of the island from the Venetian garrison.

#### Learning intention

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Learners will:

- ▶ use sound recording technology (Sound apps on a phone, a digital recorder or dictaphone or microphone/inbuilt microphone to computer, tablet, or iPad) to communicate historical knowledge;
- ▶ demonstrate an awareness of the genre of short reportage using audio recording media;
- ▶ find, select and use historically accurate and relevant material to create a report which demonstrates strong levels of historical understanding and skills.

## Key question

Why was the fall of Nicosia in 1571 so important in Cyprus?

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>LESSON 1</b>			
8	Pupils: understand the key elements of short, snappy radio reportage.	Starter: what are the key features of a radio broadcast or Podcast?  Pupils: listen to a short radio report played by the teacher, and then discuss in groups what they think the key features might be of an attention grabbing radio report or podcast.	Recording of a suitable radio broadcast or podcast to play.  Relevant audio equipment to play the recording.
5	Pupils: show an understanding of what is required to demonstrate success in this task: to produce a three minute audio recording about the siege of Nicosia using sound recording equipment.	Teacher: explains the task, to make a report, in oral format, answering the key question and if necessary demonstrates clearly how the hardware and the software operates.  Pupils: listen to the instructions, ask relevant questions.	Access to the internet, or collection of documents.
47	Pupils: demonstrate historical research skills using ICT search skills, selection, extrapolation, and synthesis.	Pupils: use the internet and plan their 'radio' report or podcast, scripting it, practising it and refining it.	Audio recording equipment for use in small groups.
<b>LESSON 2</b>			
30	Pupils: demonstrate group work skills.	Pupils: finalise and then record their 'radio' broadcasts or podcasts.	Audio recording equipment for use in small groups.
30	Pupils: show they can evaluate work against self-set criteria.	Pupils: listen to the work of others and peer assess the work.	Device for playing the recordings to the class.

## Follow-up activities

Interested students could develop or extend their recording, perhaps including an interview with a 'real' historical character based on information from the period (demonstrating empathetic awareness), or using historical and modern interpretations from historical documents or secondary sources.

## Working with students

- i. How much do you use sound and sound recording in your teaching?
- ii. What are the benefits and risks of a lesson like this?

## TEACHING AND LEARNING SEQUENCE 2: MAKING A SHORT TV STYLE DOCUMENTARY ON THE OTTOMAN PERIOD IN CYPRUS

### Introduction

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In Training Unit 1 some of the example teaching and learning materials refer to the period of Ottoman rule in Cyprus: here pupils are asked to use video recording equipment to construct a visual media reportage about life under the Ottoman regime.

### Historical context

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Ottoman rule in Cyprus lasted from 1571-1878 and led to a significant number of changes in the life and character of the island. This activity provides an opportunity to use video recording equipment to make a report about this period and could be structured around an enquiry using the key question, or could be adapted to give different groups specific production tasks if time is limited. There is also scope to extend the complexity and challenge of the task: for example by adding a 'green screening' element to the end product, cutting in historic images or providing a sound track using period music or adding sound effects alongside particular images or spoken elements.

### Background

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Cyprus was already a multi-ethnic, multi-faith island before the Venetian colonisation, and became even more diverse under Ottoman rule as Empire citizens joined the garrison or administration, merchant classes and general population. The activity relates to reporting how Cyprus changed, using as broad a range of historical sources as is possible without making the end product feel unwieldy or rushed. In this lesson pupils will already have contextual knowledge about the Ottoman period in Cyprus, and will therefore draw on prior knowledge, and use further research to extend it and check it.

### Learning intention

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Learners will:

- ▶ use video recording technology (preferably a digital video recorder) to communicate historical information;

- ▶ demonstrate an awareness of the genre of short reportage using visual recording media;
- ▶ find, select and use historically accurate and relevant material to create a report which demonstrates strong levels of historical understanding and skills.

## Key question

How far did Ottoman rule change Cyprus?

