



---

# HISTORY

**A COURSEBOOK OF INTERDISCIPLINARY LESSONS**

EDITED BY

Mária Hricková – Martina Juričková – Jana Sládeková



PART OF A SERIES OF COURSEBOOKS WITHIN THE PROJECT:

**FOSTIN: Fostering Students' Interdisciplinary Competence through the Action-Oriented Approach and Collaborative Online International Learning**



**Co-funded by  
the European Union**

ISBN 978-80-558-2324-9



## **DISCLAIMER**

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

# INTRODUCTION

Interdisciplinary competence – defined as the ability to solve a problem by integrating experience and knowledge from more than one discipline or field – represents one of the most valued intellectual competences of the current age. Interdisciplinary learning has become crucial within the context of 21st-century education, which promotes critical thinking, problem solving, communication, innovation and creativity. These are the integral components of interdisciplinary competence, which has also become a necessary tool for success in any work environment. However, despite nationwide efforts to encourage interdisciplinarity across all education levels as well as incorporating it into teaching subjects, many teachers still face a lack of quality interdisciplinary, interactive and project-oriented resources for teaching humanities subjects in English. This motivated us, the editorial team and our working partners, to design a set of coursebooks for teaching literature, history, art and civics in English at the secondary level of education, as the main outcome of an international Erasmus+ project entitled “Fostering Students’ Interdisciplinary Competence through the Action-Oriented Approach and Collaborative Online International Learning”.

All of the coursebooks include 25 plans for lessons of varying length (45, 60 or 90 minutes) with detailed instructions for teachers, which resulted from the collaboration of university and high school teachers across six countries. In particular, the direct involvement of currently practising high school teachers at all stages of the process ensured that the lessons are tailored to the immediate needs of, as well as tested and approved by, the target users: secondary school teachers primarily from Slovakia, but adaptable to equivalent school levels in other countries. The partner organisations involved in the projects are:

- \* Constantine the Philosopher University in Nitra, Slovakia
- \* Eszterházy Károly Katolikus Egyetem, Hungary
- \* Universitatea Crestina Partium, Romania
- \* University of Badji Mokhtar Annaba, Algeria
- \* University of West Bohemia, Pilsen, the Czech Republic
- \* Uniwersytet technologiczno-humanistyczny IM. Kazimiera Pułaskiego w Radomiu, Poland

And the high schools:

- \* Evanjelická spojená škola, Liptovský Mikuláš, Slovakia
- \* Gymnázium Andreja Kmeťa, Banská Štiavnica, Slovakia
- \* Gymnasium Myjava, Slovakia
- \* Gymnasium on Golianova, Nitra, Slovakia

In the first phase of the project, the project team designed preliminary versions of the lesson plans, which then underwent a round of peer review, and the resulting commentaries were incorporated. In the second phase of the project, the designed lesson plans were tested out in six series of COIL (Collaborative Online International Learning) sessions. Each of these brought together students from two universities and two high schools, enriching the students’ learning experience not only by

learning about humanities topics in English and in an interdisciplinary way, but also by providing them an opportunity to interact with peers from different education levels and cultural backgrounds.

In order to assess the effectiveness of the lesson plans, three techniques were implemented. First, the teachers conducting the COIL sessions completed a self-reflection questionnaire after each session. Second, each COIL session was observed by several colleagues who then filled out an observation questionnaire, thus providing direct feedback to the session teacher. And third, each of the participating students completed one questionnaire before the start of the COIL course and another after its conclusion, allowing us to compare their initial and subsequent levels of understanding of the topics as well as their comfort level throughout the course.

Overall, the students reported that their understanding of the topics as well as of the concept of interdisciplinarity improved throughout the COIL courses, while they were provided enough space for group and whole-class discussions and individual expression of their opinions aloud or in the chat. However, the COIL teachers also reported some of the drawbacks of online teaching, such as struggles with technology and internet connections which sometimes prevented students from joining the sessions on time and staying connected throughout the whole session, and a lack of visual feedback due to the students not having or being unwilling to use their cameras, which also tended to result in low motivation among the anonymised students to participate in activities and the inability of teachers to control what they were doing behind the screen. Nevertheless, taking all this into account, in the fourth phase, the project team adapted the lesson plans for in-person teaching, while providing tips for online teaching in designated parts of the lesson plans.

This particular coursebook represents a collection of lesson plans exploring 13 topics from across all periods of history, from the Neolithic era, through the Middle Ages, up to the 21st century. Some of the topics consist of only one lesson plan, others two or three lessons. However, depending on their pre-designed duration, availability of teaching time at individual schools, and the teaching conditions in particular classrooms, teachers who want to use them can adapt them to suit their needs, either by combining shorter lessons or dividing longer ones into several sessions. The exact amount of time a lesson takes is not so important. What really matters is that the series of lesson plans relating to one topic are always connected via a central problem task, which is typically presented in the final session as the culmination of everything students have done and learned in the preceding sessions.

In Topic 1, students will explore the motivation of Neolithic people to settle down and start building agrarian societies.

In Topic 2, they will learn about various famous geographical explorers.

In Topic 3, they will become tour guides in Salem and explain to curious tourists the reality behind witch-hunting and the work of the Inquisition.

In Topic 4, they will critically evaluate Rudyard Kipling's stance on British imperialism.

In Topic 5, they will examine the aftermath of colonialism and the effects of reverse colonialism and multiculturalism on modern societies.

In Topic 6, they will learn about the historical context of the Roaring Twenties and investigate how it is reflected in the work of Francis Scott Fitzgerald.

In Topic 7, they will roleplay as journalists and design a newspaper article about a chosen event from the 20th century.

In Topic 8, they will simulate diplomatic meetings from the period before World War I, in order to form alliances.

In Topic 9, they will explore the impact of wars on society through poetry.

In Topic 10, they will interview elderly people about their memories of the post-war era.

In Topic 11, they will impersonate important historical figures and run their social media profiles as if they lived today.

In Topic 12, they will, in a similar manner, create social media profiles, but this time for an entire historical period.

In Topic 13, they will explore how the image of the “ideal citizen” has evolved throughout history.

In conclusion, we hope that this coursebook, along with its companion volumes on literature, art and civics, will serve as valuable supplementary material for teachers across the globe.

*Editors*

# CONTRIBUTORS

## **LINDA BERNADIČ**

Linda Bernadič currently lives and works in Liptovský Mikuláš. She was born and raised in New York and received her degree in Communication from the State University of New York. Linda is an enthusiastic individual with strong communication skills and a drive to get students excited about learning. She is committed to creating motivational and collaborative learning environments that encourage students. Linda has always had a passion for teaching and has conducted various photography workshops in the USA. Before beginning her career as an English conversation teacher, Linda worked as a professional photographer in the New York area and founded her own photography company at the age of 22. She has had her work published in various publications and websites.

## **BORBÁLA BÖKÖS**

Bökös Borbála is a Lecturer at the Partium Christian University of Oradea. She teaches nineteenth- and twentieth-century American literature, American cinema, as well as Studies in intermediality, translation and consecutive interpreting techniques. She is the author of *Intermediality and Narrative Identity in Paul Auster's Oeuvre*, *Border Crossings in Science Fiction* and has published several articles on various topics in the conference proceedings as well as in national and international journals. She is a member of the organizing committee of the ELLE international conference (English Language and Literatures in English) and the organizer of the Networks international conference held annually at the Partium Christian University.

## **MGR. MIRON BREZNOŠČÁK**

History and English teacher of Slovak nationality, based in UNESCO town of Banská Štiavnica, 20 years of teaching experience from the world and European history, regional education, art & culture, English language, and Anglophonic literature. Scientific research in the history of collective identities at the Department of history of the Faculty of Arts, Matej Bel University in Banská Bystrica, Slovakia. The head of humanities committee, the school coordinator and county's jury of SPA (Students' Professional Activities) in history, psychology, sociology, and pedagogy. The tour guide in the historical centre of Banská Štiavnica, the organizer of hiking trips in Slovakia and local charity rock concerts.

## **MGR. ALŽBETA BRNICKÁ**

Alžbeta teaches English language and History in English. She graduated from the Faculty of Arts of Catholic University in Ružomberok in 2015. After graduation, she spent almost 4 years in the United Kingdom, where she worked for the charitable organization called Age UK. Since 2019, she became employed by ESŠ LM and attended training on the topic of Inclusion in educational processes in the teaching practise, delivered by Živica in Zvolen. Together with her students, she attended Lingvafest in Bratislava in 2019. Via Erasmus+ in summer 2021, Alžbeta attended the training course led by Pilgrims language school in Paris, focusing on Motivation techniques during the teaching process. She is passionate about showing students links between different subjects, especially History and English language. She loves to involve digital and social media during her classes and always thinks of how to make things differently, more interesting, and appealing for her students.

### **MGR. BEÁTA ČERVEŇOVÁ**

Obtaining a degree in teaching English and Literature and Civics from Constantine the Philosopher University in Nitra, Beáta Červeňová is currently a grammar school teacher at Gymnázium Golianova, 68, Nitra. She teaches English, Civics in English and FCE courses in the afternoon at the same grammar school. Her former experience includes teaching at language schools – various age and proficiency levels; ranging from 3 to 70 year olds; business English courses, organizing and participating in English summer camps; teaching via Callan method, Inlingua method, and own teaching style (preferred); leading group courses, but also 1 to 1 classes with children and adults.

### **MGR. VIEROSLAVA DYSON**

Vieroslava is an English language teacher. She has a Bachelor's Degree in Translation and Interpreting from the University of Matej Bel in Banská Bystrica and Master's Degree in Teaching English Language and Literature from Constantine the Philosopher University in Nitra. Currently, she is teaching English classes in Evanjelické gymnázium J. Tranovského in Liptovský Mikuláš, Slovakia. Her experience includes teaching English in a kindergarten, elementary school, high school and also a language school. She is fascinated by Anglophone countries, their history, culture and customs and she absolutely loves English. Having lived in Seattle, Washington, USA for a decade, she is able to bring her perspective on the culture, history and other aspects of life in the USA.

### **MGR. ERIK GYÖRGY, PHD.**

Erik György is a postdoctoral assistant at the Department of English and American Studies at Constantine the Philosopher University in Nitra, Slovakia. His research explores contemporary forms of storytelling, including electronic literature and print-digital hybrids. He investigates the dynamic relationships between the print and electronic mediums, how these evolving forms reshape our understanding of narrative, and how they can be exploited for pedagogical purposes to engage and inspire learners. His work also crosses into cultural and media studies.

### **DOC. PHDR. MÁRIA HRICKOVÁ, PHD.**

Mária Hricková teaches at the Department of English and American Studies, Constantine the Philosopher University in Nitra, Slovakia. Her research focuses mainly on the study of literature, particularly on poetry, interpersonal communication and ELT. She is the author of *Empowering Encounters: On Writers, Places and Books* (2022) which explores how literature, poetry and art relate to our life. She is also a certified positive psychology coach (Wholebeing Institute, US).

### **MGR. IVANA HUMENÁ**

Ivana studied at UKF Nitra (1999 – 2005). She lived in Ireland for 6 years where she worked for an international pharmaceutical company and on weekends she volunteered in teaching History and Slovak language at Slovak Educational Centre in Dublin. She was a member of the team building up the Centre from scratch and also participated in creating the curriculum and methodology for teaching the Slovak children attending the Centre. Ivana is teaching English Language and History in English at Lutheran Grammar School. Ivana is a multitasking woman, good in time management, organization and communication. She is pragmatic, IT skilled and pro-social.

### **MGR. MARTINA JURIČKOVÁ, PHD.**

Having graduated a master's degree in teaching English language and Mathematics and a doctoral degree in English studies, Martina Juričková now works as a postdoc assistant at the Department of English and American Studies at Constantine the Philosopher University in Nitra. She specializes in fantasy, British, and postcolonial literature. In her research, she focuses on the depiction of virtues and vices in fantasy literature, particularly J. R. R. Tolkien and C. S. Lewis. However, she also has experience with teaching across all age groups, from 9 year olds in primary schools, through teenagers at vocational and grammar schools, young adults at university, to seniors at language schools.

### **PAEDDR. MONIKA ANTOLIN KELEBERCOVÁ**

Monika Antolin Kelebercová completed second cycle university study obtaining a degree in the study programme Teacher Training of English Language and Literature and Spanish Language and Literature. In 2020 she broadened her horizons in literature defending the rigorous thesis in the study field Teacher Training and Education Science. Having written about Victorian England in the diploma thesis, she continued in the same area, focusing on life values in Victorian literature. During her university studies, she would teach at language school Via Tell, mostly 1 to 1 classes with adults. Currently, she is a teacher of English and Spanish at Grammar School, Golianova 68, Nitra, mostly the students of the 5-year and 4-year studies. In the afternoon she leads CAE course at the same Grammar School.

### **MGR. ZUZANA KOZÁČIKOVÁ, PHD.**

Zuzana Kozáčiková is an Assistant Professor at the Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, Slovakia. She specialises in syntax and discourse studies, focusing mainly on academic discourse – the use of hedging and modality and other means of text cohesion. Her current research is focused on the concept of stance complement clauses which convey the writer's stance in relation to a propositional context in academic research papers. Her other research interests include syntactic strategies of various text types and aspects of text condensation in written academic discourse. She is the author of numerous journal articles and course books published in Slovakia and abroad and has presented her research outcomes at international conference meetings and workshops.

### **MGR. DIANA MAGÁTOVÁ**

Diana Magátová has been teaching History in English and English language at Gymnázium Myjava for six years. She is very enthusiastic and she is in charge of the student's parliament in the school. She wants to gain new experience and work on her intercultural skills. She is very creative and organizes various workshops referring to exploring history for students.

### **KARIN MACDONALD**

Karin Macdonald is an experienced classroom language teacher. She started her professional career in 1994 as a German and French teacher at a secondary comprehensive school in England, United Kingdom. She continued as a German teacher at a Grammar School in England, before training to teach English as a foreign language and first moving to Eger Hungary in 1999. She soon began working as an English language teacher at the (now) university in Eger but returned to the UK in 2002 to complete a Master's degree in Applied Linguistics for Language Teaching at the University

of Southampton. Before returning to Eger to work permanently as a master teacher at the university in Eger in 2016, she continued to gain experience in different teaching settings, including teaching English at one of the European Schools in Brussels. From 2016 to 2024, Karin was the Language Development Coordinator in the Department of English and American Studies at the University and taught both English Development courses, as well as courses on British Civilization, British History and English Language Pedagogy. She has since returned to the United Kingdom with her family.

**MGR. IVANA VARGOVÁ, PHD.**

Ivana Vargová is a postdoc assistant at the Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra. Currently, her research interests focus on the usage of picture books in English lessons at primary level of education. She is an author of one monograph dedicated to teaching English at pre-primary level of education and a co-author of one course book which is primarily designed as supplementary material for the students of teacher training study programmes and other participants in academic courses dedicated to children's literature. She leads cultural and literary seminars (Realia, history and culture of English speaking countries, Children's literature) the topics of which are elaborated by teacher trainees in the form of complex lesson plans. In this way, pre-service teachers improve their pedagogical skills and at the same time they broaden their historical, factual and cultural background.

# LIST OF LESSON PLANS

Click the title to navigate to the lesson plan.

[NEOLITHIC REVOLUTION - REAL ESTATE AGENCY](#)

[AGE OF DISCOVERY - DINNER PARTY](#)

[SALEM WITCH TRIALS 1](#)

[SALEM WITCH TRIALS 2](#)

[SALEM WITCH TRIALS 3](#)

[IMPERIALISM THROUGH KIPLING](#)

[COLONISATION IN REVERSE 1](#)

[COLONISATION IN REVERSE 2](#)

[COLONISATION IN REVERSE 3](#)

[THE JAZZ AGE AND THE GREAT GATSBY](#)

[HISTORICAL NEWSPAPERS 1](#)

[HISTORICAL NEWSPAPERS 2](#)

[HISTORICAL NEWSPAPERS 3](#)

[FORMATION OF ALLIANCES IN EUROPE BEFORE WORLD WAR I](#)

[POETRY AND WORLD WAR I 1](#)

[POETRY AND WORLD WAR I 2](#)

[POST-WAR ORAL HISTORY INTERVIEW: MICROHISTORY VS WORLD HISTORY 1](#)

[POST-WAR ORAL HISTORY INTERVIEW: MICROHISTORY VS WORLD HISTORY 2](#)

[POST-WAR ORAL HISTORY INTERVIEW: MICROHISTORY VS WORLD HISTORY 3](#)

[EXPLORING IDENTITY THROUGH OBJECTS: HISTORICAL FIGURES 1](#)

[EXPLORING IDENTITY THROUGH OBJECTS: HISTORICAL FIGURES 2](#)

[CREATING A POSITIVE ONLINE IMAGE 1](#)

[CREATING A POSITIVE ONLINE IMAGE 2](#)

[DEVIANCANCE THROUGH HISTORY 1](#)

[DEVIANCANCE THROUGH HISTORY 2](#)



---

# NEOLITHIC REVOLUTION - REAL ESTATE AGENCY

---



|                      |   |
|----------------------|---|
| CREATOR:             | Alžbeta Brnická   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person   |
| PROBLEM TASK:        | To create a sales pitch and advertising poster aimed at a prehistoric person to motivate them to settle down and experience the advantages of a sedentary lifestyle, taking into consideration different aspects of the nomadic and sedentary lifestyles. |
| INTERDISCIPLINARITY: | history, English language, civics, economics, ITC   |
| PRIOR PREPARATION:   | Students should be told about the prehistoric era and its culture and society.  |

---

## PROCEDURE

### ACTIVITY 1: COMPARING THE LIFESTYLES OF PREHISTORIC PEOPLE AND NEOLITHIC PEOPLE

|       |   |
|-------|---|
| AIMS: | <p><b>Collaborative:</b> to collectively revise knowledge on the topic; to contribute to a common goal and learn how to communicate effectively within a time limit.</p> <p><b>Soft skills:</b> to practise time-management skills; to be able to express a complex idea in a limited time frame.</p> <p><b>Action orientation:</b> to contribute to a common goal through sharing knowledge.</p> <p><b>Knowledge:</b> to realise what a transformational change the Neolithic Revolution brought to the lives of prehistoric people.</p> |
| FORM: | pair work / group work  |
| AIDS: | sheet of paper, pen   |
| TIME: | 10 minutes  |

### INSTRUCTIONS:

1. Tell students that during this lesson they are going to put themselves in the shoes of real estate agents (professionals who sell property). The property is going to be a piece of land. Write this down on the whiteboard.

2. Divide students into pairs and ask them to prepare a pen and sheet of paper. Ask pairs to write down on one side of the paper the positives and negatives of living as a prehistoric person and on the other side the positives and negatives that the Neolithic Revolution brought.

3. Ask students to summarise the ideas they came up with in pairs; facilitate a group discussion of the ideas.

**TIPS:** A stopwatch or alarm on a phone can be used to check time spent on this activity.

## ACTIVITY 2: CREATING A SALES PITCH AND ADVERTISING POSTER

**AIMS:**

- Collaborative:** to agree on the main advantages of the Neolithic lifestyle in order to communicate them persuasively.
- Soft skills:** to critically reflect on how the lives of prehistoric people changed with the sedentary lifestyle.
- Action orientation:** to consider the differences and reflect on the changes made in society.
- Knowledge:** to become acquainted with the main features of the Neolithic Revolution, the distinction between the nomadic and sedentary lifestyles, the progress and benefits that came with the latter, such as domestication and the formation of organised society and culture.

**FORM:** pair work

**AIDS:** printed instructions and evaluation criteria (available in working materials), A4 sheet of paper, coloured pens / markers

**TIME:** 20 minutes

### INSTRUCTIONS:

1. Tell students that based on what they wrote earlier, the pairs should now use their knowledge of both lifestyles to come up with a short (maximum two minutes) sales pitch to persuade a prehistoric person to buy land and settle down.

2. Ask students to use an A4 sheet of paper to create an advertising poster with a catchy slogan.

3. Give students printed instructions and evaluation criteria to be used by them to check the quality of their pitch/poster and also the quality of the pitch/poster of other pairs during the final part of the session.