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>LESSON 1</b>			
8	Pupils: understand the key elements of short documentary reportage.	<p>Starter: in what sort of TV programme would you find these things?</p> <p>Teacher: pins up, or shows on whiteboard words related to a TV documentary (see right). Pupils must guess what genre of programme this suggests.</p>	Cards with key words or phrases that together suggest a serious TV factual journalism or reportage broadcast, such as: accurate, interesting, reportage, informative, factual, reliable, thought provoking, serious, interrogative.
5	Pupils: use ICT equipment confidently, and with appropriate results; they work systematically and with regard to team steerage, ensuring that all have a meaningful role.	<p>Teacher: explains the task, to make a documentary report using video recording. The teacher must establish the 'rules' of the enquiry, and set a clear time limit, also reminding the trainee journalists (pupils) of the need for balance and discernment whilst still answering the key question.</p> <p>Ensure pupils know how to use the cameras/tripods.</p> <p>Pupils: listen to the instructions, ask relevant questions.</p>	Access to the internet, or collection of documents via websites or e-media.
47	Pupils: demonstrate historical research skills using ICT, they successfully research, select and collate key information; they edit film and make judgements about sequence in order to assemble a persuasive genre account or evaluation.	Pupils: use the internet and other sources to research; they plan their documentary, scripting and filming sections, and then editing and providing any further soundtrack.	Audio recording equipment for use in small groups.

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>OPTIONAL LESSON 2</b>			
60	<p>Pupils: show they can evaluate work against self-set criteria.</p> <p>Pupils: peer assess and reach supported conclusions about the work of others.</p>	<p>Pupils: view the work of others and peer assess the work; presentations could be made to showcase the work, or peer assessment used to help demonstrate best practice and allow pupils to reflect on what elements were 'best' and to critique others work in a supportive way.</p>	<p>Device for playing the recordings to the class or computers to view presentations.</p>

## Follow-up activities

<b>Optional enhancement</b>	<p>Pupils: can use green screening equipment, editing software.</p>	<p>Pupils: use green screening equipment to film small scenes where the reporter appears to be in an historical street or scene then edit their work.</p>	<p>Video or digital equipment for use by small groups.</p>
<b>Optional enhancement</b>	<p>Pupils: use sound recording and editing software or applications to create mood or atmosphere; they demonstrate awareness of, and respect for, copyright and intellectual property rights.</p>	<p>Pupils: create a soundtrack for their documentary.</p>	<p>Sound recording equipment, software or applications.</p> <p>Information about copyright and fair use intellectual copyright.</p>
<b>Optional enhancement</b>	<p>Pupils: engage with simple web publishing software to render their documentary for online use; they demonstrate awareness of, and respect for, copyright and intellectual property rights.</p>	<p>Pupils: 'publish' their documentary to the web.</p>	<p>Web software and information about intellectual copyright, fair use and reproduction copyright.</p>

## Working with students

- i. Do you think this sort of lesson is helpful in motivating pupils? Why?
- ii. Is giving a two hour timeslot over to this sort of creative work valid?

## TEACHING AND LEARNING SEQUENCE 3: MAKING A STOP-MOTION VIDEO ABOUT THE BATTLE OF LEPANTO

### Introduction

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In Training Unit 2 the sea battle of Lepanto, which took place in 1571, forms the basis of the example teaching materials. Here, using the same topic, pupils are given the task of making a short animated film using the 'stop-motion animation' technique: place figures in a diorama or chosen location, take a 'still' digital picture using a camera, or camera-phone; slightly adjust figures, take a picture; and repeat however many times you wish to create a sequence or scene that gives the impression the figures move when the images are shown in rapid succession.

### Historical context

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In 1571 two huge naval fleets clashed in the Mediterranean: that of the Ottoman Empire and that of the Holy League. The appalling loss of life, devastating close quarters fighting and horrific spectacle seared its way into history.

### Background

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Pupils should be given this task only after getting a strong sense of what happened in the Battle of Lepanto. They might be given all of the day's events to recount in outline, or groups might be given sections of the day that together tell the whole story of the battle.

### Learning intention

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Learners will:

- ▶ use simple animation techniques to re-tell an historical narrative;
- ▶ show familiarity with appropriate software, such as PowerPoint, moviemaker or apps;
- ▶ demonstrate a strong sense of chronology and sequence;
- ▶ demonstrate the ability to identify key events, personalities and moments and select and précis information;
- ▶ be able to indicate levels of significance, and show awareness of cause and consequence.

### Key question

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Was the Battle of Lepanto in 1571 important?

The key question here is deliberately open ended. A very capable pupil might explore immediate impact, and longer term historical significance whilst a less capable learner might make a simple narrative about the battle.

# TRAINING UNIT 7 INFORMATION COMMUNICATIONS TECHNOLOGY AND HISTORY TEACHING

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>ONE OR MORE LESSONS</b>			
10	Pupils: can take a narrative sequence and divide it into sections; can select key incidents and summarise them whilst demonstrating a strong sense of chronology.	Teacher: explains that pupils will make an animated sequence telling all (or part) of the story of the Battle of Lepanto, and sets out the task and any success criteria for the class or groups.	Information about the Battle of Lepanto. Access to the internet.
20	Pupils: use these selected events to form a storyboard.	Pupils: listen, then use information about the Battle of Lepanto to identify and list key incidents to provide a strong chronological sequence of events.	Storyboard sheets.
100+	Pupils: create an animation sequence using stop-motion techniques.	Pupils: use stop-motion animation techniques, following their storyboard sequence, to create a film and soundtrack.	Small figures such as Lego or Playmobil people. Appropriate background scenery printed using a computer and printer, sugar paper for the ground, and an old cardboard box with a side cut off to act as a theatre style framing of the scene.

## Making a stop-motion animation

This exercise is best done in small teams and could be offered as an after school club activity, could be an activity for home learning or form a cross curricular activity. The first stage of the task will require creating a storyboard to establish the chronology.

=====	=====	=====	=====
=====	=====	=====	=====
=====	=====	=====	=====
=====	=====	=====	=====

A storyboard sheet, used for sketching and describing what will happen in a scene when planning a film

Some students might make a single animation, and save a master copy before using this to make different versions with commentaries from a particular perspective or era (Ottoman, Venetian, neutral observer) in order to explore representation and genre. For example trainee history teachers at the University of the West of England in Bristol made stop-motion animations themed on the Battle of Agincourt with a Hollywood style voice over to demonstrate their understanding not just of the ICT tools and skills but also of how interpretation and provenance can change representation of the past and veracity.



The opening screen shot of a trainee teacher's attempted film epic: the big speech from *The Battle of Agincourt*, using stop-motion animation and storyboards



Trainee teachers prepare a 'Stop-Motion animation' scene for filming using Playmobil figures and accessories borrowed from their tutor's children

## Working with students

- i. What is more important: the talking about the storyboard and planning, or the completing the exercise well? Why?
- ii. Would you say this sort of task is best done in a 'whole class' environment or with small groups as an after school activity or club?

## TEACHING AND LEARNING SEQUENCE 4: USING THE INTERNET FOR RESEARCH IN SUPPORT OF SOPHISTICATED THINKING ON HISTORICAL SIGNIFICANCE

### Introduction

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In Training Unit 3 readers are asked to consider the role of women's history in narratives about the past. The discussion, and example teaching in the activities relates to studying a range of women to ensure a balanced historical narrative, whilst thinking about what we mean about 'significance' and the importance of avoiding tokenism and the use of iconic figures to represent whole groups of people as if they are all homogenous.