4. Students start working on their projects.

**TIPS:** Print out the evaluation criteria and instructions in advance of the lesson.

### ACTIVITY 3: FROM A NOMADIC TO A SEDENTARY LIFESTYLE

- AIMS:**
- Collaborative:** to communicate ideas effectively; to learn how to contribute to a common goal equally as a group member.
  - Soft skills:** to improve communication, critical thinking, self-reflection and social empathy.
  - Action orientation:** to pitch an idea and evaluate others.
  - Knowledge:** to become acquainted with the ways society changed during the Neolithic Revolution.
- FORM:** pair work / group work
- AIDS:** A4 posters, data projector
- TIME:** 15 minutes

#### INSTRUCTIONS:

1. Display the picture of a prehistoric man (included in the working materials) on a data projector and tell students they should imagine this person is their customer and they need to persuade him to buy land and start a new lifestyle.
2. Give students printed instructions and evaluation criteria as they will be asked to evaluate each other during the presentation of their pitches and posters.
3. Choose individual pairs to step up and present their sales pitch and advertising poster.
4. Students evaluate their classmates and in the final minutes of the lesson they decide which pair would persuade the prehistoric man to change his way of life.

#### SOURCES

<https://pixabay.com/illustrations/man-ai-generated-neanderthal-male-8805093/>

#### INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### ACTIVITY 2: EVALUATION CRITERIA AND INSTRUCTIONS

#### Project instructions and evaluation:

**Task:** Use the information about prehistoric people and the Neolithic way of life to create an advertising poster that will promote the sedentary lifestyle and the Neolithic Revolution. Prepare a short sales pitch (up to 2 minutes) that would persuade a prehistoric person to settle down and buy land.

#### What is to be evaluated:

- \* advertising poster and slogan
- \* sales pitch
- \* each pair has to evaluate the pitch/poster of other pairs using the Peer Evaluation Form
- \* language (grammar/vocabulary)

### ACTIVITY 3: PEER EVALUATION FORM

#### PEER EVALUATION:

NAME:

|                     | Points: 1-5 |
|---------------------|-------------|
| Content             |             |
| Vocabulary          |             |
| Grammar             |             |
| Material            |             |
| 2 positives         |             |
| 2 things to improve |             |
| Final mark          |             |

**ACTIVITY 3: to be shown on the screen via data projector while students are presenting their pitches**





# AGE OF DISCOVERY - DINNER PARTY



|                      |  |
|----------------------|--|
| CREATORS:            | Ivana Humená, Ivana Vargová,<br>Diana Magátová, Zuzana Kozáčiková  |
| TIME:                | 90 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To find what explorers living in different eras had in common and create a rhyming sonnet about their accomplishments. |
| INTERDISCIPLINARITY: | literature, history  |
| PRIOR PREPARATION:   | none   |

---

## PROCEDURE

### ACTIVITY 1: WHAT IS TO BE COVERED

|       |   |
|-------|---|
| AIMS: | <b>Collaborative:</b> to comment on and critically evaluate other people's ideas.<br><b>Soft skills:</b> to encourage critical thinking and reasoning; to increase students' facility for problem solving.<br><b>Action orientation:</b> to implement tactile skills into the teaching-learning process.<br><b>Knowledge:</b> to activate previous knowledge of the Age of Exploration. |
| FORM: | whole class   |
| AIDS: | compass, spices, silk, Christian cross, yam (alternatively, a presentation with pictures of a compass, spices, silk, Christian cross, yam)  |
| TIME: | 10 minutes  |

### INSTRUCTIONS:

1. Prepare objects that were used or imported/exported by explorers as a consequence of the Age of Exploration.
2. Display objects on the teacher's desk at the beginning of the lesson, and introduce them. There are some spices, a silk scarf, a compass, a Christian cross, yam, etc. Alternatively, display images of these objects via a presentation.

3. Hand objects to students, who pass them around and examine them closely, or show pictures on screen and let students study them carefully.

4. Ask what the topic of the lesson will be, and students guess the topic of the lesson based on these objects.

**TIPS:** The activity can be done online. The teacher shows each object one by one on camera and students guess the topic of the lesson.

## ACTIVITY 2: LET ME INTRODUCE YOU TO MR...

**AIMS:** **Collaborative:** to increase students' sense of collaboration and mutual cooperation; to share students' knowledge.

**Soft skills:** to understand the importance of teamwork, adaptability, empathetic listening.

**Action orientation:** to produce a map of explorers' sailing routes; can-do attitude.

**Knowledge:** basic knowledge of the Age of Discovery and routes of exploration.

**FORM:** group work

**AIDS:** 6 A4 sheets of paper, each with a picture of an individual explorer (Francis Drake, Christopher Columbus, Ferdinand Magellan, Amerigo Vespucci, Vasco de Gama and Bartolomeo Diaz); a text referring to their accomplishments and a map marking their route;

6 worksheets (featuring a dining table and chairs, and a world map on the other side)

**TIME:** 15 minutes

### INSTRUCTIONS:

1. Place 6 A4 sheets on the wall (spread randomly around the classroom, easily accessible by students).

2. Divide the class (approximately 24 students) into 6 groups by giving students numbers from 1 to 6; students form groups accordingly.

3. Give each group a worksheet with instructions and a drawing of a round table and 6 chairs.

4. Give students the instruction:

*You are going to work as a team. The task for all of the members of the group is to walk around the classroom, from "station to station" and study the texts about 6 explorers and the routes they sailed during the Age of Discovery.*

*After having read about each explorer, your task will be to take notes on what you remember about each explorer and to draw the explorer's sailing routes onto the map on the other side of the worksheet. Write down as much information as possible.*

**TIPS:** The activity can be done online, providing the groups start working as a whole class (not in break-out rooms). Then, instead of walking from "station to station", the teacher displays 6 texts on the screen one by one and the students make print screens so that all the material is easily accessible in break-out rooms. The students use simple paint tools to draw the explorer's sailing routes onto the map.

### ACTIVITY 3: DINNER PARTY

- AIMS:** **Collaborative:** to develop systematic thinking, group decision making and teamwork.  
**Soft skills:** to develop classroom communication, logical reasoning, questioning, and negotiating.  
**Action orientation:** to promote a can-do attitude, and being resourceful.  
**Knowledge:** specific knowledge about the selected explorers.
- FORM:** group work
- AIDS:** worksheet
- TIME:** 20 minutes

#### INSTRUCTIONS:

1. Tell students to stay in groups.
2. Give the instruction:  
*Firstly, summarise all the information gathered from the previous activity. Secondly, find the connections or anything that the explorers might have in common.*  
  
*Your task is to seat all the explorers at the round table so that they would be able to talk to the explorer seated next to them about something they have in common (places they visited, explored, what they accomplished or failed in).*  
  
*Write their name on the line, and take notes on what they could talk about.*

### ACTIVITY 4: HERE I AM

- AIMS:** **Collaborative:** to develop teamwork – working together towards a common goal.  
**Soft skills:** to improve verbal and non-verbal communication and presentation skills; to develop networking.  
**Action orientation:** taking initiative, delegating.  
**Knowledge:** specific knowledge about the selected explorers.
- FORM:** group work / individual work
- AIDS:** small pieces of paper with the names of all the explorers
- TIME:** 20 minutes

#### INSTRUCTIONS:

1. Each group chooses a leader and a piece of paper with the name of one of the explorers whom he/she will represent.
2. A student desk represents the dining table, there are 6 chairs around the desk.
3. Introduce the activity:  
*Let me invite you to travel in time. I have invited six of the most famous and inspiring explorers from the 15th and 16th centuries to a party.*  
  
*They are going to speak about their routes, accomplishments and adventurous lives.*

Here comes the first one: Christopher Columbus, can you, please, introduce yourself, Mr Columbus?

4. The leader speaks, and the rest of the group stands behind him/her and can help out by providing all the information they have gathered.
5. Each group takes its turn.

## ACTIVITY 5: SONNET

- AIMS:**
- Collaborative:** to increase open-mindedness, creativity.
  - Soft skills:** to support imagination, attention to detail, exchanging ideas.
  - Action orientation:** to increase productivity; to follow specific instructions concerning the formal structure of a sonnet.
  - Knowledge:** specific knowledge about the selected explorers and literary devices.
- FORM:** group work
- AIDS:** 6 blank A4 sheets
- TIME:** 20 minutes

### INSTRUCTIONS:

1. Ask students what they think a sonnet is and how it is related to the topic of the Age of Exploration. Students brainstorm their ideas.

(Expected answers: The Age of Exploration occurred predominantly during the Renaissance era. The most popular form of poetry during the Renaissance was the sonnet.)

2. Give students the instruction:

*As a group, create a sonnet about the explorer you represented in the dinner-party simulation activity Here I am.*

The sonnet must consist of:

- \* 14 verses / lines (4+4+3+3)
- \* a rhyme
- \* a metaphor
- \* a simile
- \* an exaggeration
- \* an example of alliteration

3. Check if all the terms (metaphor, simile, etc.) are clear to the students.

4. Each group reads their poem to the whole class. In the end, the class can vote on the best poem.

## EVALUATION - SELF-ASSESSMENT

**TIME:** 5 minutes

### INSTRUCTIONS:

1. Ask: What have you learned today? What did you like most about the lesson?

2. Students reflect on their knowledge and give the teacher feedback on each activity.

## SOURCES

Amerigo Vespucci. Image. (2023, 29th May)

[https://sk.wikipedia.org/wiki/Amerigo\\_Vespucci](https://sk.wikipedia.org/wiki/Amerigo_Vespucci)

Amerigo Vespucci's Voyages. Image. (2023, 29th May)

[https://sk.wikipedia.org/wiki/Amerigo\\_Vespucci#/media/S%C3%BAbor:Portrait\\_of\\_Amerigo\\_Vespucci.jpg](https://sk.wikipedia.org/wiki/Amerigo_Vespucci#/media/S%C3%BAbor:Portrait_of_Amerigo_Vespucci.jpg)

Barrow, M. (2021, October 28th). Sir Francis Drake. <http://projectbritain.com/calendar/September/drake.html>

Bartolomeu Dias' Voyages. (2023, May 16th)

[https://www.google.com/maps/d/u/0/embed?mid=1A0eBx\\_LYcXKch8QRqbqbb7QPips&ll=1.9072476885967937%2C-0.7690429499999993&z=4](https://www.google.com/maps/d/u/0/embed?mid=1A0eBx_LYcXKch8QRqbqbb7QPips&ll=1.9072476885967937%2C-0.7690429499999993&z=4)

Daniel Villafruela. Vasco de Gama. Image. (2021, October 30th) <https://www.britannica.com/biography/Vasco-da-Gama/images-videos#/media/1/224711/10933>

Del Piombo, S. (2021, October 30th). Portrait of a Man, Said to be Christopher Columbus.

[https://en.wikipedia.org/wiki/File:Portrait\\_of\\_a\\_Man,\\_Said\\_to\\_be\\_Christopher\\_Columbus.jpg](https://en.wikipedia.org/wiki/File:Portrait_of_a_Man,_Said_to_be_Christopher_Columbus.jpg)

Francis Drake. Image. (2023, June 27th)

<https://www.britannica.com/biography/Francis-Drake#/media/1/170914/76249>

G. Dagli. Bartolomeu Dias. Image. (2023, May 16th)

<https://www.britannica.com/biography/Bartolomeu-Dias/images-videos#:~:text=https%3A//www.britannica.com/biography/Bartolomeu%2DDias/images%2Dvideos%23/media/1/161723/253022>

Half-length portrait of a bearded Ferdinand Magellan (circa 1480-1521) facing front. Image. (2021, October 30th)

[https://en.wikipedia.org/wiki/Ferdinand\\_Magellan#/media/File:Ferdinand\\_Magellan.jpg](https://en.wikipedia.org/wiki/Ferdinand_Magellan#/media/File:Ferdinand_Magellan.jpg)

Magellan's voyage around the world. Image. (2021, October 30th).

[https://commons.wikimedia.org/wiki/File:Magellan%27s\\_voyage\\_EN.svg](https://commons.wikimedia.org/wiki/File:Magellan%27s_voyage_EN.svg)

Political Map of the World. Image. (2021, November 1st)

[https://www.nationsonline.org/oneworld/map/world\\_map.htm](https://www.nationsonline.org/oneworld/map/world_map.htm)

Přibík, D. (2011). History for bilingual class. Part II. Prešov.

Voyages of Christopher Columbus. Image. (2021, October 30th)

[https://en.wikipedia.org/wiki/Voyages\\_of\\_Christopher\\_Columbus](https://en.wikipedia.org/wiki/Voyages_of_Christopher_Columbus)

Rosa, L.: Age of Discovery and Exploration Readings and Dinner Party (2021, October 7th)

<https://www.teacherspayteachers.com/Product/Age-of-Discovery-and-Exploration-Readings-Dinner-Party-740758>

Vasco de Gama's first voyages to India, 1497-99. Image. (2021, October 30th)

<https://www.britannica.com/biography/Vasco-da-Gama#/media/1/224711/234665>

Wikipedia contributors. (2025, February 23). Compass. [https://commons.wikimedia.org/wiki/File:2016\\_Busola.JPG#/media/File:2016\\_Busola.JPG](https://commons.wikimedia.org/wiki/File:2016_Busola.JPG#/media/File:2016_Busola.JPG)

Wikipedia contributors. (2021, October 30th). The Earth. <https://en.m.wikipedia.org/wiki/File:Globe.svg>

Wikipedia contributors. (2025, February 23). Spice. Wikipedia. <https://commons.wikimedia.org/wiki/File:Indianspicesherbs.jpg#/media/File:Indianspicesherbs.jpg>

Wikipedia contributors. (2025, February 23rd). Silk. Wikipedia. [https://commons.wikimedia.org/wiki/File:Meister\\_nach\\_Chang\\_Hs%C3%BCan\\_001.jpg#/media/File:Meister\\_nach\\_Chang\\_Hs%C3%BCan\\_001.jpg](https://commons.wikimedia.org/wiki/File:Meister_nach_Chang_Hs%C3%BCan_001.jpg#/media/File:Meister_nach_Chang_Hs%C3%BCan_001.jpg)

Wikipedia contributors. (2025, February 23). Yam. <https://commons.wikimedia.org/wiki/File:YamsatBrixtonMarket.jpg#/media/File:YamsatBrixtonMarket.jpg>

Wikipedia contributors.(2025, February 24). Top view of a 1765 globe.[https://commons.wikimedia.org/wiki/File:Topview\\_1765globe.jpg#/media/File:Topview\\_1765globe.jpg](https://commons.wikimedia.org/wiki/File:Topview_1765globe.jpg#/media/File:Topview_1765globe.jpg)

## **INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

### PICTURES



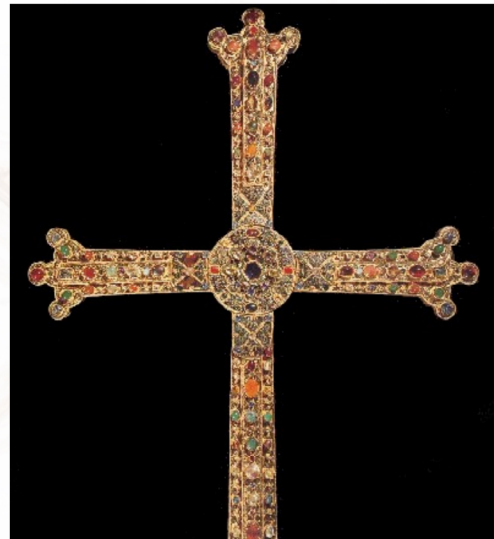
Picture 1 - yams



Picture 2 - spices



Picture 3 - compass



Picture 4 - ancient cross

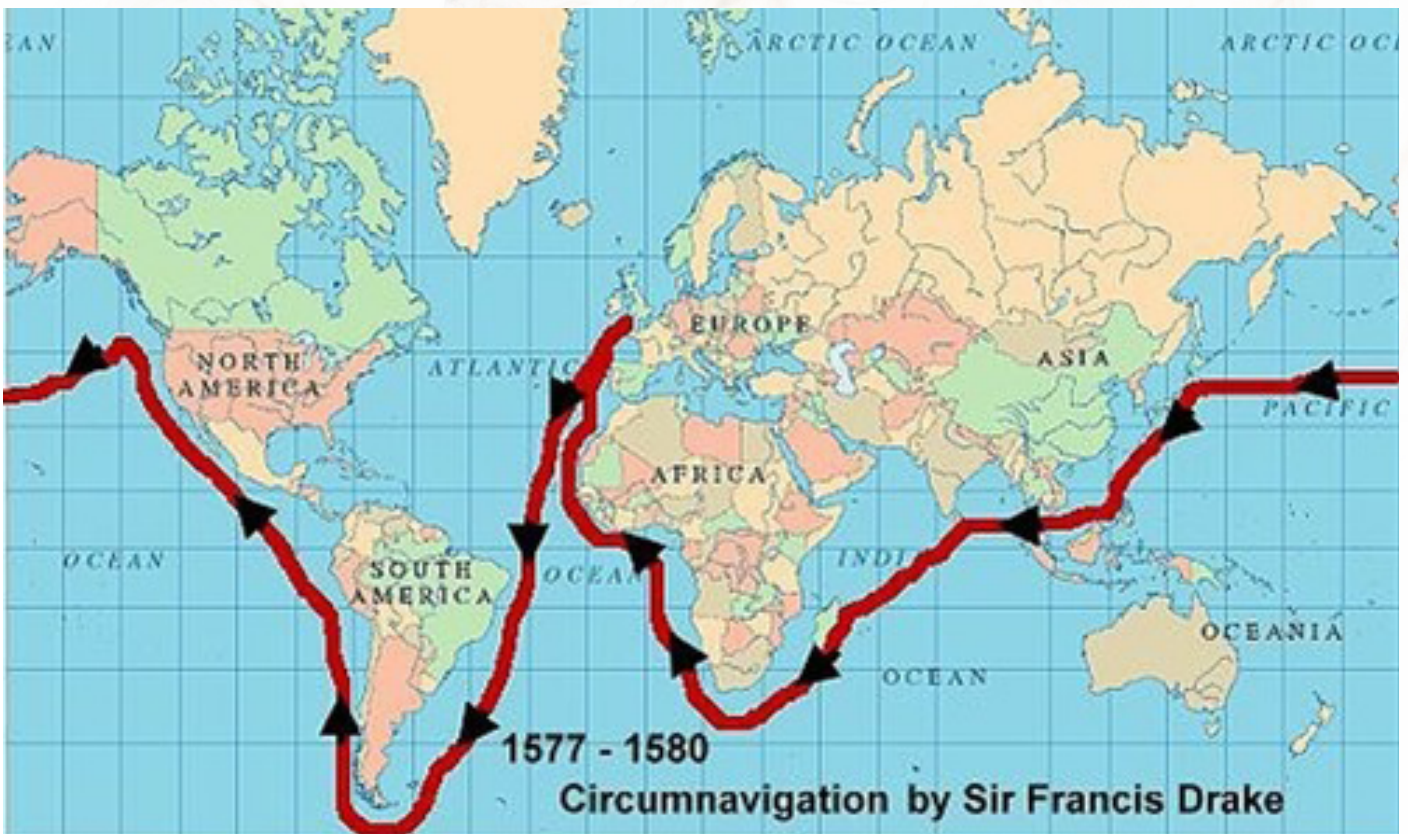


Picture 5 - reading of a scroll

## SIR FRANCIS DRAKE



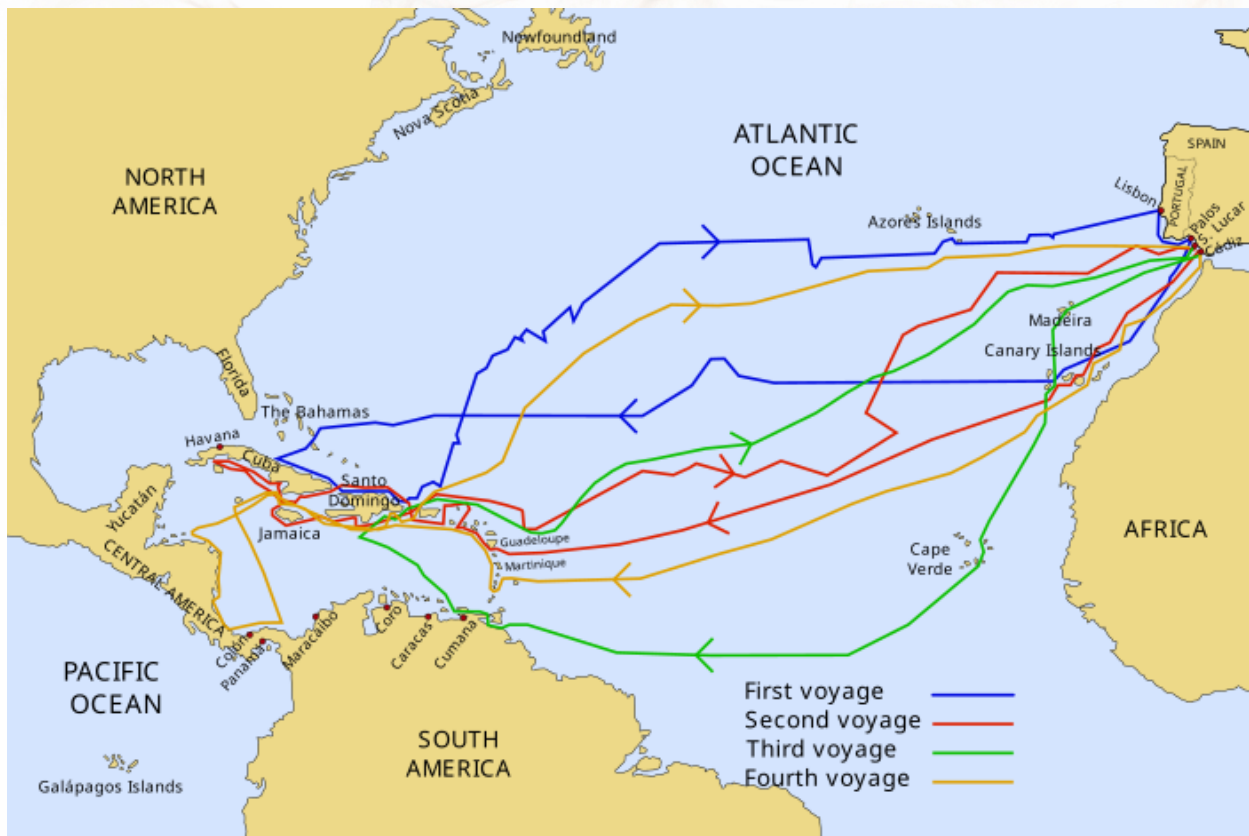
Francis Drake was an English sea captain and a pirate of the Elizabethan era. He was the first English explorer who circumnavigated the world successfully in the years 1577 to 1580. The Spanish called him "El Draque" for his legendary plunder of Spanish ships and ports during his expedition to the Americas. He also participated as second-in-command of the English fleet in defeating the Spanish Armada in 1588. This forever made England dominant on the seas. Elizabeth I awarded him a knighthood in 1581 for all his accomplishments.