### Background

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The teacher will need to compile a series of fact files, or information sheets, and sources which relate to specific female characters in history, ensuring that not only rich and high status women are included. This collection should also include images of the women, and where possible some links to reputable web sites about the women. So far as is possible there should be women included from a variety of historic periods, social classes and communities. Be aware that one person's heroes or heroines can be someone else's villains, and that the historical record and interpretation around some historical figures can be sensitive and controversial to particular communities.

### Learning intention

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Learners will:

- ▶ develop a definition of historical significance and be able to explain it;
- ▶ select materials related to women in history to use as examples in exploring historical significance;
- ▶ use ICT to find, select and edit information, to present it and make a sophisticated case around what constitutes significance in women's history.

## Key question

What does historical significance mean in relation to women's history?

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>ONE LESSON</b>			
7	Pupils: are aware of the enquiry being set.	<p>Teacher: writes, or projects the key question so that the learners can see it, and then discusses what we mean by the term historical significance.</p> <p>Teacher: should steer the conversation so that pupils are aware that significance is not just about very famous people, but can be about someone who has made a significant contribution, or a group who make a collective contribution or who are typical and therefore significant in terms of what they represent.</p>	Means of showing key question.
3	Pupils: will be ready to commence work.	Teacher: explains that learners have a timed challenge to complete; they will have access to: a collection of written information about significant women; a gallery of images of statues of women; access to the internet and to word processing and desktop publishing software.	Resource packs of printed or e-versions and e-materials about women from history, chosen to be suitable in terms of readability, stretch and challenge and suitability in allowing pupils to respond to the enquiry.
50	Pupils: use the range of materials to construct an argument about the significance of women in the past.	Teacher: supports pupils and encourages use of ICT to find, and present, supporting information to form a sophisticated argument in response to the key question.	Internet access, presentation software.

## Follow-up activities

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More capable learners could be asked to build a more extensive presentation about women's history which illustrates *different types of significance*.

### Working with students

- i. What would you say are the criteria to ensure 'best practice' in using the internet in history classrooms?
- ii. What are the benefits and risks of internet use?

## TEACHING AND LEARNING SEQUENCE 5: USING WEB SEARCHES CRITICALLY TO QUESTION REPRESENTATION AND INTERPRETATIONS

### Introduction

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The growth of access to, and content on, the internet has brought many advantages, but also a range of challenges. It is vital to develop young people's skills of critical awareness alongside a strong ability to identify bias and manipulative content. The use of social media presents particular risks in terms of safeguarding, and awareness of what is appropriate behaviour, what constitutes high risk behaviour and what the law, and standards of decency, require in terms of our actions and treatment of others. Protecting young people against grooming, and from radicalisation by extremist and intolerant groups and ensuring their development into tolerant, thoughtful and balanced citizens, are important elements of both history and ICT education.

### Background

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Historical study means coming into contact with sensitive and controversial topics, even at a school level of study and it is important to support young people in developing resilience and gaining the ability to make well informed choices, rather than trying to only lock them out of accessing what is available online. This does not mean they should have unrestricted access to everything the internet has to offer, but rather that they should be able to reject materials that represent extremist views, and take responsibility, with support, for their own e-safety and behaviour.

## Learning intention

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Learners will:

- ▶ use e-tools and search engines to efficiently search for historical sources;
- ▶ understand the notions of authenticity, reliability, utility, provenance, motive, witting and unwitting bias, sources, persuasive argument, opinion and evidence;
- ▶ apply historical knowledge, critical awareness and discernment to identify authentic and falsified sources and biased websites;
- ▶ create and apply criteria to identify any manipulative content or misuse of history;
- ▶ develop strategies and criteria to identify 'dangerous' sources from extremist nationalistic and radical groups and demonstrate resilience in rejecting and rebutting false and intolerant content.

## Key question

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Treasure Chest or Pandora's Box: what risks does the internet present to the historical record?

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>ONE LESSON</b>			
8	<p>Pupils: can state the difference between fact and opinion;</p> <p>know that not all web materials are reliable;</p> <p>understand that many websites lack factual content and have questionable content;</p> <p>are able to explain the general risks presented by extremist and manipulative sites.</p>	<p>Teacher: leads a discussion about e-safety, ensuring that pupils contribute to reflecting on validity and purpose rather than preaching about e-safety.</p> <p>Pupils: are engaged in discussing what forms manipulation may take.</p>	<p>Teacher prepares a carefully designed presentation about reliability and risk on the web with very few slides, and limited information on it.</p>

# TRAINING UNIT 7 INFORMATION COMMUNICATIONS TECHNOLOGY AND HISTORY TEACHING

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
5	Pupils: understand key terms about evidence and reliability.	<p>Teacher: explains the task: groups will be given specific sites to visit and critique for accuracy, level of veracity and inferences about intent and motive.</p> <p>These terms might be defined by learners to aid clarity, or key words and definitions shown around the room: the notions of authenticity, reliability, utility, provenance, motive, witting and unwitting bias, sources, persuasive argument, opinion and evidence.</p>	Key word sheets and definitions.
42	<p>Pupils can:</p> <ul style="list-style-type: none"> <li>identify bias in websites;</li> <li>demonstrate critical awareness;</li> <li>use e-tools to search for, and present information.</li> </ul>	<p>Pupils: use their resource packs or online materials/ e-tools and search engines to efficiently search for historical sources;</p> <p>apply historical knowledge, critical awareness and discernment to identify authentic and falsified sources and biased websites;</p> <p>create and apply criteria to identify any manipulative content or misuse of history;</p> <p>develop strategies and criteria to identify 'dangerous' sources from extremist nationalistic and radical groups and demonstrate resilience in rejecting and rebutting false and intolerant sources and claims.</p>	<p>Teacher should have carefully vetted which sources young people will view, will ensure these are age and content appropriate, and might seek to cache them rather than give learners access to the actual sites.</p> <p>Avoid gratuitous and distressing images or text and the most offensive messages.</p> <p>Senior managers of the school should have been made aware that this is a carefully planned and scaffolded series of lessons on source reliability and e-safety at school and outside in advance to prevent any misunderstanding about content or intent.</p>
5	Pupils: can report back and explain their decision making process.	Pupils: report their finding by emailing their report to the teacher.	

## Follow Up

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A group of learners could make a carefully designed display for younger pupils about reliability and e-safety.

### Working with students

Should history lessons include work designed to develop pupils' skills in assessing online materials? Why?

## TEACHING AND LEARNING SEQUENCE 6: MULTIMEDIA PRESENTATIONS TO PRESENT A LOCAL HISTORY ENQUIRY: 'HISTORIC CYPRUS, MEETING POINT OF CULTURES'

### Introduction

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Local history always provides a wealth of resources for historical study, and in this learning sequence Cypriot history provides the framework for carrying out an enquiry using a choice of a range of ICT applications in order to create a resource on local history with links to national, regional and international history. The enquiry question here is based on developing the historical briefing part of a guidebook to a local area, using historical information, some of the sources that are available and appropriate images. The intention is that educators can adapt the menu of activities to local circumstances and technology, and tailor the pupil work accordingly. Timings can be adjusted to suit local needs and circumstances, and therefore on the example below specific timings are only given for the briefing.



Evidence of 'old Cyprus', a doorway in Nicosia photographed as part of a collection of building images

## Background

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Cyprus has a rich and multicultural history, and a complex mix of majority and minority groups. Located close to the Eastern end of the Mediterranean the island has been strategically important for seaborne trade and military endeavours for centuries. Long periods of occupation by imperial powers have added to the distinctive character of the island's towns and cities, while the beautiful countryside areas have been slower to adopt customs and practices imported by colonisers and administrators, and their local agents.