# CHRISTOPHER COLUMBUS



Columbus was an Italian navigator and explorer from Genoa who completed four voyages across the Atlantic Ocean, sponsored by the Catholic Monarchs of Spain. He believed the Earth was round and that he could reach India by traveling westward. He set sail in August 1492 and was the first known European to land on the coast of the Bahamas in October 1492. He thought he had reached the eastern coast of India and therefore named the native people "Indians."



# FERDINAND MAGELLAN

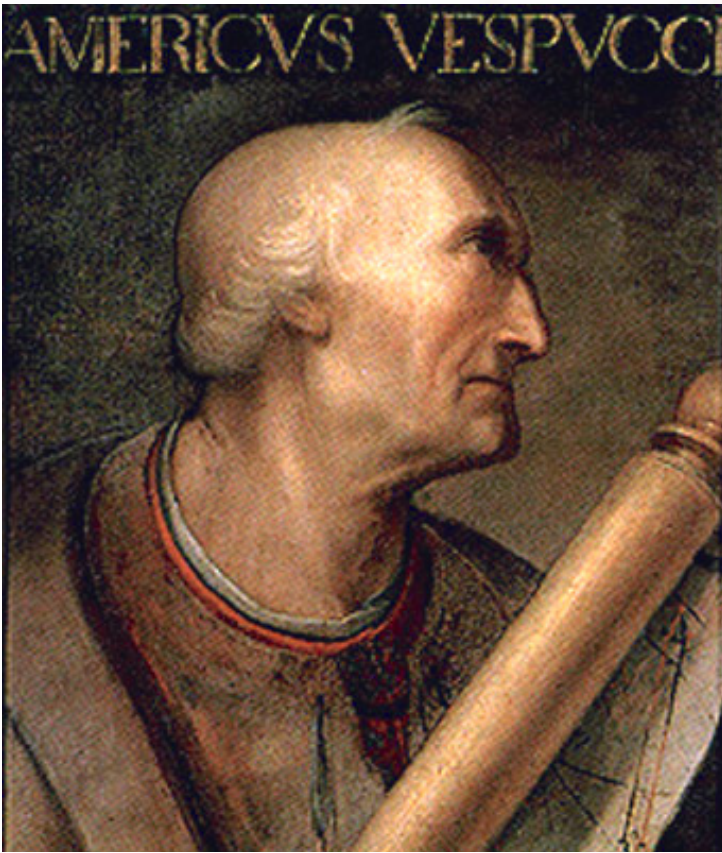


The Portuguese were the first to go exploring. They were also the first to circumnavigate the world. In 1519, Ferdinand Magellan, a Portuguese born into a noble family, and his crew set out from Spain on an expedition with five ships. They sailed around South America and across the Pacific Ocean. Magellan himself did not complete the voyage. When his ship reached the Philippines, he initiated the Christianization of the local people, but one tribe resisted. Magellan, attempting to subdue the natives by force, was killed during the battle. His crew escaped and finished the voyage.

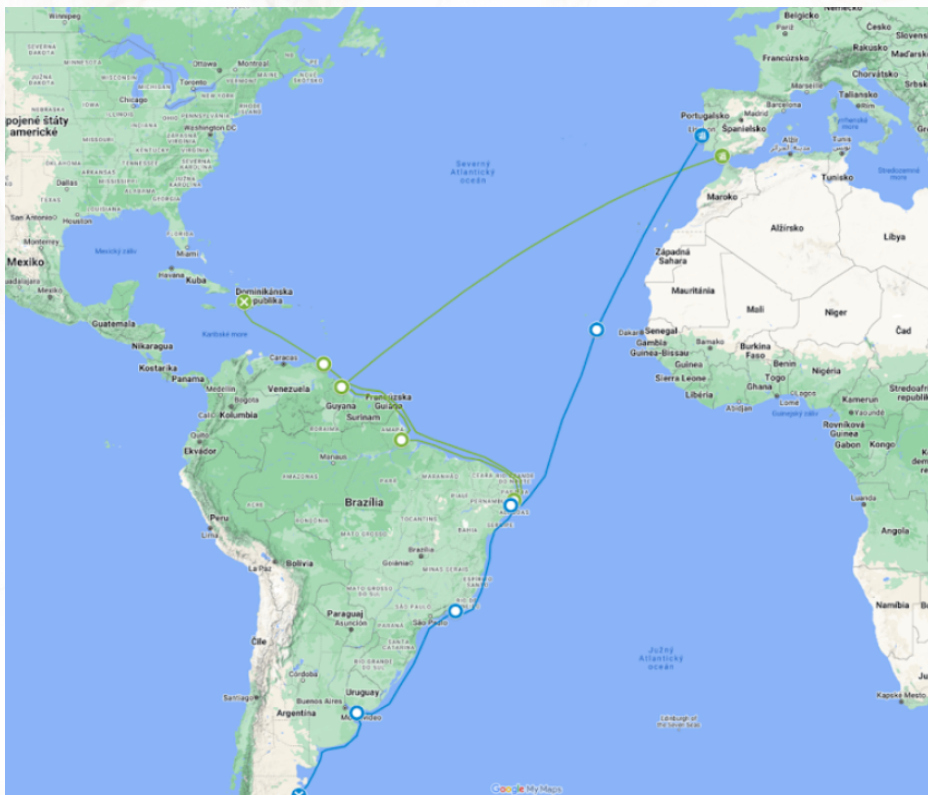
## Magellan's voyage around the world



# AMERIGO VESPUCCI



Amerigo Vespucci (1451-1512) was an Italian merchant, navigator, and explorer from the Republic of Florence who took part in early voyages to the New World on behalf of Spain around the late 15th century. By that time, the Vikings had established settlements on the North American continent and Christopher Columbus had already “discovered” several Caribbean and Central American islands, but it is from his name that the term America is derived. His first voyages were on behalf of Spain. In 1499, his crew, looking for a route to India, was the first to see the coast of Venezuela. He then traveled for Portugal. It was during the 1501 Portuguese expedition that he realized the land of Brasilia he had discovered was not an island but a new continent. He referred to it as a “NEW WORLD.”



# VASCO DA GAMA



Vasco da Gama came from Portugal. He was a sea admiral and Bartolomeu Dias's contemporary. Da Gama discovered the sea route from Europe to India. His first voyage went south from Europe; he sailed along the African coastline and reached the Cape of Good Hope (discovered by Bartolomeu Dias) in November 1497, but he failed to proceed. It was on his second voyage in 1502 that da Gama and his ten ships landed in India. This eventually began a lucrative trade route between India and Europe and brought great wealth to Portugal.



# BARTOLOMEO DIAZ

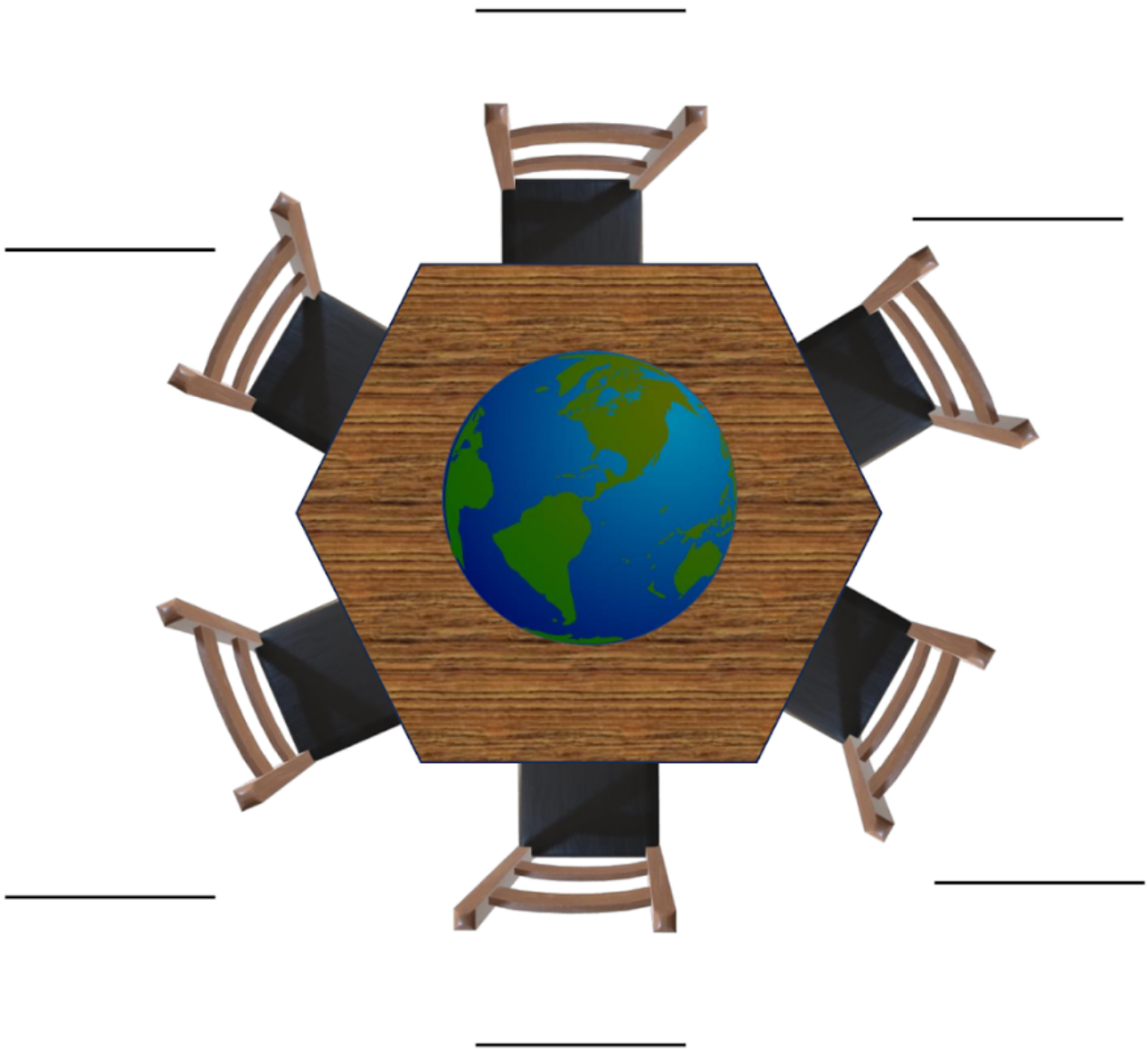


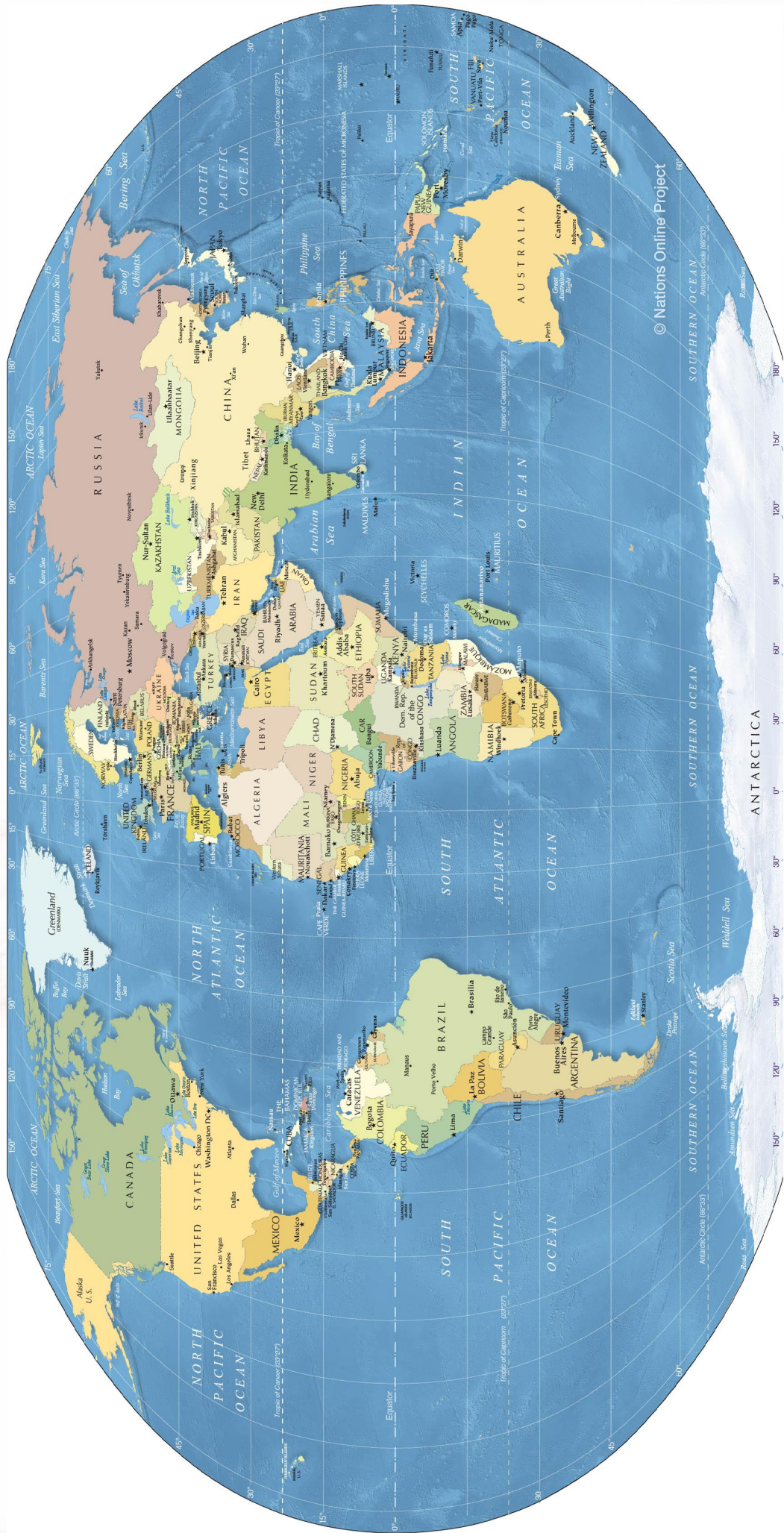
Bartolomeo Diaz (1450-1500) was a Portuguese explorer and made a crucial breakthrough in the Age of Discovery when he became the first European to sail past the Cape of Good Hope and proved that access to the Indian Ocean was possible from Europe via the Atlantic Ocean. Dias sought to find a new route for the spice trade. In 1488, he and his crew sailed along the western coast of Africa. They were caught in a storm and landed at a cape in southern Africa. The damages to the ships were severe, so they could not sail any further. They returned to Portugal. The discovery was named Cape of Good Hope (Cape Town).



# AGE OF EXPLORATION DINNER PARTY

**Instruction:** After having read about each explorer, draw each explorer's sailing routes into the map on the other side of this sheet. Then, seat them all at the table. Make sure they are seated next to someone with whom they have something in common (the countries they come from, places they visited, explored, what they accomplished or failed in). Write their name on the line, take notes on what they could talk about.





[https://www.nationsonline.org/oneworld/map/world\\_map.htm](https://www.nationsonline.org/oneworld/map/world_map.htm)



---

# SALEM WITCH TRIALS

## 1

---



|                      |   |
|----------------------|---|
| CREATOR:             | Vieroslava Dyson  |
| TIME:                | 45 minutes  |
| TYPE:                | in-person   |
| PROBLEM TASK:        | Discuss the effects of the Salem witch trials, identify the systematic methods of oppression within the history of the USA, defining bias and modern-day witch hunts. |
| INTERDISCIPLINARITY: | history, civics, culture  |
| PRIOR PREPARATION:   | none  |

---

### PROCEDURE

#### ACTIVITY 1: WARM-UP

|       |   |
|-------|---|
| AIMS: | <b>Collaborative:</b> to work in small groups and to brainstorm and write down ideas about the topic.<br><b>Soft skills:</b> to use critical thinking, communication, collaboration.<br><b>Action orientation:</b> to brainstorm, ask questions, note taking.<br><b>Knowledge:</b> to revise knowledge of the English settlement of America and the life of the Puritans. |
| FORM: | group work / whole class  |
| AIDS: | pen and paper, whiteboard   |
| TIME: | 10 minutes  |

#### INSTRUCTIONS:

1. Introduce the topic of the lesson and ask the following question: *What do you think of when you hear the word "witch"?* Students discuss in pairs; then they can share with the rest of the class.
2. Divide students into small groups and tell them to brainstorm and write down ideas on what they know about the Salem witch trials. Students have 5-6 minutes to complete the task. After time is up, groups share their ideas with the whole class. Write their ideas on the board.

## ACTIVITY 2: READING AND DISCUSSION

- AIMS:**
- Collaborative:** to work in groups and cooperate.
  - Soft skills:** to develop critical thinking and reasoning.
  - Action orientation:** to select and present/discuss information.
  - Knowledge:** to understand historical context and general knowledge relating to Salem witch trials, language analysis.
- FORM:** individual work / group work / whole class
- AIDS:** text for reading, discussion questions
- TIME:** 35 – 40 minutes

### INSTRUCTIONS:

1. Pre-teach any vocabulary students might not be familiar with.
2. Select primary source documents related to the Salem witch trials and make copies for students to use.
3. Divide students into groups to collaborate on document analysis and interpretation.
4. Instruct students to closely read and analyse the primary source documents in small groups, identifying key information.
5. Organise group discussions to share observations, interpretations and questions, guiding the discussion with occasional prompts.
6. Compare and contrast the information selected by each group to identify different interpretations and perspectives.
7. Assemble key information into a summary document for future study.