## Learning intentions

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Learners will:

- ▶ demonstrate a range of historical skills to identify, evaluate, select, extract and present information to make links and collections;
- ▶ research and gather historical information using ICT tools, desk research, and fieldwork, and select key information to respond to the enquiry question;
- ▶ use a variety of historical sources to link local history to national and international history;



Street furniture also gives clues into change and continuity, as this letter posting box from Cyprus shows

- ▶ demonstrate a range of ICT skills to manipulate and present data and enhance historical searches, data handling and the quality of presentation of historical case making;
- ▶ consider ethics, issues of informed content, privacy and researcher safety in fieldwork, oral history gathering, work with people and work appropriately in response to this reflection.

## Key question

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How does local history in Cyprus tell us about the long and diverse history of Cyprus?

This is intended to be used to form an enquiry resulting in a 'guidebook' to local history. Pupils could create their own guidebook, or particular elements. Teachers can differentiate the materials (see Training Unit 1), and ICT tasks.

# TRAINING UNIT 7 INFORMATION COMMUNICATIONS TECHNOLOGY AND HISTORY TEACHING

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
<b>ONE OR MORE LESSONS</b>			
15	Pupils: understand the task, time limit, range of ICT tools and historical sources available.	<b>Briefing</b> Teacher: explains the nature of the enquiry, to research local history and demonstrate what it reveals about national history, and Cyprus's wider links.	Presentation providing details of the task and tools available.
As needed	Pupils: can investigate local history and can make links and connections to wider history;  can find, use, select, compare and contrast, and evaluate.	<b>Using sources</b> Teacher shows pupils (or pupils teach their peers) how to access/download and use.	Range of sources.
As needed	Pupils: can investigate historic images of the local area and make links and connections to wider history.	<b>Text sources</b> Pupils learn how to use contents pages and index lists in printed books, and search engines in electronic sources.  They read, evaluate and select information taking appropriate documents and extracts to build a response to the enquiry.  Examples: newspaper archives, census returns, business records, personal letters and diaries, official reports as well as secondary texts: histories, visitors writings and traveller's accounts.	Text sources on local history in printed, written, electronic or web format.
As needed	Pupils: can investigate texts about the local area and key individuals.	<b>Visual images</b> Teacher: shows pupils (or pupils teach their peers) how to access and download maps, photographs and video images from appropriate sites.  Examples: paintings, sketches and drawings, paper and e-maps including interactive maps, photographs, video and film recordings.	Visual sources in paper or electronic format: e.g. photographs, artworks, maps, video recordings.  <a href="http://www.nicosiaproject.eu/">http://www.nicosiaproject.eu/</a>

MINS	LEARNING OUTCOME	ACTIVITY	MATERIALS
As needed	<p>Pupils:</p> <p>demonstrate effective skills in ICT use to capture, create, manipulate and present information;</p> <p>show awareness of ethical and safety issues when working with people and on fieldwork.</p>	<p><b>ICT skills in school</b></p> <p>Pupils use:</p> <p>desktop publishing and word-processing skills;</p> <p>data storage and handling programmes, e.g. databases, spreadsheets;</p> <p>image capture and handling skills;</p> <p>presentation software;</p> <p>sound and vision recording equipment.</p> <p>Pupils are:</p> <p>briefed on, and show understanding of ethically sound and safe working practices in gathering oral history and in fieldwork.</p>	<p>Appropriate ICT equipment.</p> <p>Teacher presentation on ethics and handling oral history.</p> <p>Teacher presentation on safe working outside of the classroom and on fieldwork.</p>
As needed	<p>Pupils:</p> <p>work safely and efficiently outside the classroom;</p> <p>show observation and inference skills.</p>	<p><b>Fieldwork</b></p> <p>Teacher:</p> <p>plans fieldwork and visits site(s) in advance to make a planning visit and risk assessment.</p> <p>Pupils:</p> <p>use still-image and video cameras, cameras in personal ICT devices (phones, tablet PCs, iPad and others) and/or sound recording equipment to 'capture' information.</p>	

## Follow-up activities

Students may wish to take their enquiry further, and there are many possible ICT tools and applications that could be used to capture the richness of local history and link to the national, regional and international historical narrative. You could: initiate a local history photographic competition; use a group of volunteers to collect oral history and store it digitally as an archive; represent key local stories with an animation or scripted podcast.

## AUDITING TOOL: **HISTORY TEACHERS' USE OF ICT IN THEIR TEACHING**

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### **USE OF ICT IN TEACHING**

The following questionnaire is intended to help you assess your own position on the use of ICT in your teaching. You can print out a copy and complete it, then discuss your self-assessment with your colleagues and with your mentor. Looking at your own audited position may help you decide what, if anything, you wish to change in your approach to ICT.

## Questionnaire

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### 1. HOW BIG A CONTRIBUTION DOES ICT MAKE TO YOUR HISTORY TEACHING? (TICK ONE BOX)

Substantial       Some       Little       None

### 2. IN WHAT WAYS DO YOU USE ICT IN YOUR TEACHING:

2a. For preparation?

Substantial       Some       Little       None

2b. In class for teacher led teaching/presentations/ explanations?

Substantial       Some       Little       None

2c. In class for pupil classroom work/ activities?

Substantial       Some       Little       None

2d. For assessment?

Substantial       Some       Little       None

### 3. HOW MUCH USE DO YOU MAKE OF THESE WEBSITES?

3a. ADHR website

Substantial       Some       Little       None

3b. Government website

Substantial       Some       Little       None

3c. Council of Europe History Website, (for instance for the e-book Shared Histories)

Substantial       Some       Little       None

3d. What most shapes your use of websites?

Its usefulness       Availability of time to consider how you might use it

Access to the internet       Other factors

### 4. IN WHAT PERCENTAGE OF YOUR HISTORY LESSONS DO YOU USE COMPUTERS?

### 5. ROUGHLY, HOW MANY HOURS A MONTH WOULD YOU USE COMPUTERS IN YOUR HISTORY LESSONS?

**PRINT**

**6. DO YOU FEEL GENERALLY CONFIDENT IN YOUR PERSONAL USE OF ICT?**

Yes  No  Partly

**7. DO YOU FEEL CONFIDENT IN THE USE OF ICT WITHIN THE HISTORY CURRICULUM?**

Yes  No  Partly

**8. DO YOU HAVE ACCESS TO A PERSONAL COMPUTER AT HOME?**

Yes  No

**9. DO YOU HAVE ACCESS TO A PERSONAL COMPUTER AT SCHOOL?**

Yes  No

**10. DO YOU FEEL UNDER PRESSURE TO USE/DEVELOP USE OF ICT?**

Yes  No

**HOW DOES THAT MAKE YOU FEEL?**

**11. WE WANT TO KNOW WHICH FACTORS HELP OR LIMIT YOUR USE OF ICT, PLEASE READ THE STATEMENT AND TICK TO SHOW IF YOU AGREE OR DISAGREE.**

	STATEMENT	AGREE	NOT AGREE
I.	In my school there are enough computers for teachers to use		
II.	In my school internet access is easy		
III.	Parents expect lots of computer use in history lessons		
IV.	It is difficult to book a computer room for my history class		
V.	I lack confidence or knowledge of how computers work		
VI.	I lack of confidence or knowledge of what to do with computers in history lessons		

**PRINT**

	STATEMENT	AGREE	NOT AGREE
VII.	Using computers in history lessons motivates pupils		
VIII.	Classroom management would be a problem if I was using computers to teach history		
IX.	There is plenty of time to plan how to integrate use of computers into my lessons		
X.	The large amount of curriculum content makes it hard to find time to use computers to teach or learn history		
XI.	I think computers have a lot to offer in developing pupils' historical knowledge, skills and understanding		
XII.	The attitude and approach of teachers in the school history department I work in encourages heavy computer use in lessons		
XIII.	I am worried that the computers might crash or might not work		
XIV.	There is training available for teachers to use computers		
XV.	There are plenty of internet sites available about history in my language		
XVI.	There are good programmes available for computer use in my language		
XVII.	I worry about reliability of content on the internet		
XVIII.	I am not worried about bias on the internet		
XIX.	Pupils are very capable in dealing with controversial and biased sources		