Questions for the whole class after the reading:

- \* *Why do you think the people of Salem believed the girls' accusations of witchcraft?*
- \* *Even if the people of Salem truly believed in witchcraft, why would there be so many accusations all at once, all of a sudden?*
- \* *Based on historical context, what else do you think was happening in Salem?*
- \* *Why might economic concerns have contributed to the witch crisis?*

**HOME ASSIGNMENT:** Optional: Students pick one of the people in the trials and do some research on them:

*How old was the person? What was the person's occupation?*

*What do we know about the person's family? Why do people think this person was accused of witchcraft and/or accused others of witchcraft?*

*What is most remembered about this person in current popular culture, if anything? Was this person wealthy or poor? Where did this person live?*

## SOURCES

BBC Radio 4 - In Our Time, The Salem Witch Trials. (2015, November 26). BBC. <https://www.bbc.co.uk/programmes/b06pxp2z>

HISTORY. (2022, March 20). I was there: The Dark History of the Salem Witch Trials (Season 1) [Video]. YouTube. <https://www.youtube.com/watch?v=kVRSwQh6zgQ>

<https://www.history.com/topics/colonial-america/salem-witch-trials>. (n.d.).

<https://www.lib.uchicago.edu/collex/exhibits/salem-witch-trialslegal-resources/>. (n.d.).

<https://www.smithsonianmag.com/history/a-brief-history-of-the-salem-witch-trials-175162489/>  
<https://www.salem.org/salem-witch-trials/> <https://salem.lib.virginia.edu/home.html>. (n.d.).

Reading Through History. (2019, September 16). History Brief: The Salem Witch Trials [Video]. YouTube. <https://www.youtube.com/watch?v=eUeoEUNgCZA>

Rest for the Wicked. (2022, April 15). DARK WITCHCRAFT MUSIC | Salem Witch Trials Ambience [Video]. YouTube. <https://www.youtube.com/watch?v=OjW1Nxxkhac>

TED-Ed. (2020, May 4). What really happened during the Salem Witch Trials - Brian A. Pavlac [Video]. YouTube. <https://www.youtube.com/watch?v=NVd8kuufBhM>

The Salem Witch Trials. (2021, February 10). History. <https://kids.nationalgeographic.com/history/article/salem-witch-trials>

## INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### ACTIVITY 2

#### LIFE IN SALEM: INTRODUCTION

Twenty-four innocent victims lost their lives in the Salem witchcraft hysteria. How did the community of Salem let this tragedy happen? Was it simply fear and superstition, or were there other factors at work? The events of 1692 took place during a difficult and confusing period for Salem Village. As part of the Massachusetts Bay Colony, Salem was under British rule. When the hysteria began, the colony was waiting for a new governor and had no charter to enforce laws. By the time the new governor, William Phips, arrived in Massachusetts, the jails were already filled with alleged witches. To make matters worse, New England towns were under attack by Native Americans and French Canadians. Salem Village faced daily challenges closer to home as well. Most families had to support themselves, making their own clothes, planting vegetables, and raising livestock. Farming was often a painstaking task in the harsh climate and rough, rocky terrain – and a drought or flood could ruin a year's harvest. An epidemic of smallpox could kill a family. In a world where people saw the Devil lurking behind every misfortune, it is little wonder they believed evil spirits were at work. But there may have been stronger factors behind the witch hunts – the Puritan lifestyle, a strong belief in the Devil and witchcraft, the divisions within Salem Village, and the expectations of children.

#### LIFE IN SALEM: RELIGION AND WITCHCRAFT

The Church was the cornerstone of 17th-century life in New England. Most people in Massachusetts were Puritans – colonists who had left England seeking religious tolerance. But the strict Puritan code was far from tolerant. It was against the law not to attend church – where men and women sat on opposite sides through long services. The Puritan lifestyle was restrained and rigid: people were expected to work hard and repress their emotions or opinions. Individual differences were frowned upon. Even the dark, somber Puritan dress was dictated by the church. Since Puritans were expected to live by a rigid moral code, they believed that all sins – from sleeping in church to stealing food – should be punished. They also believed God would punish sinful behaviour. When a neighbour would suffer misfortune, such as a sick child or a failed crop, Puritans saw it as God's will and did not help. Puritans also believed the Devil was as real as God. Everyone was faced with the struggle between the powers of good and evil, but Satan would select the weakest individuals – women, children, the insane – to carry out his work. Those who followed Satan were considered witches. Witchcraft was one of the greatest crimes a person could commit, punishable by death. In keeping with the Puritan code of conformity, the first women to be accused of witchcraft in Salem were seen as different and as social outcasts: Tituba, a slave; Sarah Good, a homeless beggar; and Sarah Osborne, a sickly old woman who had married her servant. Fear of magic and witchcraft was common in New England, as it had been in Europe for centuries. Over 100 alleged witches had been tried and hanged in New England during the 1600s. But the hangings in 1692 Salem would be the last ones in America.

## **LIFE IN SALEM: ECONOMIC AND SOCIAL DIVISIONS**

In 1692, Salem was divided into two distinct parts: Salem Town and Salem Village. Salem Village (also referred to as Salem Farms) was actually part of Salem Town but was set apart by its economy, class, and character. Residents of Salem Village were mostly poor farmers who made their living cultivating crops in the rocky terrain. Salem Town, on the other hand, was a prosperous port town at the centre of the trade with London. Most of those living in Salem Town were wealthy merchants. For many years, Salem Village had tried to gain independence from Salem Town. The town, which depended on the farmers for food, determined crop prices and collected taxes from the village. Despite the three-hour walk between the two communities, Salem Village did not have its own church and minister until 1674. But there was also a division within Salem Village. Those who lived near Ipswich Road, close to the commerce of Salem Town, became tradesmen, such as blacksmiths, carpenters and innkeepers. They prospered and supported the economic changes taking place. But many of the farmers who lived far from this prosperity believed the worldliness and affluence of Salem Town threatened their Puritan values. One of the main families to denounce the economic changes was the Putnams – a strong and influential force behind the witchcraft accusations. Tensions became worse when Salem Village selected Reverend Samuel Parris as their new minister. Parris was a stern Puritan who denounced the worldly ways and economic prosperity of Salem Town as the influence of the Devil. His rhetoric further separated the two factions within Salem Village. It is likely that the jealousies and hostilities between these two factions played a major role in the witch trials. Most of the villagers accused of witchcraft lived near Ipswich Road, whereas the accusers lived in the distant farms of Salem Village. It is not surprising that Reverend Parris was a vigorous supporter of the witch trials, and his impassioned sermons helped fan the flames of the hysteria.

## **LIFE IN SALEM: PURITAN CHILDREN**

In 1692, children were expected to behave under the same strict code as the adults – doing chores, attending church services, and repressing individual differences. Any show of emotion, such as excitement, fear, or anger, was discouraged, and disobedience was severely punished. Children rarely played, as toys and games were scarce. Puritans saw these activities as sinful distractions. But unlike young girls, boys had a few outlets for their imagination. They often worked as apprentices outside the home, practising skills such as carpentry or other crafts. Boys were also allowed to explore the outdoors, hunting and fishing. On the other hand, girls were expected to tend to the house, helping their mothers cook, wash, clean, and sew. Many children learned to read, but most households owned only the Bible and other religious works – including a few that described evil spirits and witchcraft in great detail. There were a few books written for children, but these often warned against bad behaviour and described the punishment that children would suffer for sinful acts.

Such was the world of Abigail Williams and Betty Parris during the long, dark winter of 1692. There was little to feed their imagination that did not warn of sin and eternal punishment. It is no wonder that the young girls were so captivated by Tituba's magical stories and fortune-telling games. These activities were strictly forbidden, which must have filled them with fear and guilt. This may have been one reason for their hysterical behaviour.

And at a time when young girls were forbidden to act out or express themselves, it is easy to see why they were so enraptured by the attention they received when they became “bewitched.” Of course, there were probably many factors behind the girls’ actions. But what is more surprising than the accusations from these imaginative young girls is the reaction from the community. The girls may have sparked the witch hunt, but it was the adults who set the wheels into motion.

### **THE PEOPLE: COTTON MATHER**

Belief in witches and witchcraft was widespread in 1692 New England. One of the most ardent believers was Cotton Mather, a respected Boston minister who wrote on many religious topics. Mather’s 1689 book, *Memorable Providences*, describes a case of supposed witchcraft that had occurred in Boston the previous year. Three children began acting strangely after a disagreement with an Irish washerwoman, Mary Glover. After examining the children, Mather concluded that they were innocent victims of Glover’s witchcraft. The book was widely read throughout New England and was among the works in Reverend Parris’s library. Even if the young “circle girls” who started the accusations had not read the book themselves, they were likely familiar with its contents. But Mather played a much more direct role in the Salem trials. His sermons and written works fanned the flames of the witchcraft hysteria. He declared that the Devil was at work in Salem, and that witches should face the harshest punishment. His steadfast belief in witchcraft was perhaps no more apparent than at the hanging of George Burroughs, a former pastor of Salem Village. Just before he was hanged, Burroughs turned to the crowd and perfectly recited the Lord’s Prayer – supposedly impossible for a witch or wizard. His dramatic prayer and claim of innocence drew tears and doubts from the spectators. Robert Calef describes Cotton Mather’s reaction in his account, *More Wonders of the Invisible World* (1700): “[A]s soon as [Burroughs] was turned off [executed], Mr. Cotton Mather, being mounted upon a Horse, addressed himself to the People, partly to declare, that he was no ordained Minister, and partly to possess the People of his guilt; saying, That the Devil has often been transformed into an Angel of Light; and this did somewhat appease the People, and the Executions went on.” When the witch hunt subsided, the judges agreed to turn over the court records to Mather. Some were friends of Mather’s and hoped his account would portray them favourably. In 1693, Mather recounted the trials in his book, *Wonders of the Invisible World*.

### **THE PEOPLE: ANN PUTMAN JR**

Twelve-year-old Ann Putnam was in many ways the leader of the “circle girls,” the young girls whose accusations sparked the Salem witch trials. During the winter of 1692, the circle girls gathered secretly at Reverend Parris’s house for evenings of storytelling and magic with the Parris’s slave, Tituba. One of the fortune-telling games was to drop an egg white into a glass of water and see what shape it took. One evening, Ann saw the shape of a coffin. Soon afterwards Ann, Betty Parris, and Abigail Williams started behaving strangely – babbling, convulsing, or staring blankly. Once diagnosed as victims of witchcraft, the girls were asked to identify their tormentors. Ann pointed fingers at Sarah Good and Sarah Osburne.

She was also quick to testify against Tituba, claiming an apparition of the West Indian woman had "tortured me most grievously by pricking and pinching me most dreadfully." Ann's next accusation surprised the village. She claimed to have been tormented by the spirit of Martha Corey, a solid member of the church. Despite the lack of hard evidence, Martha was sent to prison and eventually hanged. But Ann's bold accusation had sparked the fear that any one of the villagers could be a witch. Ann accused many more in the coming months – including four-year-old Dorcas Good. Ann's parents, Thomas and Ann, also accused dozens of townspeople of witchcraft – most of whom were enemies of the influential Putnam family. Two of Ann's most shocking accusations – against the pious Rebecca Nurse and the former Salem pastor George Burroughs – may have been provoked by old family disputes. By the time the witch hunt was over, Ann had accused 62 people. In the coming years, she would have a difficult life. Both her parents died, leaving her to raise her nine brothers and sisters on her own. But she did something none of the other circle girls would do – publicly acknowledge her role in the trials. In 1706 she stood before the church as the pastor read her apology.

## **THE PEOPLE: TITUBA**

In Puritan Salem Village – a place where anyone different was not trusted – Tituba was perhaps the most different among them. Not only was she a slave, which was unusual in the area, she was also a dark-skinned foreigner, setting her apart from the white Puritan villagers. Tituba was born in a small village in South America, but as a child she was captured and taken to the Caribbean island of Barbados. There she was sold as a slave to Samuel Parris – a local merchant originally from New England. In 1680, Parris, Tituba and another West Indian slave named John Indian moved to Boston. In Boston, Parris married, started a family, and became a minister. Tituba and John Indian married in 1689, the same year that Parris moved the family to Salem Village to become their pastor. Parris's wife Elizabeth had many duties as the pastor's wife and was often sick, so Tituba tended to the three children: Thomas, Betty and Susannah. In the evenings Tituba entertained little Betty and her cousin Abigail Williams by the kitchen fire. She played fortune-telling games and told them stories of magic and spirits from the Caribbean. Such activities were strictly forbidden by the Puritan code. But word secretly spread among the neighbourhood girls, and soon a small group of girls – known as the "circle girls" – were joining Tituba around the fire. That cold winter of 1692, Betty, Abigail, and Ann Putnam began exhibiting strange behaviour – babbling, twitching and convulsing – that was diagnosed as witchcraft. Tituba and John baked a "witch cake" with rye and Betty's urine and fed it to the dog. It was believed the dog was a "familiar", or witch's helper, and by eating the cake, the spell would be broken and the identities of the witches would be revealed. When pressed to identify their tormentors, the girls pointed to three social outcasts – including Tituba. Tituba denied practising any witchcraft – she loved young Betty. But Reverend Parris beat his slave and demanded that she confess to the magistrates, promising her freedom if she cooperated. During her three-day examination, Tituba did confess to practising witchcraft and claimed there were other witches in the village. Tituba was put in prison, but because she had confessed, she did not stand trial. Parris did not keep his promise and refused to pay the fees to release Tituba. She stayed in prison until the following spring, when she was sold and taken away from Salem. Nothing else is known about Tituba. But it is believed that she and John had one child, a daughter named Violet, who lived in the Parris household until the reverend's death in 1720.



---

# SALEM WITCH TRIALS

## 2

---



|                      |   |
|----------------------|---|
| CREATOR:             | Vieroslava Dyson  |
| TIME:                | 45 minutes  |
| TYPE:                | in-person   |
| PROBLEM TASK:        | Discuss the effects of the Salem witch trials, identify the systematic methods of oppression within the history of the USA, defining bias and modern-day witch hunts. |
| INTERDISCIPLINARITY: | history, civics, culture  |
| PRIOR PREPARATION:   | none  |

---

### PROCEDURE

#### ACTIVITY 1: EXAMINING EVIDENCE FROM THE TRIALS

|       |  |
|-------|--|
| AIMS: | <p><b>Collaborative:</b> to collaborate effectively; to share ideas; to listen to different perspectives; to analyse and interpret the primary source documents together.</p> <p><b>Soft skills:</b> to develop critical-thinking, communication and analytical skills.</p> <p><b>Action orientation:</b> to analyse a document; to develop information processing; to work with information and be able to distinguish between crucial and unimportant data.</p> <p><b>Knowledge:</b> to gain a deeper understanding of the Salem witch trials by examining primary source documents from different perspectives; to gain insights into the historical context, social and political factors, and the legal system of the time.</p> |
| FORM: | pair work / whole class  |
| AIDS: | worksheets with tasks  |
| TIME: | 25 minutes   |

#### INSTRUCTIONS:

1. Distribute the worksheets with evidence and tasks and have students work in pairs. Together they try to answer the question: *What caused the Salem Witch Crisis of 1692?*
2. Encourage students to share their ideas.

## ACTIVITY 2: WITCH HUNT ROLE PLAY (WITH MUSIC AND VIDEO)

- AIMS:**
- Soft skills:** to collaborate in a team; to communicate with peers; to develop creativity, cultural sensitivity and emotional intelligence.
  - Action orientation:** to develop and improve listening skills; to engage in role play; to practise speaking skills in an authentic context; to encourage reflection, discussion and collaboration.
  - Knowledge:** historical context and events of the Salem witch trials; music and songs related to the Salem witch trials; videos or multimedia resources related to the Salem witch trials.
- FORM:** whole class
- AIDS:** Using music and songs, videos or multimedia resources, props and costumes, language support, discussion prompts, and follow-up activities can enhance a role-play activity focused on the Salem witch trials. Music and songs will create an immersive atmosphere, while videos provide visual aids and context. Props and costumes can add creativity and fun, and language support ensures all students can participate. Discussion prompts encourage reflection and critical thinking, and follow-up activities consolidate learning and extend engagement with the topic.
- TIME:** 20 minutes

### INSTRUCTIONS:

1. Preparations: prior to the activity, select appropriate music, songs, and videos related to the Salem witch trials that are culturally relevant and age-appropriate for students. Set up a multimedia station with speakers or an interactive board for playing the music and videos during the activity. Prepare any props or costumes that may be used during the role-play.
2. Role play: divide students into small groups and assign each group a specific role to play in the role-play activity. Roles can include accused witches, judges, witnesses, townspeople, and other relevant characters. Provide guidelines for each group to prepare their roles, such as researching historical facts, creating dialogues, and practising their performances.

## SOURCES

HISTORY. (2022, March 20). I was there: The Dark History of the Salem Witch Trials (Season 1) [Video]. YouTube. <https://www.youtube.com/watch?v=kVRSwQh6zgQ>

<https://www.history.com/topics/colonial-america/salem-witch-trials>. (n.d.).

<https://www.lib.uchicago.edu/collex/exhibits/salem-witch-trialslegal-resources/>. (n.d.).

<https://www.smithsonianmag.com/history/a-brief-history-of-the-salem-witch-trials-175162489/>

<https://www.salem.org/salem-witch-trials/> <https://salem.lib.virginia.edu/home.html>. (n.d.).

Reading Through History. (2019, September 16). History Brief: The Salem Witch Trials [Video]. YouTube. <https://www.youtube.com/watch?v=eUeoEUNgCzA>

Rest for the Wicked. (2022, April 15). DARK WITCHCRAFT MUSIC | Salem Witch Trials Ambience [Video]. YouTube. <https://www.youtube.com/watch?v=OjW1Nxxhhac>

TED-Ed. (2020, May 4). What really happened during the Salem Witch Trials - Brian A. Pavlac [Video]. YouTube. <https://www.youtube.com/watch?v=NVd8kuufBhM>

The Salem Witch Trials. (2021, February 10). History. <https://kids.nationalgeographic.com/history/article/salem-witch-trials>

## INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### ACTIVITY 1

#### **Salem Evidence Exhibit 1: Testimony of Abigail Hobbs at Salem Village .19. Apr. 1692 by John Hawthorn and Jonath. Corwin, Esqs. & Assistants**

Abig: Hobbs, You are brought before Authority to answer to sundry acts of Witchcraft committed by you against & upon the bodies of many, of which severall persons now accuse you. What say you? Are you guilty, or not? Speak the truth.

I will speak the truth, I have seen sights, & been scared: I have been very wicked, I hope I shall be better: & God will keep me.

What sights did you see?

I have seen dogs & many creatures

What dogs do you mean, ordinary dogs?

I mean the Devil.

How often, many times?

But once.

Tell the truth.

I do tell no lye.

What appearance was he in then

Like a man.

Where was it.

It was at the Eastward at Casco-bay.

Where in the house, or in the woods?

In the woods.

In the night or in the day?

In the day.

How long agoe?

About 3. or .4. years agoe?

What did he say to you.

He said he would give me fine things if I did what he would have me.

What would he have you do?

Why he would have me be a Witch.

Would he have you make a Covenant wth him?

Yes.

And did you make a Covenant with him?

Yes, I did, but I hope God will forgive me.

The Lord give you Repentance

You say you saw dogs, & many sorts of creatures

I saw them at that time.

But have you not seen them at other times too?

Yes.

Where?

At our house.

What # [who] were they like?

Like a Cat.

What would the Cat have you do?

She had a book, & would have me put my hand to it.

And did you?

No, I did not.

## Salem Evidence Exhibit 2: "Discourse on Witchcraft"

In the speech below, Cotton Mather, an influential leader of the Puritans, argues for the existence of witchcraft:

*I will prove that Witchcraft exists. Those who deny it exists argue that they never saw any witches, therefore there are none. That would be as if you or I said: We never met any robbers, therefore there are none.*

*I have two pieces of evidence that witchcraft exists: First, the Scripture mentions witchcraft. Secondly, many people have experienced the horrors of witchcraft.*

Source: Cotton Mather, "Memorable Providences relating to Witchcrafts and Possessions," from A Discourse on Witchcraft, (Boston, 1689), pp. 4-9. Cotton Mather – one of the most influential religious leaders in America at the time

### What caused the Salem Witch Crisis of 1692?

|                                 | <b>Describe the piece of evidence – what is it?</b> | <b>Why did the people believe in these accusations, according to the evidence and the information from the Salem witch trials text?</b> |
|---------------------------------|---|---|
| <b>Salem Evidence Exhibit 1</b> |   |   |
| <b>Salem Evidence Exhibit 2</b> |   |   |



---

# SALEM WITCH TRIALS

## 3

---



|                      |  |
|----------------------|--|
| CREATOR:             | Vieroslava Dyson   |
| TIME:                | 45 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | Students will effectively communicate the unique aspects and attractions of a tour guide of Salem, MA, with a focus on the witch trials. |
| INTERDISCIPLINARITY: | civics, culture, history, art  |
| PRIOR PREPARATION:   | See lesson plans on Salem Witch Trials 1 and 2.  |

---

### PROCEDURE

#### ACTIVITY 1: BRAINSTORMING

|       |   |
|-------|---|
| AIMS: | <p><b>Collaborative:</b> to encourage students to work together in groups to research, plan and create their own tours of Salem, focusing on the historical significance of the witch trials.</p> <p><b>Soft skills:</b> to enhance students' soft skills such as communication, critical thinking and adaptability.</p> <p><b>Action orientation:</b> to instill a sense of initiative and ownership in students, prompting them to actively engage in the project.</p> <p><b>Knowledge:</b> to ensure students gain a deep understanding of the Salem witch trials, including historical context, key events and lasting impacts.</p> |
| FORM: | group work  |
| AIDS: | none  |
| TIME: | 5-10 minutes  |

#### INSTRUCTIONS:

1. Engage students in a brainstorming session, encouraging them to come up with ideas for promoting a tour guide service in Salem, MA, with a specific focus on the witch trials.

2. Asks questions such as:

- \* *What aspects of the witch trials would be appealing to tourists?*
- \* *What unique experiences could a tour guide offer?*
- \* *How can we highlight the historical significance and intrigue of the witch trials?*

**TIPS:** Facilitate group work by arranging desks in clusters and providing continuous feedback while encouraging discussion and critical thinking throughout the lesson.

## ACTIVITY 2: DESIGNING THE ADVERTISEMENT/INFOGRAPHIC

**AIMS:**

- Collaborative:** to work in groups and cooperate.
- Soft skills:** to encourage creativity and communication skills by designing an engaging and visually appealing advertisement or infographic; to develop communication and critical thinking.
- Action orientation:** to do research; to create engaging content; to do revising and editing.
- Knowledge:** to understand historical context and geographical relevance.

**FORM:** group work

**AIDS:** computers or tablets with internet access

**TIME:** 25 minutes

### INSTRUCTIONS:

1. Instruct students to use graphic-design software to create their infographics.
2. Students gather visuals related to the witch trials and attractions in Salem, MA. These may include historical images, modern photographs, illustrations or maps.

Students should be directed to consider the following aspects:

- \* **Catchy headline:** One that grabs the viewers' attention and conveys the concept of the tour-guide service.
- \* **Visual elements:** photos or illustrations that represent the witch trials and the unique attractions in Salem, MA.
- \* **Descriptive text:** highlighting the historical significance of the tour guide, and the memorable experiences they offer.
- \* **Contact information and call to action:** include the tour guide's contact details (website, phone number, email, etc.) and a clear call to action (e.g. "Book now!" or "Discover Salem's dark history!").
- \* **Design elements:** utilise colour schemes, fonts and graphic elements that align with the historical and mysterious atmosphere of the witch trials.

### ACTIVITY 3: PRESENTING THE INFOGRAPHICS/ADVERTISEMENTS

- AIMS:**
- Collaborative:** to equip students with strategies to resolve differing opinions on design or content, ensuring that collaborative processes remain respectful and productive.
  - Soft skills:** to foster an understanding of diverse viewpoints; to prompt learners to analyse primary and secondary sources critically, questioning and interpreting historical narratives.
  - Action orientation:** to have students present their final projects, reflecting on their design process and the historical insights they gained, and discussing how their work can inform public understanding of history.
  - Knowledge:** to teach learners to tailor their content for specific audiences – whether for a modern tourist or a classroom presentation – ensuring relevance and engagement.

**FORM:** individual work / group work / whole class

**AIDS:** none

**TIME:** 5-10 minutes

#### INSTRUCTIONS:

1. Allow students to present their infographics to the class. They can share their work on a projector or individually showcase their creations on their computers, mobile phones or tablets.
2. Encourage them to explain the design choices they made and highlight the unique attractions of the witch trials in Salem, MA.

**HOME ASSIGNMENT:** For homework, students should finalise any unfinished research and complete their tour scripts or presentations, ensuring they include key historical locations, figures and events from the Salem witch trials. They should also practise their part in the group presentation, preparing to deliver their portion of the tour effectively in the next class.

#### SOURCES

Vorhees, M. (2024, September 19). 10 of the best things to do in Salem, Massachusetts. Lonely Planet. <https://www.lonelyplanet.com/articles/top-things-to-do-in-salem-massachusetts>

**INSTRUCTOR'S POST-SESSION REFLECTION:**



# IMPERIALISM THROUGH KIPLING



|                      |   |
|----------------------|---|
| CREATOR:             | Ivana Humená  |
| TIME:                | 90 minutes  |
| TYPE:                | in-person/online  |
| PROBLEM TASK:        | To write a formal posthumous letter to the author to express what they think of the author's point of view. |
| INTERDISCIPLINARITY: | literature, history, civics, culture  |
| PRIOR PREPARATION:   | Student's knowledge of imperialism from previous history lessons.   |

---

## PROCEDURE

### ACTIVITY 1: WARM-UP

|       |  |
|-------|--|
| AIMS: | <b>Collaborative:</b> to share knowledge on the topic; to communicate effectively within a time limit.<br><b>Soft skills:</b> to work in a team; to activate and express previous knowledge; to listen actively.<br><b>Action orientation:</b> to move around the classroom and make decisions about which information on imperialism is the most relevant to share with their classmates.<br><b>Knowledge:</b> to provide reasons for imperialist policies. |
| FORM: | pair work / whole class (altern.: online: group work)  |
| AIDS: | none   |
| TIME: | 5 minutes (1 minute - organisational, 2x2 minutes for activity)  |

### INSTRUCTIONS:

The warm-up activity focuses on students revising the topic of imperialism by sharing information they learnt previously.

1. Ask students to stand up, find a speaking partner and discuss the reasons for imperialist policies and their consequences for 2 minutes.

2. Set the timer.
3. Students change speaking partners and repeat the activity once again.

**TIPS:** The activity is for in-person lessons; however, it can be easily adapted to online purposes. On the online platform, students are divided into groups of 3-4, and put into breakout rooms.

## ACTIVITY 2: RUDYARD KIPLING BACKGROUND

- AIMS:**
- Collaborative:** to collectively communicate; to practise time-management; to contribute to a common goal.
  - Soft skills:** to cooperate in a team; to activate previous knowledge; to think critically; to apply logic; to express agreement or disagreement; to pay attention to detail.
  - Action orientation:** to solve a problem – students must solve a riddle to complete a task within the time set.
  - Knowledge:** to learn briefly Rudyard Kipling's biography and his literary work.
- FORM:** group work / (altern.: Zoom: whole class)
- AIDS:** A set of 5 printable colour PDFs or PPT slides featuring speech bubbles spoken by Rudyard Kipling about his life and literary works.
- TIME:** 10 minutes

### INSTRUCTIONS:

*Note: while students are speaking in Activity 1, teacher sticks the 5 printed sheets on the walls all around the classroom.*

1. Divide students into groups of 3-4.
2. Tell students that the sheets stuck on the wall contain information on Rudyard Kipling, a famous British writer of the Victorian Era.
3. Tell students to answer a "solve-a-problem" question by analysing the texts from the slides. Write the question on the whiteboard: WHAT YEAR WAS KIPLING'S POEM "THE WHITE MAN'S BURDEN" PUBLISHED?
4. The students need to walk around the classroom and study the information about Rudyard Kipling. They must solve the riddle using the years in the text.

ANSWER: 1899

**TIPS:** The activity is for in-person lessons; on the Zoom platform, the activity could be altered: the teacher would give a PowerPoint presentation and would put students into break-out rooms.

### ACTIVITY 3: DECODING THE POEM THE WHITE MAN'S BURDEN

- AIMS:**
- Collaborative:** to communicate effectively; to participate in a team; to accept others' opinions and arguments; to discuss the meaning of verses and agree together on the summary of a stanza.
  - Soft skills:** to show leadership skills; to participate actively in a team; to apply knowledge of literary terms; to apply analytic and synthetic thinking; to present an outcome; to think critically.
  - Action orientation:** to transfer poetic language into present-day English; to evaluate and choose the most appropriate lexical items in present-day English.
  - Knowledge:** to use figurative and poetic language; to consider positive or negative aspects of imperialism.

**FORM:** group work

**AIDS:** Handout 1, smartphones/access to dictionaries

**TIME:** 1 minute organisational – dividing into groups  
20 minutes for decoding  
14 minutes for sharing their analysis (app. 2 minutes per a group)

#### INSTRUCTIONS:

1. Divide students into 7 groups (3-4 students) and numbers groups 1-7. Each group chooses a leader.
2. Tell students they will be working on decoding Kipling's language in the poem "The White Man's Burden" published in 1899 and will provide a summary of a stanza and how it is related to imperialism.
3. Each group will be given a different stanza (i.e. group 1 will decode the 1st stanza, etc.)
4. Tell students they may use their smartphones and online dictionaries to look up vocabulary they are not familiar with.
5. Students work in teams, check vocabulary if necessary and discuss what they think the individual lines of the stanza are about.
6. Students look up the words they do not know.
7. Students translate each verse into vernacular English.
8. After 20 minutes, the leaders (as group representatives) will read the decoded stanza and the summary.

**TIPS:** The activity can be done in the same way in breakout rooms on any platform available. Teacher will send the handout to students as a Word document in the Zoom chat.

## ACTIVITY 4: THE OUTLINE FIRST

- AIMS:**
- Collaborative:** to communicate ideas effectively in pairs to achieve a common goal within a certain time.
  - Soft skills:** to implement critical thinking and time-management skills; to apply previous knowledge; to generate a summary.
  - Action orientation:** to write down a summary in the form of an outline.
  - Knowledge:** to reason why the poem has been interpreted as controversial.
- FORM:** pair work
- AIDS:** a blank sheet of paper
- TIME:** 10 minutes

### INSTRUCTIONS:

1. Put students into pairs.
2. Tell students their task in pairs will be to summarise all the information they have learnt about the author and the poem and to make an outline of it including the reason why the poem has been controversial and to provide arguments to support their ideas.

- TIPS:** The activity can be done in the same way in breakout rooms on any platform available.

## ACTIVITY 5: A POSTHUMOUS LETTER TO RUDYARD KIPLING WRITTEN BY A NATIVE PERSON

- AIMS:**
- Collaborative:** to communicate; to work on a common aim; to agree on a common perspective.
  - Soft skills:** to work in a team; to be empathic; to understand multiculturalism; to be prosocial; to reject violence and war.
  - Action orientation:** to write a formal letter to the author developing empathy and prosocial skills.
  - Knowledge:** to know the structure of a formal letter, and formal style.
- FORM:** pair work
- AIDS:** A4 blank sheets for each pair
- TIME:** 30 minutes

### INSTRUCTIONS:

1. Tell students to stay in pairs.
2. Students are to choose from two roles, writing from the point of view of either:
  - a) a native boy or girl of your age living in the Philippines at the end of the 19th century,
  - b) or, a 19th-century British boy or girl reflecting on the controversy of the poem when published.

3. Students in pairs should write a formal letter in English to Rudyard Kipling in which they express their thoughts, agreements or disagreements on Kipling's perspective of imperialism in the poem from the native people's perspective. Students should produce a letter of 150 to 180 words.

**TIPS:** The activity can be done in the same way in breakout rooms on any platform available.

## SOURCES

### **Pictures of Rudyard Kipling:**

Wikipedia contributors. (2023, August 5). Rudyard Kipling. Wikipedia. [https://en.wikipedia.org/wiki/Rudyard\\_Kipling](https://en.wikipedia.org/wiki/Rudyard_Kipling)

Wikipedia contributors. (2023, August 5). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Rudyard\\_Kipling\\_\(portrait\).jpg#/media/File:Rudyard\\_Kipling\\_\(portrait\).jpg](https://commons.wikimedia.org/wiki/File:Rudyard_Kipling_(portrait).jpg#/media/File:Rudyard_Kipling_(portrait).jpg)

Wikipedia contributors (2025, February 24). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Rudyard\\_Kipling\\_three\\_quarter\\_length\\_portrait\\_\(cropped\).jpg#/media/File:Rudyard\\_Kipling\\_three\\_quarter\\_length\\_portrait\\_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Rudyard_Kipling_three_quarter_length_portrait_(cropped).jpg#/media/File:Rudyard_Kipling_three_quarter_length_portrait_(cropped).jpg)

Wikipedia contributors (2025, February 24). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Collier\\_1891\\_rudyard-kipling.jpg#/media/File:Collier\\_1891\\_rudyard-kipling.jpg](https://commons.wikimedia.org/wiki/File:Collier_1891_rudyard-kipling.jpg#/media/File:Collier_1891_rudyard-kipling.jpg)

Wikipedia contributors (2025, February 24). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Rudyard\\_Kipling,\\_by\\_Elliott\\_%26\\_Fry\\_\(cropped\).jpg#/media/File:Rudyard\\_Kipling,\\_by\\_Elliott\\_%26\\_Fry\\_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Rudyard_Kipling,_by_Elliott_%26_Fry_(cropped).jpg#/media/File:Rudyard_Kipling,_by_Elliott_%26_Fry_(cropped).jpg)

### **Handout 1 adapted from:**

<https://www.coursehero.com/file/46919465/The-White-Mans-Burden/>

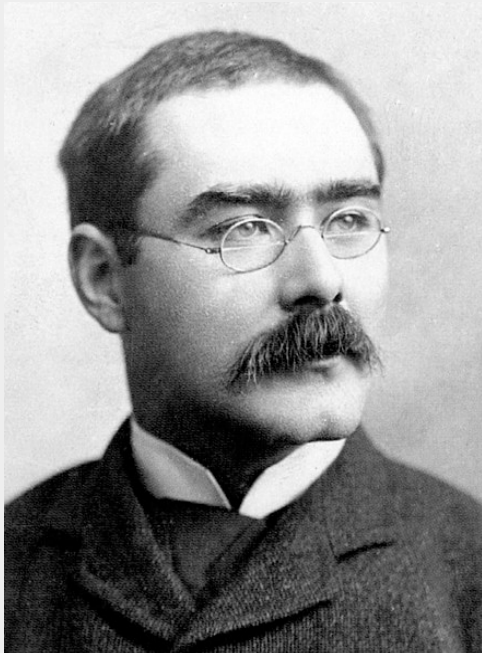
### **INSTRUCTOR'S POST-SESSION REFLECTION:**

ACTIVITY 2

Hello, I am Rudyard Kipling, AN ENGLISH SHORT-STORY WRITER, POET, AND NOVELIST. I was born in 1865 in India, WHICH WAS THEN A COLONY OF THE BRITISH EMPIRE. My father WAS a principal of an ART SCHOOL school in Bombay.



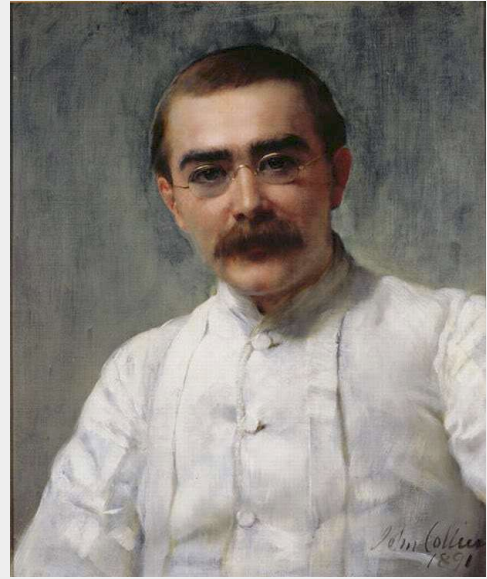
1



**WHEN I WAS SIX, MY PARENTS SENT ME TO A BOARDING SCHOOL IN BRITAIN. QUEEN VICTORIA HAD BEEN QUEEN FOR 34 YEARS AT THAT TIME. I RETURNED BACK TO INDIA IN 1882 AND GOT A JOB AS A JOURNALIST. IT WAS DURING THIS TIME THAT I BECAME EAGER TO WRITE AND PUBLISH.**

2

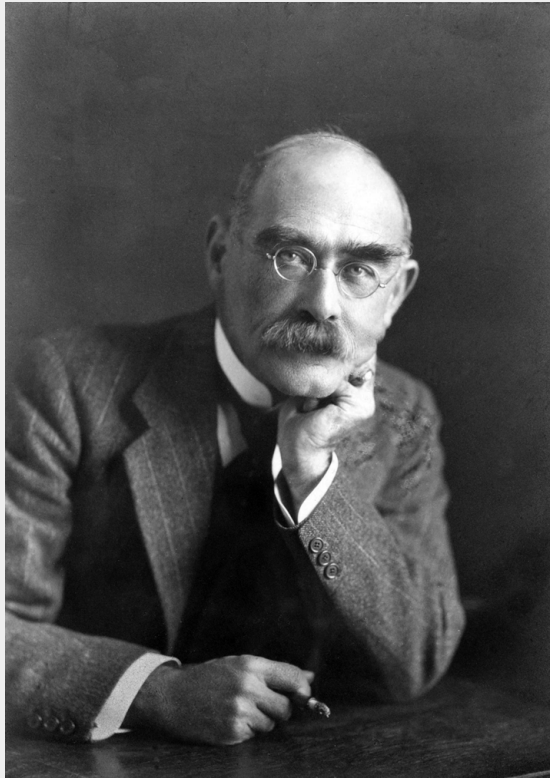
AFTER I GOT MARRIED, WE SETTLED IN THE UNITED STATES. *THE JUNGLE BOOK* (1894), STORIES ABOUT MOWGLI AND ANIMALS CAME TO LIFE THERE. I RETURNED TO ENGLAND IN 1896 AND PUBLISHED *CAPTAINS COURAGEOUS* (1896), AND *KIM* (1901), WHICH WAS A DETAILED STORY OF AN ORPHAN LIVING ON THE STREETS OF INDIA. IN 1907, I WAS AWARDED A NOBEL PRIZE FOR LITERATURE.



I WAS A PROLIFIC POET. YOU SHOULD READ MY POEMS "IF (1910)", "MANDALAY (1890)" AND "THE WHITE MAN'S BURDEN" (1899). IN THE LATEST POEM WHICH CAME OUT TWO YEARS AFTER QUEEN VICTORIA'S DIAMOND JUBILEE I ENCOURAGED THE AMERICAN ANNEXATION AND COLONISATION OF THE FILIPINO PEOPLE'S LAND IN THE PHILIPPINE-AMERICAN WAR WHICH TOOK PLACE FROM 1899 TO 1902.

AS A BRITISH POET AND A WHITE SUPREMACIST, I UNDERSTOOD IMPERIALISM AS A CIVILISING MISSION. THE POEM WAS FIRST PUBLISHED IN THE TIMES OF LONDON AND THE FOLLOWING DAY IN THE NEW YORK SUN.

As an elderly author, I continued to write, but with much less success than before. MY work was criticised for my British Imperialist values and often racist portrayal of characters. After I died of a brain haemorrhage in 1936, at the age of 70, the criticism continued. As the European colonial empires began to fall apart in the mid 20th century, I heard my literary work became fast outdated.