Which three factors are most influential in your use of ICT? (Give the numbers please)

**12. DO YOU USE THE TV AND VIDEO MORE THAN THE COMPUTERS IN YOUR HISTORY TEACHING?**

Yes  No

If yes, why do you think you use TV and video more than computers?

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**13. WHICH OF THE FOLLOWING STATEMENTS MOST CLOSELY FITS WITH YOUR ATTITUDE TO USING ICT IN HISTORY TEACHING? (PLEASE TICK THE STATEMENT WHICH MOST CLOSELY DESCRIBES YOUR FEELINGS)**

a) <b>Negative</b> – I don't think that ICT has much to offer teaching and learning in history	
b) <b>Sceptical</b> – ICT might be of some use in history teaching and learning, but its importance has been overstated	
c) <b>Open-minded</b> – ICT seems to have much to offer but it remains to be seen whether it will bring major benefits to history teachers and learners	
d) <b>Fairly positive</b> – ICT has considerable potential for enhancing teaching and learning in history, but it has to compete alongside several other important priorities in terms of my professional development	
e) <b>Very positive</b> – ICT has enormous potential for enhancing teaching and learning in history. I see ICT as one of the most important priorities in terms of improving teaching and learning in history.	
f) <b>None of the above</b> , because	

**14. IN WHAT ORDER WOULD YOU PLACE THE FOLLOWING FACTORS IN TERMS OF HELPING TO DEVELOP THE USE OF ICT TO IMPROVE TEACHING AND LEARNING IN HISTORY (RANK THEM, 1 = MOST IMPORTANT, 10 = LEAST IMPORTANT)**

I.	Provision of laptop computers for history teachers	
II.	Better internet in schools	
III.	Provision of more computers in history classrooms	
IV.	Provision of more dedicated time for departmental development of ICT	
V.	Better access to networked computer rooms	
VI.	A large screen TV as a computer display in all history classrooms	
VII.	Multimedia projectors in all the classrooms	
VIII.	Interactive whiteboards in all the classrooms	
IX.	More staff training in ICT	
X	Other suggestions?	

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**15. ARE THERE BETTER WAYS OF IMPROVING TEACHING AND LEARNING IN HISTORY THAN INVESTING IN ICT, (SPENDING THE MONEY ON MORE BOOKS FOR INSTANCE?)**

**16. PLEASE RANK THE USEFULNESS OF THE FOLLOWING AND PUT THEM IN THE ORDER IN WHICH YOU FEEL THAT THEY MOST HELP RAISE THE QUALITY OF TEACHING AND LEARNING IN HISTORY (1 FOR THE MOST IMPORTANT, 20 FOR THE LEAST IMPORTANT).**

**THEN TICK THE APPROPRIATE COLUMN IF YOU USE THAT TECHNOLOGY OR NOT**

		<b>RANK</b>	<b>YES, I USE IT</b>	<b>NO, I DON'T USE IT</b>
I.	Art software			
II.	Bluetoothing			
III.	CD-roms			
IV.	Databases/data-handling packages			
V.	Desktop publishing			
VI.	Laser cutter			
VII.	Multimedia authoring			
VIII.	Presentation software			
IX.	Printing in class			
X.	Internet			
XI.	Social media Apps			
XII.	Spreadsheets			
XIII.	Simulations			
XIV.	Still camera use			
XV.	Three dimensional printing			
XVI.	TV			
XVII.	Video camera use			
XVIII.	Voice recognition software			
XIX.	Word processing			
XX.	Other?			

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17. ANY OTHER COMMENTS YOU WISH TO MAKE?

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