5

#### IMAGES TAKEN FROM:

Wikipedia contributors. (2023, August 5). Rudyard Kipling. Wikipedia. [https://en.wikipedia.org/wiki/Rudyard\\_Kipling](https://en.wikipedia.org/wiki/Rudyard_Kipling)

Wikipedia contributors. (2023, August 5). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Rudyard\\_Kipling\\_\(portrait\).jpg#/media/File:Rudyard\\_Kipling\\_\(portrait\).jpg](https://commons.wikimedia.org/wiki/File:Rudyard_Kipling_(portrait).jpg#/media/File:Rudyard_Kipling_(portrait).jpg)

Wikipedia contributors (2025, February 24). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Rudyard\\_Kipling\\_three\\_quarter\\_length\\_portrait\\_\(cropped\).jpg#/media/File:Rudyard\\_Kipling\\_three\\_quarter\\_length\\_portrait\\_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Rudyard_Kipling_three_quarter_length_portrait_(cropped).jpg#/media/File:Rudyard_Kipling_three_quarter_length_portrait_(cropped).jpg)

Wikipedia contributors (2025, February 24). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Collier\\_1891\\_rudyard-kipling.jpg#/media/File:Collier\\_1891\\_rudyard-kipling.jpg](https://commons.wikimedia.org/wiki/File:Collier_1891_rudyard-kipling.jpg#/media/File:Collier_1891_rudyard-kipling.jpg)

Wikipedia contributors (2025, February 24). Rudyard Kipling. Wikipedia. [https://commons.wikimedia.org/wiki/File:Rudyard\\_Kipling,\\_by\\_Elliott\\_%26\\_Fry\\_\(cropped\).jpg#/media/File:Rudyard\\_Kipling,\\_by\\_Elliott\\_%26\\_Fry\\_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:Rudyard_Kipling,_by_Elliott_%26_Fry_(cropped).jpg#/media/File:Rudyard_Kipling,_by_Elliott_%26_Fry_(cropped).jpg)

### ACTIVITY 3: HANDOUT FOR STUDENTS

#### Decoding “The White Man’s Burden” by Rudyard Kipling (1899) 1st stanza

Adopted from coursehero.com

#### INSTRUCTIONS:

1. Read the 1st stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

#### KIPLING’S POEM

Take up the White Man's burden  
Send forth the best ye breed  
Go bind your sons to exile  
To serve your captives' need;  
To wait in heavy harness,  
On fluttered folk and wild  
Your new-caught, sullen people,  
Half-devil and half-child.

#### YOUR WORDS

#### SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:

---

---

---

---

---

---

---

---

---

---

**Decoding “The White Man’s Burden” by Rudyard Kipling (1899)  
2nd stanza**

Adopted from coursehero.com

**INSTRUCTIONS:**

1. Read the 2nd stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

**KIPLING’S POEM**

Take up the White Man's burden—  
In patience to abide,  
To veil the threat of terror  
And check the show of pride;  
By open speech and simple,  
An hundred times made plain  
To seek another's profit,  
And work another's gain.

**YOUR WORDS**

**SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:**

---

---

---

---

---

---

---

---

---

---

**Decoding “The White Man’s Burden” by Rudyard Kipling (1899)  
3rd stanza**

Adopted from coursehero.com

**INSTRUCTIONS:**

1. Read the 3rd stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

**KIPLING’S POEM**

Take up the White Man's burden—  
The savage wars of peace—  
Fill full the mouth of Famine  
And bid the sickness cease;  
And when your goal is nearest  
The end for others sought,  
Watch sloth and heathen Folly  
Bring all your hopes to nought.

**YOUR WORDS**

**SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:**

---

---

---

---

---

---

---

---

---

---

**Decoding “The White Man’s Burden” by Rudyard Kipling (1899)  
4th stanza**

Adopted from coursehero.com

**INSTRUCTIONS:**

1. Read the 4th stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

**KIPLING’S POEM**

Take up the White Man's burden–  
No tawdry rule of kings,  
But toil of serf and sweeper–  
The tale of common things.  
The ports ye shall not enter,  
The roads ye shall not tread,  
Go mark them with your living,  
And mark them with your dead.

**YOUR WORDS**

**SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:**

---

---

---

---

---

---

---

---

---

---

**Decoding “The White Man’s Burden” by Rudyard Kipling (1899)  
5th stanza**

Adopted from coursehero.com

**INSTRUCTIONS:**

1. Read the 5th stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

**KIPLING’S POEM**

Take up the White Man's burden—  
And reap his old reward:  
The blame of those ye better,  
The hate of those ye guard—  
The cry of hosts ye humour  
(Ah, slowly!) toward the light:—  
“Why brought he us from bondage,  
Our loved Egyptian night?”

**YOUR WORDS**

**SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:**

---

---

---

---

---

---

---

---

---

---

**Decoding “The White Man’s Burden” by Rudyard Kipling (1899)  
6th stanza**

Adopted from coursehero.com

**INSTRUCTIONS:**

1. Read the 6th stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

**KIPLING’S POEM**

Take up the White Man's burden—  
Ye dare not stoop to less—  
Nor call too loud on Freedom  
To cloke your weariness;  
By all ye cry or whisper,  
By all ye leave or do,  
The silent, sullen peoples  
Shall weigh your gods and you.

**YOUR WORDS**

**SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:**

---

---

---

---

---

---

---

---

---

---

**Decoding “The White Man’s Burden” by Rudyard Kipling (1899)  
7th stanza**

Adopted from coursehero.com

**INSTRUCTIONS:**

1. Read the 7th stanza.
2. Look up the unknown words in an online dictionary.
3. Translate each line into words that you understand.
4. Summarise the stanza in your own words.

**KIPLING’S POEM**

Take up the White Man's burden—  
Have done with childish days—  
The lightly proffered laurel,  
The easy, ungrudged praise.  
Comes now, to search your manhood  
Through all the thankless years  
Cold, edged with dear-bought wisdom,  
The judgment of your peers!

**YOUR WORDS**

**SUMMARISE WHAT YOU THINK RUDYARD KIPLING IS SAYING:**

---

---

---

---

---

---

---

---

---

---



---

# COLONISATION IN REVERSE

## 1

---



|                      |  |
|----------------------|--|
| CREATOR:             | Martina Juričková  |
| TIME:                | 60 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To create a poster mapping the effects of colonisation, decolonisation and the immigration of different ethnicities. |
| INTERDISCIPLINARITY: | literature, history, civics  |

---

### PROCEDURE

#### ACTIVITY 1: INTRODUCTION

|       |   |
|-------|---|
| AIMS: | <b>Collaborative:</b> to compare each other's knowledge on the topic.<br><b>Soft skills:</b> to evaluate the accuracy of information.<br><b>Knowledge:</b> to recall knowledge about colonisation and decolonisation. |
| FORM: | whole class   |
| AIDS: | PowerPoint presentation WMT_Colonization in reverse.pptx  |
| TIME: | 10 minutes  |

#### INSTRUCTIONS:

1. Display the PowerPoint presentation to the whole class and show the first slide with the prompt COLONISATION. Ask them what it means. The students should briefly recall their knowledge from history classes, media or reading and say everything they know about this term; whatever comes first to their minds.

2. Show the second slide with the prompt COLONISATION IN REVERSE. Again, ask them what it means and to share their opinions.

## ACTIVITY 2: RESEARCHING THE TOPIC

- AIMS:** **Collaborative:** to compare each other's knowledge on the topic; to divide work load within a group, to research the topic and agree on primary characteristics.  
**Soft skills:** to pick relevant information and create a list of primary characteristics.  
**Action orientation:** to research a given topic.  
**Knowledge:** to revise knowledge about colonisation and decolonisation.
- FORM:** group work / whole class
- AIDS:** PowerPoint presentation WMT\_Colonization in reverse.pptx, computers/smart phones, internet, "Basic facts worksheet" A and B
- TIME:** 30 minutes

### INSTRUCTIONS:

1. Students are divided into an even number of groups as they are going to research two terms (so the minimum is two groups, but if there is a greater number of students, they can be divided into e.g. 4, 6, 8... groups and multiple groups will be researching the same term).

One group/half of the class will research the term COLONISATION, and the other group/half of the class the term DECOLONISATION.

2. Students have about 15 minutes to search for information on the internet (using smartphones or computers, if available) or in books, if any useful ones are available to them (e.g. history coursebooks).

They should try to answer the questions provided in the worksheet in about 4-5 sentences for each question.

3. Afterwards, each group orally reports on what information they gathered. They can even mention some interesting / peculiar facts that caught their attention during the process. If multiple groups worked on the same term, they can compare their information.

**TIPS:** If the class is held online, the worksheets can be copy-pasted into online shareable documents, such as Google Docs, the link to which will be shared with the respective student groups, so they can write directly into it.

### ACTIVITY 3: RELIUSION OF DECOLONISATION

- AIMS:** **Collaborative:** to supplement each others' knowledge on the topic.  
**Soft skills:** to listen to each other attentively.  
**Action orientation:** to take down notes about information the students omitted in previous activities.  
**Knowledge:** to revise knowledge of colonisation and decolonisation.
- FORM:** individual work / group work / whole class
- AIDS:** PowerPoint presentation slide 3, teaching notes
- TIME:** 10 minutes

#### INSTRUCTIONS:

1. Following up on the information students gathered in the previous activity, provide a brief summary of the topic and expand on it, especially if students forgot to mention any key facts.
2. Expand on it as much as you like. Prompt information from students by asking them additional questions; or vice versa, students can ask you anything they would like to know on the topic.

**HOME ASSIGNMENT:** The last 10 minutes are dedicated to giving out the instructions for homework. Students should read the poem "Colonization in Reverse" by Louise Bennett-Coverley and try to identify the poetic devices used in it and think about its message. Optionally, if anyone is interested, they can look up information on the author or Jamaica.

**TIPS:** If needed, the teacher can also go through the topic of colonisation first, to clarify it for the students. Look at the optional section in the teaching notes.

#### SOURCES

African American Registry. (2024, September 7). Louise Bennett, Jamaican Poet born - African American Registry. <https://aaregistry.org/story/louise-bennett-jamaican-poet-born/>

Earle, C. P. (n.d.). Jamaican Embassy. 2013 - Jamaican Government - All Rights Reserved. [https://www.embassyofjamaica.org/about\\_jamaica/history.htm](https://www.embassyofjamaica.org/about_jamaica/history.htm)

Jamaica, L. (n.d.). MISS LOU JAMAICA. MISS LOU JAMAICA. <https://missloujamaica.com/>

LETTER OF THE DAY - Make Miss Lou a national hero. (2012, July 31). Letters | Jamaica Gleaner. <https://jamaica-gleaner.com/gleaner/20120731/letters/letters1.html>

Louise Bennett Heritage Council | Miss Lou. (n.d.). LBC Heritage Council. <https://www.louisebennettheritage.com/>

Rae. (2008, April 11). Translation: Colonization in Reverse. I & I iduRae interpretations: JAMAICAN POETRY & PATOIS-TO-ENGLISH TRANSLATIONS. <http://idurae.blogspot.com/2005/10/colonization-in-reverse-original.html>

The History of Jamaica – Jamaica Information Service. (n.d.-b). Jamaica Information Service - the Voice of Jamaica. <https://jis.gov.jm/information/jamaican-history/>

Wikipedia contributors. (2024, August 15). Louise Bennett-Coverley. Wikipedia. [https://en.wikipedia.org/wiki/Louise\\_Bennett-Coverley](https://en.wikipedia.org/wiki/Louise_Bennett-Coverley)

Wikipedia contributors. (2025e, February 21). Jamaica. Wikipedia. <https://en.wikipedia.org/wiki/Jamaica>

**INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

### ACTIVITY 3

#### Teaching notes:

### DECOLONISATION

The colonial era ended at the turn of the 19th and 20th centuries, when the colonised nations started to fight for and eventually gain independence from European rule. It was a very turbulent time for these nations, marked by revolution, conflict, social unrest and blood-letting, which regularly did not end with the achievement of independence.

Often, the political-geographical organisation of a colony was such that it covered a huge area of land inhabited by multiple native tribes, many of whom had not been on the friendliest terms with each other before colonisation. Under European rule, the natives' hostility towards each other was subdued as the Europeans often suppressed intertribal conflicts, and consequently the tribes were united in their hatred against a common enemy – the Europeans. However, after gaining independence and the Europeans leaving the land, the natives' previous hostility towards each other was renewed, and they started competing over who would be the leader of the newly established independent state. This led to further political instability and civil wars, which in many places continue to this day (students can here recall any examples). Also, they were not used to governing themselves, so many new politicians eventually tended towards corruption and dictatorship.

Another problem of the postcolonial era was that the former colonies remained economically dependent on trade with their former European rulers. The new states, often devastated by revolution and civil war, did not offer sufficient economic opportunities for their people, so they had to look for them abroad. This forced many natives to emigrate to Europe; some to escape conflict or persecution, some to find better employment opportunities and earn more money.

The greatest wave of emigration occurred after World War II, when European countries were likewise exhausted and devastated by war. Their economies were in crisis, and there were many job vacancies which needed to be filled, preferably with cheap labour. So some European countries, like Great Britain, decided to recruit people from their former colonies to help restart the economy. They invited people from the former colonies to move into Europe with the promise of a better life and jobs paid better than in their home states. This is sometimes referred to as "colonisation in reverse". But in reality, the immigrants were usually offered again only the hardest and poorest-paid jobs which the Europeans did not want to do. Moreover, the immigrants were still looked upon as aliens, rejected by the European majority due to prevailing racial prejudice. So the immigrants tended to concentrate in certain areas, thus creating diasporas and ghettos separated from the majority, by whom they were considered "the other". Some of them had also learnt to take advantage of the generous European social system and lived on social support from the government instead of looking for jobs, as we will shortly read about. This only led to further prejudice and hostility between the Europeans and the immigrants. But again, nothing is just black and white, and we will discuss the advantages and disadvantages of decolonisation and "reverse colonisation" later.

## Optional teaching notes:

### COLONISATION

This term refers to the extension of a nation's sovereignty over territory beyond its borders by the establishment of either settler colonies or administrative dependencies in which indigenous populations are directly ruled or displaced.

In the 15th century, European – mainly coastal – countries started organising sea voyages in order to explore unknown parts of the world, discovering new lands and even whole continents. They soon claimed possession of these new lands, subjecting their original inhabitants to European rule. The Europeans viewed the native inhabitants as inferior, wild, undeveloped, uneducated, pagan and savage, almost like animals, and believed it to be their sacred duty to enlighten these people, teach them European customs, standards and religion. In other words, they wanted to develop them as humans and their lands as civilisations. So the proclaimed reason behind colonialism and a justification of its practices was the "civilising mission". However, the real reason behind it was the development of trade between the old European continent and the new lands. On the one hand, they wanted to expand to new markets to export goods made in Europe; on the other hand, they wanted to import goods from these new lands into the old continent. They were so eager for economic profit from these new lands, that they started exploiting all their natural resources, such as exotic foods, plants, wood, fabrics, metals, and precious stones, as well as the human resources. The natives represented a cheap workforce, and since they were considered inferior to Europeans, many of them were enslaved by the Europeans as their lives had no value to the colonisers. The natives were employed to do the hardest jobs; men worked in mines, fields and plantations, and women as maids and servants in the colonisers' households.

European officials and officers were sent to the colonies to perform their duty to the state by taking charge of governing the colonies. Most of them served in the colonies for a couple of years and then returned back to Europe, but sometimes they settled in the colonies for good. There were actually two types of colonies. The first were called "exploitation or occupation colonies", established for the purpose of exploiting the lands' resources. The Europeans living in and governing them are called colonists. The other type of colonies were "settler colonies", established by people who deliberately emigrated from Europe in the hope to start a better life somewhere else. Often, they were refugees from political or religious persecution in Europe, so from the beginning they intended to settle in foreign lands for good and establish their own governance units. An example of these were the founding colonies in what is now the United States. They first intended to live in peace with the local natives, but eventually some of them started to oppress the native inhabitants and exploit the natural resources.

Of course, nothing is purely black and white. Likewise, we can say that the colonial era brought several advantages and disadvantages to both the European colonisers and the colonised nations, and we will talk about this later, at the end of the sessions. Unfortunately, the negatives of European rule in the lives of the natives prevailed over the positives.

## ACTIVITY 2

### BASIC FACTS WORKSHEET A

#### COLONIZATION

What is the definition of the term?

What time period does it refer to?

What happened during this time?

What did the colonists do?

What did the natives do?

How did they behave towards each other?

**ACTIVITY 2**

**BASIC FACTS WORKSHEET B**

**DECOLONIZATION**

**What is the definition of the term?**

**What time period does it refer to?**

**What happened during this time?**

**What did the colonists do?**

**What did the natives do?**

**How did they behave towards each other?**

## HOME ASSIGNMENT

### The text and translation of the poem

#### COLONIZATION IN REVERSE

Wat a joyful news, miss Mattie,  
I feel like me heart gwine burs  
Jamaica people colonizin  
Englan in Reverse

By de hundred, by de tousan  
From country and from town,  
By de ship-load, by de plane load  
Jamica is Englan boun.

Dem a pour out a Jamaica,  
Everybody future plan  
Is fe get a big-time job  
An settle in de mother lan.

What an islan! What a people!  
Man an woman, old an young  
Jus a pack dem bag an baggage  
An turn history upside dung!

Some people doan like travel,  
But fe show dem loyalty  
Dem all a open up cheap-fare-  
To-England agency.

An week by week dem shippin off  
Dem countryman like fire,  
Fe immigrate an populate  
De seat a de Empire.

Oonoo see how life is funny,  
Oonoo see da turnabout?  
jamaica live fe box bread  
Out a English people mout'.

For wen dem ketch a Englan,  
An start play dem different role,  
Some will settle down to work  
An some will settle fe de dole.

Jane says de dole is not too bad  
Because dey payin she  
Two pounds a week fe seek a job  
dat suit her dignity.

Me say Jane will never fine work  
At de rate how she dah look,  
For all day she stay popn Aunt Fan couch  
An read love-story book.

Wat a devilment a Englan  
Dem face war an brave de worse,  
But me wonderin how dem gwine stan  
Colonizin in reverse!

#### TRANSLATION:

What joyful news, Miss Mattie.  
I feel like my heart will burst.  
Jamaicans are colonising  
England in reverse.

By the hundreds and the thousands,  
from rural and Kingston ground,  
by the ship-loads and the plane-loads  
Jamaica is England bound.

They are pouring from Jamaica.  
Everybody's future plan  
Is to get a high-class job  
and settle in the motherland.

What an island! What a people!  
Men and women, old and young  
are packing their bags and barrels  
and turning history up side down.

Some people don't like to travel,  
but just to show their loyalty  
they're opening their very own  
'cheap-fare-to-England' agencies.

Week by week the volume of  
countrymen shipping out gets higher,  
all to populate and saturate  
the seat of the Empire.

Do you see how life is funny?  
Do you see the irony?  
Jamaicans are now the ones  
with English folks' money.

Once they get to England,  
they settle in their different roles.  
Some will get right down to work  
but some will settle for the dole.

Jane says the dole is not too bad  
because they will pay her  
two pounds a week to find a job  
that she's well suited for.

I think Jane will never find work  
at the rate that she claims to look,  
for all day long she sits on Aunt Fan's couch  
and reads her romance book.

What confusion and excitement in England.  
They faced war, and braved the worst,  
but I'm wondering how they will manage  
colonizing in reverse.



---

# COLONISATION IN REVERSE

## 2

---



|                      |  |
|----------------------|--|
| CREATOR:             | Martina Juričková  |
| TIME:                | 60 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To create a poster mapping the effects of colonisation, decolonisation and the immigration of different ethnicities. |
| INTERDISCIPLINARITY: | literature, history, civics  |
| PRIOR PREPARATION:   | Read the poem "Colonization in Reverse". Try to identify the poetic devices used in it and think about its message.  |

---

### PROCEDURE

#### ACTIVITY 1: LECTURE ON THE WRITER AND JAMAICAN HISTORY

|       |  |
|-------|--|
| AIMS: | <b>Soft skills:</b> to compare knowledge about Jamaica.<br><b>Knowledge:</b> to learn about the writer and the history of Jamaica. |
| FORM: | individual work / group work / whole class   |
| AIDS: | PowerPoint presentation WMT_Colonization in reverse.pptx slides 4-11,<br>teaching notes  |
| TIME: | 20 minutes   |

#### INSTRUCTIONS:

1. Following the reading of the poem for homework, first ask if anyone read about the author's life and/or the history of Jamaica, as this was an optional part of the homework. If any students did, they can report on what they learnt or what interesting information they found.
2. Prompt students for information they may know about Jamaica in general. Many may recall the typical Jamaican reggae music and its famous representatives, such as Bob Marley, and the typical lifestyle associated with it.
3. Provide background information about the writer and a brief account of the history of Jamaica.

**TIPS:** In an online class, the lecture part could be done collaboratively between teacher and students using interactive online whiteboards, the link to which will be shared to everyone. The teacher can write the key facts or draw some pictures there, instead of using a PowerPoint presentation, and the students can contribute with what they know.

## ACTIVITY 2: POEM ANALYSIS

**AIMS:** **Collaborative:** to compare the understanding of the poem with each other, agree on common poetic devices.

**Soft skills:** to learn to interpret a poem, read "in between the lines", understand the hidden meaning, critically evaluate the situation.

**Action orientation:** to analyse the poem.

**Knowledge:** to revise the knowledge of poetic devices; to interpret the poem.

**FORM:** pair work / whole class

**AIDS:** PowerPoint presentation WMT\_Colonization in reverse.pptx slides 12-22, teaching notes, poem text

**TIME:** 20 minutes

### INSTRUCTIONS:

1. Before moving to the analysis of the poem, the teacher can play a video of Jamaican children performing the poem, so they can hear what Jamaican Patois actually sounds like. For example this one:

<https://www.youtube.com/watch?v=UgTnt2oIWzs>

2. Students work in small groups of about 4 people. They read the poem, discuss its meaning, and try to identify basic poetic devices (e.g. metaphors, similes, epithets, exaggeration, repetition, rhetorical questions, narrator, rhyme structure, etc.) and to what effect the author uses them.

Each group can focus just on a given number of paragraphs. They should try to answer the questions on slide 13 in the PowerPoint presentation.

3. The whole class together then does a "line-by-line" analysis of the poem. Each group reads their assigned stanza and reports what devices they identified and how they understand their assigned paragraphs.

The teacher prompts them by asking questions and checks their answers about the formal aspects of the poem according to the PowerPoint presentation.

### ACTIVITY 3: DISCUSSION

- AIMS:** **Collaborative:** to discuss a problem and suggest solutions; to agree on possibilities.  
**Soft skills:** to critically evaluate the historical situation; to suggest what could have been done differently.  
**Action orientation:** to suggest a solution to the problem proposed in the poem.  
**Knowledge:** to revise/research the situation/problem proposed in the poem.
- FORM:** whole class
- AIDS:** PowerPoint presentation WMT\_Colonization in reverse.pptx slide 23
- TIME:** 15 minutes

#### INSTRUCTIONS:

1. The formal analysis is followed by a discussion about the content/message of the poem.

The students can express their opinion and discuss the following questions:

- \* *Why did the author use the language she did?*
- \* *What effect does it have on the reader?*
- \* *Is the message of the poem as humorous as the language makes it seem?*
- \* *What is the narrator worried about at the end?*
- \* *Can Britain withstand the wave of immigrants coming into the country? How did Britain actually manage the situation? What could they do to avoid immigrants just taking the dole?*

2. Returning to the recording of the poem's performance by Jamaican pupils, students can discuss also these questions:

*Why do the Jamaican children perform this poem with such enthusiasm? What does the poem mean to them?*

**HOME ASSIGNMENT:** The students work in groups (can be the same as when analysing the poem) and research facts about the historical situation to answer the following questions:

*What kind of jobs did Britain offer to the immigrants they invited into the country? Did they withstand the immigration wave? How did they manage the situation? What did they do to avoid immigrants just taking the dole?*

The questions are on slide 24 of the PowerPoint presentation. Students can either take a picture of it, or write them down, or the teacher can give them small sheets with the questions printed on them to take home. In addition, in the case of in-person teaching, students should bring materials and tools for poster making (coloured pencils, magazines for pictures, scissors, glue, etc.). The teacher informs them that the pictures should relate to the topic of colonisation, decolonisation, and colonisation in reverse.

## SOURCES

African American Registry. (2024, September 7). Louise Bennett, Jamaican Poet born - African American Registry. <https://aaregistry.org/story/louise-bennett-jamaican-poet-born/>

Earle, C. P. (n.d.). Jamaican Embassy. 2013 - Jamaican Government - All Rights Reserved. [https://www.embassyofjamaica.org/about\\_jamaica/history.htm](https://www.embassyofjamaica.org/about_jamaica/history.htm)

Jamaica, L. (n.d.). MISS LOU JAMAICA. MISS LOU JAMAICA. <https://missloujamaica.com/>

LETTER OF THE DAY - Make Miss Lou a national hero. (2012, July 31). Letters | Jamaica Gleaner. <https://jamaica-gleaner.com/gleaner/20120731/letters/letters1.html>

Louise Bennett Heritage Council | Miss Lou. (n.d.). LBC Heritage Council. <https://www.louisebennettheritage.com/>

Rae. (2008, April 11). Translation: Colonization in Reverse. I & I iduRae interpretations: JAMAICAN POETRY & PATOIS-TO-ENGLISH TRANSLATIONS. <http://idurae.blogspot.com/2005/10/colonization-in-reverse-original.html>

The History of Jamaica – Jamaica Information Service. (n.d.-b). Jamaica Information Service - the

## INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### ACTIVITY 1

#### Teaching notes:

**LOUISE SIMONE BENNETT-COVERLEY**, also known as Miss Lou, was born on 7 September 1919 in Kingston, Jamaica. She was a Jamaican poet, folklorist, writer and educator, who wrote her first poem at the age of 14.

She attended the Ebenezer and Calabar Elementary School and later three different colleges. She got a British Council scholarship so she could study at the Royal Academy of Dramatic Art in London. She worked with repertory companies and also performed intimate revues all over England.

After she returned to Jamaica she taught drama at the University of the West Indies Extra-Mural Department. She was married and had one adopted son. She played humorous roles in several Jamaican pantomimes and television shows. She was a celebrity not only in Jamaica, but also in Canada and the United Kingdom. Through her public presentations and writing she actively promoted Jamaican culture, for which she received several awards and honours.

In 1960, she was made a Member of the Most Excellent Order of the British Empire. In 1974 she was appointed to the Order of Jamaica, and in 2001 she was appointed as a Member of the Jamaican Order of Merit. Further, she was made a Cultural Ambassador at Large for Jamaica. She received the Institute of Jamaica's Musgrave Silver and Gold Medals, the Norman Manley Award for Excellence, an Honorary Doctorate of Letters from the University of the West Indies and an Honorary Doctorate of Letters from York University, Toronto. She spent the last decade of her life in Toronto, Canada, where she died on 26 July 2006, aged 86.

#### WORK:

She wrote her poetry in a language called Jamaican Patois, which is a creole language. It is the native spoken language in Jamaica (although the official administrative language is English). Using this "dialect" of the people gave it literary recognition in its own right ("national language"), and Jamaica is now considering making Jamaican Patois an official language. Miss Lou's poetry developed out of the Jamaican culture and is located at the heart of the Jamaican poetic tradition. She has been called "the voice of the people" and is said to be the "only poet who has really hit the truth about her society through its own language". She wrote down what had been oral tradition, meaning the myths, stories and songs of her people, while heavily relying on the native dialect and the natural rhythms of the spoken language.

As you can see, in most photos she is smiling broadly or laughing. She claimed that she believed in laughter. This is probably because laughter can help people overcome adversity. And because of this her poetry is rather light, comic and funny. However, underneath the comic surface there is an intricate understanding of the native dialect and sensibility. In her writing she captured all the spontaneity of the expression of Jamaicans' joys and sorrows, their ready, poignant and even wicked wit, their religion and their philosophy of life.

Her poetry has been published several times, for example in the volumes Jamaica Labrish, Anancy and Miss Lou.

Many of her performances were recorded. Her most influential recording is probably her 1954 rendition of the Jamaican traditional song "Day Dah Light". Examples of other recordings are: Jamaica Singing Games (1953), Jamaican Folk Songs (Folkways Records, 1954), Children's Jamaican Songs and Games (Folkways, 1957), Miss Lou's Views (1967), Listen to Louise (1968), Carifesta Ring Ding (1976), The Honorable Miss Lou, (1981), Miss Lou Live-London (1983) and Yes M' Dear (Island Records).

In 1986 she even played the minor role of Portia in the movie Club Paradise, along with Robin Williams.

## **JAMAICA:**

Jamaica was discovered by Christopher Columbus on 5 May 1494, during his second voyage. The first colonisers were Spanish people who arrived there in 1509. In 1655 Jamaica was conquered by the English, although the Spanish did not relinquish their claim to the island until 1670.

The colonisers established sugarcane plantations and to work them, they used slaves. The slaves were mostly Africans, who were imported to Jamaica. The native Jamaicans were used as the guards of the plantation, keeping control over the Africans, but still working for the whites.

By the early 19th century, people of African descent greatly outnumbered the Europeans by a ratio of 20:1. This led to many slave conspiracies, revolts and uprisings during the 18th century. Actually, Jamaica had one of the highest number of slave uprisings of any Caribbean island. Many of the slaves who served the Spanish people fled to the mountain villages of the Taino tribes, which were still hidden from the reach of the whites. The tribes assimilated the escaped slaves, and their descendants were then known as the Jamaican Maroons. They led most of the uprisings, resulting in the two major so-called Maroon Wars in the years 1728-1731 and 1795-1796.

The British government abolished slavery in 1834, and in 1866 the country became a Crown colony, thus belonging to the British Empire.

Yet the Jamaicans were working towards independence. In the 1880s some measure of self-government was restored, when islanders gained the right to elect nine members of a legislative council, and soon the native and African populace of Jamaica was granted the right to vote. The Colony of Jamaica became an independent country on 6 August 1962, and the country joined the Commonwealth of Nations.

As for immigration, Jamaicans have been coming to the UK since the start of the 20th century; however the largest wave of migration occurred after World War II, in the 1950s and 1960s. At this time, Britain's economy was suffering and there were large labour shortages. So the government encouraged the migration of people from its former colonies to Britain in an effort to fill the many job vacancies. Jamaicans, alongside other Caribbean, South Asian and African groups, then came in their hundreds of thousands. The majority of Jamaicans settled in London and found work in public bodies such as London Transport, British Rail and the NHS.

The generation of these immigrants is sometimes referred to as the Windrush generation; Empire Windrush was the name given to a German warship that Britain had taken as a post-war prize and which brought the first load of migrants to England. It is said that the migrants gave their all for Britain but were in many ways failed by the nation.

## ACTIVITY 2

### POEM:

The purpose of the poem is important to know it because in that way the lector may identify some of the feelings or conditions in which the author of the poem was involved. The poem of Louise Bennett "Colonization in reverse" is about Jamaicans that feel proud because they are "colonising England", this means that Jamaicans are looking for a better expectative of life, so they are forced to leave their home town to cross the sea and arrive to the huge island named England. Jamaicans had different opportunities there in England, some will get right down to work but some will make it to the dole. We can see how the purpose is showed at the end of the poem by wondering something that says "But me wonderin how dem gwine stan, Colonizin in reverse." This means England brave the worst, and face war but the question is how they will manage colonizing in reverse.

Louise Bennett's poem "Colonization in Reverse" provides a historical context for many minorities living in the UK in post-colonial times. Her portrayal of the Jamaican experience of dislocation and racial inequality parallels that of South Asian people living in London. Additionally, issues of cultural specificity and identity are salient. Jamaican people's experience was in their move to England for employment and a better life while also implying the complexities of assimilation and dual identity.

Bennett pinpoints her concept of cultural disloyalty when she writes about Jamaicans on their quest for better job opportunities: "Dem a pour out a Jamaica/ Everybody future plan/ Is to get a big-time job/ An settle in de mother lan." Her reference to the "mother lan" here has an irony to it in that she is applying that England is the new mother land as opposed to Jamaica. By her referencing to England in this way it implies that her fellow Jamaicans are assimilating to England's culture and leaving behind Jamaica, or the "mother lan."

#### 1. Who is the speaker of the poem? Who is the listener?

speaker: Author, Jamaican native inhabitant – told in dramatic monologue (narrator addresses someone, but the person does not respond)

listener: miss Mattie

#### 2. What is the atmosphere?

full of expectancy, exiting, anxious, happy though nervous, crazy

#### 3. What are the main subject matters of the poem?

colonization, culture clash, freedom, immigration

#### 4. To what events does the poem refer to?

to Jamaicans immigrating to England for work and better life

#### 5. What is the speaker's stance towards the emigration of Jamaicans to Britain?

The person wonders whether England is ready for the coming of Jamaicans who go to England to look for work and better life. England survived wars and bad times, but how can it deal with the big numbers of immigrants?

#### 6. What is the tone?

ironic, mocking, funny, swift,

#### 7. Comment on the language of the poem.

Jamaican English dialect, probably kind of creole language. Jamaican patois.

#### 8. What is the form of the poem?

11 stanzas, 4 lines each, rhyme ABCB



---

# COLONISATION IN REVERSE

## 3

---



|                      |  |
|----------------------|--|
| CREATOR:             | Martina Juričková  |
| TIME:                | 60 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To create a poster mapping the effects of colonisation, decolonisation and the immigration of different ethnicities. |
| INTERDISCIPLINARITY: | literature, history, civics  |
| PRIOR PREPARATION:   | home assignment from the previous class  |

---

### PROCEDURE

#### ACTIVITY 1: DISCUSSION

|       |   |
|-------|---|
| AIMS: | <b>Collaborative:</b> to discuss a problem, suggest solutions and agree on possibilities.<br><b>Soft skills:</b> to critically evaluate the historical situation and suggest what could have been done differently.<br><b>Action orientation:</b> to suggest a solution to the problem proposed in the poem.<br><b>Knowledge:</b> to expand the knowledge of the historical context of “colonisation in reverse”. |
| FORM: | whole class   |
| AIDS: | none  |
| TIME: | 20 minutes  |

#### INSTRUCTIONS:

1. Students report on their home assignment, what they researched about their topic, and compare information with each other. They can suggest further advice on what could have been done differently, based on their improved knowledge of the matter.

## ACTIVITY 2: POSTERS

- AIMS:**
- Collaborative:** to agree on the design of the poster and distribute work.
  - Soft skills:** to cooperate; to improve the sense of poster design and its visual appearance; to improve presentation skills.
  - Action orientation:** to create a poster presenting the positives/negatives of colonialism, decolonisation and reverse colonisation and evaluate them critically.
  - Knowledge:** to revise the effects of colonialism, decolonisation and reverse colonisation on white and native people.
- FORM:** group work
- AIDS:** posters, magazines, internet, drawing and painting tools, scissors, glue
- TIME:** 40 minutes

### INSTRUCTIONS:

1. Students work in 6 groups and they have to create posters on the following topics:
    1. Positives and negatives of colonialism for the colonists.
    2. Positives and negatives of colonialism for the native people.
    3. Positives and negatives of decolonisation for the colonists.
    4. Positives and negatives of decolonisation for the native people.
    5. Positives and negatives of colonisation in reverse for the colonists.
    6. Positives and negatives of colonisation in reverse for the native people.
  2. During the last 10-15 minutes, each group presents the poster to the whole class and comments on what and why they chose to include. If the students don't manage to finish their posters in class time, they can finish them at home and present them at the beginning of the next class.
- TIPS:** If the class is online, they can use graphic applications to design the posters, such as Google Docs, Google Jamboard, Word, Canva, Photoshop, etc.



---

# THE JAZZ AGE AND THE GREAT GATSBY

---



|                      |   |
|----------------------|---|
| CREATOR:             | Bökös Borbála   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person   |
| PROBLEM TASK:        | To analyse how the elements of the Roaring Twenties create mood and atmosphere, and how the characters are shaped in the process. |
| INTERDISCIPLINARITY: | literature, film, media, culture  |
| PRIOR PREPARATION:   | none  |

---

## PROCEDURE

### ACTIVITY 1: PICTURES AND TERMS WRITTEN ON BOARD (MIND MAP)

|       |   |
|-------|---|
| AIMS: | <p><b>Collaborative:</b> students work in pairs or groups to identify the common Jazz Age events and figures in pictures.</p> <p><b>Soft skills:</b> discussion, debate, activating previous knowledge of general literary and visual culture.</p> <p><b>Action orientation:</b> discuss the various Jazz Age elements, and find the key historical events as well as cultural icons that appear in <i>The Great Gatsby</i>. Characterise characters and settings.</p> <p><b>Knowledge:</b> practice of culture/literary knowledge.</p> |
| FORM: | group work / whole class  |
| AIDS: | pictures of various Jazz Age events and figures   |
| TIME: | 10 minutes  |

### INSTRUCTIONS:

1. Divide students into pairs or groups. Picture brainstorming follows.
2. Students look at images from the Jazz Age, selected by the teacher, and try to guess the cultural implications and overall mood of the Roaring Twenties.

They get acquainted with the most important characteristics of this historical/cultural period, and will learn about the most prominent cultural achievements (e.g. jazz music, female emancipation, technological progress, economic development, etc.).

(see Working materials, Activity 1)

3. Each group gets a Jazz Age character or historical-cultural event (e.g. the Red Scare, bootlegging, jazz, floppers).

The task is to find as much information on the internet as possible on the given topic, preferably also lots of pictures, then they have 5 minutes to discuss it in groups and then another 5 to report to the class. This activity sets the mood for the class, and helps students acquire new vocabulary.

(see Working materials, Activity 1)

4. A conclusion of this activity should be that students will be able to identify the most common Jazz Age themes and characters in *The Great Gatsby*, and bring examples of scenes in the novels in which those particular themes appear. Find some possible answers in the Working materials, Activity 1 (also some guidelines for teachers on the Jazz Age in general, that is, Lecture notes).

## ACTIVITY 2: READING, INTERPRETING AND COMMUNICATION - F. SCOTT FITZGERALD'S THE GREAT GATSBY

**AIMS:**

- Collaborative:** discussion; answering and debating comprehension questions.
- Soft skills:** understanding main themes and motifs; understanding key Jazz Age concepts; being able to interpret literary motifs.
- Action orientation:** discussing the common cultural (Jazz Age) elements and themes in the given texts; practising key vocabulary.
- Knowledge:** practising knowledge of literary texts and identifying themes, symbols, characters.

**FORM:** group work / whole class

**AIDS:** laptops, internet, projector

**TIME:** 20 minutes

### INSTRUCTIONS:

1. In this activity students work in pairs or in groups. Each group reads a fragment from the novel. As an introduction to this topic the teacher should introduce the author and the novel, and prepare students for the reading exercise. (see Working materials, Activity 2)

2. Students will not read the entire novel, only respective fragments, that is, preferably the first paragraphs of each short story. The activity does not include any biographical information of the writer, that is up to the teacher to decide whether s/he wants to say a few words about Fitzgerald, as the purpose of the activity is to interpret the written text only.

3. After the reading activity the groups should answer the comprehension questions after the text fragments, and will share their findings with the entire class.

*Reading comprehension questions to answer in general (but there are specific questions at the end of each fragment):*

1. Describe the character of Nick Carraway. What is his role in the book? Is he a round or a flat character? Can the novel be interpreted as Nick's coming of age story?

2. How is Gatsby's character? (draw two columns and write his positive features in the first one and his negative traits in the second one)

3. Analyse the elements of the Roaring Twenties in the fragments.
4. Geography and specific places play an important role in the novel. Various settings have symbolic meanings and are connected to the main themes as well as characters. Work in groups and find important settings and find the ways these are related to the main themes and characters. Support your ideas with quotations.

### ACTIVITY 3: PROBLEM-SOLVING, INTERPRETING LITERARY AND CINEMATIC TEXTS

- AIMS:**
- Collaborative:** discussing in groups then as a whole class the already identified themes and characters which appear in the novel.
  - Soft skills:** debating how the story fragments and their cinematic adaptations create a Jazz Age atmosphere.
  - Action orientation:** sharing themes/conflicts by discussing narrative elements together.
  - Knowledge:** analysis of themes, motifs and characters and their representations in both literary and cinematic texts. Use of adequate vocabulary.
- FORM:** group work / whole class
- AIDS:** paper, laptop, internet, projector, printed puzzle, online dictionaries
- TIME:** 15 minutes

#### INSTRUCTIONS:

1. In this cinematic adaptation based activity, students will have to work with the two different film adaptations of the novel. (see Working materials for students, Activity 3)

1. Analysis of movie posters: describing emotions and conflicts between characters based on the visual representations and the body language of the characters.
2. Analysis of one scene and the ways in which the adaptation reused motifs and elements of the source text.

<https://www.youtube.com/watch?v=BHVnpNGWY0M>

3. Analysis of the party scene at Gatsby's house in the film(s), as compared to the literary description in the book. How does the film's visual style and music change or reinforce the atmosphere of the same scene in the book?

<https://www.youtube.com/watch?v=nMsacoc9DnQ>

**HOME ASSIGNMENT:** Individual work, written assignment.

Watch the movie scene in which the confrontation between Gatsby and Tom occurs in New York at the Plaza Hotel.

How are the reactions of the characters depicted differently in the two film versions? What are their postures, what body language signals do they express? Why is Daisy unable to make a choice?

<https://www.youtube.com/watch?v=VKI41s51JvE&t=4s>

Write your ideas in no more than 150 words.

Hand in for evaluation during the next session.

## SOURCES

### PICTURES:

Are you in a cult? A history of podcasting 1/2 | Irish History Podcast. (2023, November 29). <https://shows.acast.com/irishhistory/episodes/are-you-in-a-cult-the-history-of-podcasting-part-i>

Champlain Valley National Heritage Partnership. (2020, April 28). we-want-beer-prohibition-c-1932-daniel-hagerman - Champlain Valley National Heritage Partnership. <https://champlainvalleynhp.org/heritage/prohibition-temperance/we-want-beer-prohibition-c-1932-daniel-hagerman/>

File:Bill Norton, Washington bathing beach.jpg - Wikimedia Commons. (n.d.). [https://commons.wikimedia.org/wiki/File:Bill\\_Norton,\\_Washington\\_bathing\\_beach.jpg](https://commons.wikimedia.org/wiki/File:Bill_Norton,_Washington_bathing_beach.jpg)

File:BroxSistersRadioTeddyBear.jpg - Wikimedia Commons. (n.d.). <https://commons.wikimedia.org/wiki/File:BroxSistersRadioTeddyBear.jpg>

File:Krazy Kat LOC NPCC.04658.jpg - Wikimedia Commons. (1921, July 31). [https://commons.wikimedia.org/wiki/File:Krazy\\_Kat\\_LOC\\_npcc.04658.jpg](https://commons.wikimedia.org/wiki/File:Krazy_Kat_LOC_npcc.04658.jpg)

File:Michigan & Griswold circa 1920.jpg - Wikimedia Commons. (n.d.). [https://commons.wikimedia.org/wiki/File:Michigan\\_%26\\_Griswold\\_circa\\_1920.jpg](https://commons.wikimedia.org/wiki/File:Michigan_%26_Griswold_circa_1920.jpg)

File:MGM Chorus Girls.png - Wikimedia Commons. (1927). [https://commons.wikimedia.org/wiki/File:MGM\\_Chorus\\_Girls.png](https://commons.wikimedia.org/wiki/File:MGM_Chorus_Girls.png)

Image gallery for The Great Gatsby. (n.d.). FilmAffinity. <https://www.filmaffinity.com/us/movieimage.php?imageId=623201117>

Kelly, E. (2025, February 3). The roaring Twenties in 33 images to capture the jazz age in full swing. All That's Interesting. <https://allthatsinteresting.com/roaring-twenties-jazz-age>

Prints of Henry Ford and son Edsel in a 1905 Ford Model F. (2007, October 2). Mary Evans Prints Online Photo Prints. <https://www.prints-online.com/henry-ford-son-edsel-1905-ford-model-f-604276.html>

Sessions, D. L. (2001, October 1). How to dress like Robert Redford in The Great Gatsby. Vintage Dancer. <https://vintagedancer.com/1920s/how-to-dress-like-robert-redford-in-the-great-gatsby/>

Swing Dance Summertown. (2024, December 29). Jazz Age style for Women - Swing Dance Summertown. <https://swingdancesummertown.co.uk/jazz-age-style-for-women/>

User, G. (2021, March 30). Jazz in a Digital Age: Digitizing jazz History — New Orleans Jazz Museum. New Orleans Jazz Museum. <https://nolajazzmuseum.org/articles/2021/3/3/jazz-in-a-digital-age-digitizing-jazz-history>

Wikipedia contributors. (1921). File:Jazzing orchestra 1921.png - Wikipedia. [https://en.m.wikipedia.org/wiki/File:Jazzing\\_orchestra\\_1921.png](https://en.m.wikipedia.org/wiki/File:Jazzing_orchestra_1921.png)

Wikipedia contributors. (2025c, January 18). Women's Social and Political Union - Wikipedia. [https://en.wikipedia.org/wiki/Women%27s\\_Social\\_and\\_Political\\_Union#/media/File:Annie\\_Kenney\\_and\\_Christabel\\_Pankhurst.jpg](https://en.wikipedia.org/wiki/Women%27s_Social_and_Political_Union#/media/File:Annie_Kenney_and_Christabel_Pankhurst.jpg)

### TEXTS:

The Great Gatsby by F. Scott Fitzgerald. (2025, January 26). Project Gutenberg. <https://www.gutenberg.org/ebooks/64317>

Virágos, Z. K. (2006). The modernists and others. Institute of English and American Studies.

**YOUTUBE VIDEOS:**

David Bray. (2016, October 1). The Great Gatsby Party scene [Video]. YouTube. <https://www.youtube.com/watch?v=nMsacoc9DnQ>

Movieclips. (2019, July 2). The Great Gatsby (2013) - A Fit of Rage Scene (7/10) | Movieclips [Video]. YouTube. <https://www.youtube.com/watch?v=VKl41s51JvE>

The New York Times. (2014, January 25). Dressing "The Great Gatsby" with Catherine Martin | The New York Times [Video]. YouTube. <https://www.youtube.com/watch?v=BHVnpNGWY0M>

**INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

### ACTIVITY 1: PICTURES

Identifying some possible events and figures + key vocabulary: floppers, bootlegging, innovations (television, car industry), rights for women, jazz music etc.

#### Picture 1. Jazzing orchestra

Source: Wikipedia contributors. (1921). File:Jazzing orchestra 1921.png - Wikipedia. [https://en.m.wikipedia.org/wiki/File:Jazzing\\_orchestra\\_1921.png](https://en.m.wikipedia.org/wiki/File:Jazzing_orchestra_1921.png)



#### Picture 2. Flapper Girls

Source: File:MGM Chorus Girls.png - Wikimedia Commons. (1927). [https://commons.wikimedia.org/wiki/File:MGM\\_Chorus\\_Girls.png](https://commons.wikimedia.org/wiki/File:MGM_Chorus_Girls.png)



**Picture 3: Louis Armstrong with a trumpet**

Source: User, G. (2021, March 30). Jazz in a Digital Age: Digitizing jazz History — New Orleans Jazz Museum. New Orleans Jazz Museum. <https://nolajazzmuseum.org/articles/2021/3/3/jazz-in-a-digital-age-digitizing-jazz-history>



**Picture 4. Tuning a radio**

Source: File:BroxSistersRadioTeddyBear.jpg - Wikimedia Commons. (n.d.). <https://commons.wikimedia.org/wiki/File:BroxSistersRadioTeddyBear.jpg>



**Picture 5. New media form, the radio**

Source: Are you in a cult? A history of podcasting 1/2 | Irish History Podcast. (2023, November 29). <https://shows.acast.com/irishhistory/episodes/are-you-in-a-cult-the-history-of-podcasting-part-i>



**Picture 6. Women standing by a convertible**

Source: Kelly, E. (2025, February 3). The roaring Twenties in 33 images to capture the jazz age in full swing. All That's Interesting. <https://allthatsinteresting.com/roaring-twenties-jazz-age>



Picture 7. Votes for women. Annie Kenney and Christabel Pankhurst.  
Source: Wikipedia contributors. (2025c, January 18). Women's Social and Political Union - Wikipedia.  
[https://en.wikipedia.org/wiki/Women%27s\\_Social\\_and\\_Political\\_Union#/media/File:Annie\\_Kenney\\_and\\_Christabel\\_Pankhurst.jpg](https://en.wikipedia.org/wiki/Women%27s_Social_and_Political_Union#/media/File:Annie_Kenney_and_Christabel_Pankhurst.jpg)



Picture 8. Measuring the bathing suits.  
Source: File:Bill Norton, Washington bathing beach.jpg - Wikimedia Commons. (n.d.). [https://commons.wikimedia.org/wiki/File:Bill\\_Norton,\\_Washington\\_bathing\\_beach.jpg](https://commons.wikimedia.org/wiki/File:Bill_Norton,_Washington_bathing_beach.jpg)



Picture 9. Corner of Michigan and Griswold

Source: File:Michigan & Griswold circa 1920.jpg - Wikimedia Commons. (n.d.). [https://commons.wikimedia.org/wiki/File:Michigan\\_%26\\_Griswold\\_circa\\_1920.jpg](https://commons.wikimedia.org/wiki/File:Michigan_%26_Griswold_circa_1920.jpg)



Picture 10. Henry Ford and his son in an automobile.

Source: Prints of Henry Ford and son Edsel in a 1905 Ford Model F. (2007, October 2). Mary Evans Prints Online Photo Prints. <https://www.prints-online.com/henry-ford-son-edsel-1905-ford-model-f-604276.html>



Picture 11. The Krazy Kat speakeasy.

Source: File:Krazy Kat LOC NPCC.04658.jpg - Wikimedia Commons. (1921, July 31). [https://commons.wikimedia.org/wiki/File:Krazy\\_Kat\\_LOC\\_npcc.04658.jpg](https://commons.wikimedia.org/wiki/File:Krazy_Kat_LOC_npcc.04658.jpg)



Picture 12. Prohibition.

Source: Champlain Valley National Heritage Partnership. (2020, April 28). we-want-beer-prohibition-c-1932-daniel-hagerman - Champlain Valley National Heritage Partnership. <https://champlainvalleynhp.org/heritage/prohibition-temperance/we-want-beer-prohibition-c-1932-daniel-hagerman/>



**Picture 13. Jazz Age Style for Women.**

Source: Swing Dance Summertown. (2024, December 29). Jazz Age style for Women - Swing Dance Summertown. <https://swingdancesummertown.co.uk/jazz-age-style-for-women/>



**SOME DEFINITIONS AND POSSIBLE ANSWERS:**

**LECTURE NOTES FOR TEACHERS:**

**About the Jazz Age:**

The 1920s are known as the Jazz Age, or the Roaring Twenties. They were years of excess and enjoyment as people put the First World War firmly behind them. The brash prosperity of those years, however, was to come to a sudden end in 1929 with the Wall Street Crash, when the New York Stock Exchange collapsed. Public confidence in financial institutions vanished, and America slipped into the Great Depression during which millions lost their jobs, while some farmers were reduced to starvation.

One of the major features of the Roaring Twenties was the freer role allowed to women. Women's rights advanced a lot, as women campaigned on a great number of issues related to sexuality, marriage, and childbirth, including divorce rights and birth control. The 19th amendment to the constitution was ratified in 1920, giving women the right to vote. In the jazz era young women, often preferring a masculine to a feminine style of dress, danced and drank the night away in illegal drinking clubs.

Between 1920 and 1933 the sale and consumption of alcohol was prohibited, but the only lasting effect of the measure was the increased power and influence of organised crime gangs who trafficked in alcohol.

Big business leaders, often called "robber barons," enjoyed unprecedented power, by taking advantage of minimal government regulation and exploitative labour practices. Worker strikes were common and often violent affairs.

The white Dixieland version of Negro jazz which formed the basis of the period's characteristic dance style reflected the general atmosphere of excitement and confidence of the era, created by a popular faith in lasting peace and prosperity. Social and material changes included mass-consumption; silent movies, radios, cars, and other consumer goods became available.

The 1920s were the age when Puritanism was under attack, with the Protestant churches losing their dominant position. It was the age when American culture became urban instead of rural, and when New York set the social and intellectual standards for the country.

More essentially the 1920s were the age when a production ethic – of saving and self-denial in order to accumulate capital for new enterprises – gave way to a consumption ethic that was needed to provide markets for the new commodities endlessly streaming from the production lines. Instead of being told to save, people were being instructed in a thousand ways to buy, enjoy, use once and throw away in order to buy a later and more expensive model. They followed the instructions, with the result that more goods were produced and consumed, and money was easier to earn than ever before. (Virágos 48-49)

**Source:**

Virágos, Z. K. (2006). The modernists and others. Institute of English and American Studies.

**GROUP TASK:**

Use the Internet and find information about the following:

- \* Red Scare
- \* Floppers
- \* Teapot Dome Scandal
- \* Speakeasy
- \* Scopes Monkey Trial
- \* Bootlegging
- \* Arnold Rothstein

## ACTIVITY 2: IN-DEPTH TEXT ANALYSIS

All fragments are taken from *The Great Gatsby*, source: *The Great Gatsby* by F. Scott Fitzgerald. (2025, January 26). Project Gutenberg. <https://www.gutenberg.org/ebooks/64317>

### TEXT 1:

There was dancing now on the canvas in the garden; old men pushing young girls backward in eternal graceless circles, superior couples holding each other tortuously, fashionably, and keeping in the corners — and a great number of single girls dancing individualistically or relieving the orchestra for a moment of the burden of the banjo or the traps. By midnight the hilarity had increased. A celebrated tenor had sung in Italian, and a notorious contralto had sung in jazz, and between the numbers people were doing “stunts” all over the garden, while happy, vacuous bursts of laughter rose toward the summer sky. A pair of stage twins, who turned out to be the girls in yellow, did a baby act in costume, and champagne was served in glasses bigger than finger-bowls. The moon had risen higher, and floating in the Sound was a triangle of silver scales, trembling a little to the stiff, tinny drip of the banjos on the lawn.

I was still with Jordan Baker. We were sitting at a table with a man of about my age and a rowdy little girl, who gave way upon the slightest provocation to uncontrollable laughter. I was enjoying myself now. I had taken two finger-bowls of champagne, and the scene had changed before my eyes into something significant, elemental, and profound.

At a lull in the entertainment the man looked at me and smiled.

“Your face is familiar,” he said, politely. “Weren’t you in the Third Division during the war?”

“Why, yes. I was in the Ninth Machine-gun Battalion.”

“I was in the Seventh Infantry until June nineteen-eighteen. I knew I’d seen you somewhere before.” We talked for a moment about some wet, gray little villages in France. Evidently he lived in this vicinity, for he told me that he had just bought a hydroplane, and was going to try it out in the morning.

“Want to go with me, old sport? Just near the shore along the Sound.”

“What time?”

“Any time that suits you best.”

It was on the tip of my tongue to ask his name when Jordan looked around and smiled.

“Having a gay time now?” she inquired.

“Much better.” I turned again to my new acquaintance. “This is an unusual party for me. I haven’t even seen the host. I live over there —” I waved my hand at the invisible hedge in the distance, “and this man Gatsby sent over his chauffeur with an invitation.” For a moment he looked at me as if he failed to understand.

“I’m Gatsby,” he said suddenly.

“What!” I exclaimed. “Oh, I beg your pardon.”

“I thought you knew, old sport. I’m afraid I’m not a very good host.”

He smiled understandingly — much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced — or seemed to face — the whole external world for an instant, and then concentrated on you with an irresistible prejudice in your favor. It understood you just so far as you wanted to be understood, believed in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey. Precisely at that point it vanished — and I was looking at an elegant young rough-neck, a year or two over thirty, whose elaborate formality of speech just missed being absurd. Some time before he introduced himself I’d got a strong impression that he was picking his words with care.

Almost at the moment when Mr. Gatsby identified himself, a butler hurried toward him with the information that Chicago was calling him on the wire. He excused himself with a small bow that included each of us in turn.

## Reading Comprehension and Discussion Questions (select a few):

1. What words or expressions in the passage suggest negative connotations about the party? Which details emphasise its extravagance? (Optional: watch the party scene from the film adaptation and compare your impressions.)
2. The final sentence of the first paragraph contains two vivid metaphors. What is the reflection of the moon in the Sound compared to? How is the sound of the banjos described? Do these comparisons create a positive or negative impression, in your view?
3. Consider Gatsby's speech patterns. What makes his way of speaking unusual?
4. How does Nick describe Gatsby's smile? What qualities make Gatsby transition from an "elegant young rough-neck" to a figure of charisma?
5. How does Fitzgerald use sound imagery in the description of the party? What effect does it create for the reader?
6. How does Nick's perception of the party change after drinking champagne? What does this suggest about his character and reliability as a narrator?
7. Gatsby does not introduce himself immediately. How does this delay shape the reader's first impression of him?
8. What role does Jordan Baker play in this scene? How does her presence influence Nick's experience of the party?
9. The phrase "I was enjoying myself now" suggests a shift in Nick's attitude. What factors contribute to this change?
10. What is the significance of Gatsby's invitation for Nick? How does it contrast with the way other guests attend the party?
11. How does the brief conversation about the war between Nick and Gatsby contribute to the development of Gatsby's character?
12. What might Gatsby's invitation to try his hydroplane symbolise? How does this casual offer reflect his personality or deeper motivations?
13. The butler informs Gatsby that "Chicago is calling him on the wire". What could this detail imply about Gatsby's background or business dealings?
14. Fitzgerald often contrasts reality and illusion in *The Great Gatsby*. How does this scene reflect that theme? Consider the atmosphere of the party versus Gatsby's personal demeanor.

**TEXT 2:**

"Look here, this is a book he had when he was a boy. It just shows you."  
He opened it at the back cover and turned it around for me to see. On the last fly-leaf was printed the word Schedule, and the date September 12, 1906, and underneath:

|  |                |
|--|----------------|
| Rise from bed. . . . .                         | 6.00 a.m.      |
| Dumbbell exercise and wall-scaling             | 6.15-6.30 "    |
| Study electricity, etc. . . . .                | 7.15-8.15 "    |
| Work. . . . .                                  | 8.30-4.30 p.m. |
| Baseball and sports. . . . .                   | 4.30-5.00 "    |
| Practice elocution, poise and how to attain it | 5.00-6.00 "    |
| Study needed inventions. . . . .               | 7.00-9.00 "    |

General Resolves No wasting time at Shatters or [a name, indecipherable] No more smokeing or chewing Bath every other day Read one improving book or magazine per week Save \$5.00 {crossed out} \$3.00 per week Be better to parents

"I come across this book by accident," said the old man. "It just shows you, don't it?"  
"It just shows you."

"Jimmy was bound to get ahead. He always had some resolves like this or something. Do you notice what he's got about improving his mind? He was always great for that. He told me I et like a hog once, and I beat him for it."

He was reluctant to close the book, reading each item aloud and then looking eagerly at me. I think he rather expected me to copy down the list for my own use.

A little before three the Lutheran minister arrived from Flushing, and I began to look involuntarily out the windows for other cars. So did Gatsby's father. And as the time passed and the servants came in and stood waiting in the hall, his eyes began to blink anxiously, and he spoke of the rain in a worried, uncertain way. The minister glanced several times at his watch, so I took him aside and asked him to wait for half an hour. But it wasn't any use. Nobody came.

About five o'clock our procession of three cars reached the cemetery and stopped in a thick drizzle beside the gate — first a motor hearse, horribly black and wet, then Mr. Gatz and the minister and I in the limousine, and a little later four or five servants and the postman from West Egg in Gatsby's station wagon, all wet to the skin. As we started through the gate into the cemetery I heard a car stop and then the sound of someone splashing after us over the soggy ground. I looked around. It was the man with owl-eyed glasses whom I had found marvelling over Gatsby's books in the library one night three months before.

I'd never seen him since then. I don't know how he knew about the funeral, or even his name. The rain poured down his thick glasses, and he took them off and wiped them to see the protecting canvas unrolled from Gatsby's grave.

I tried to think about Gatsby then for a moment, but he was already too far away, and I could only remember, without resentment, that Daisy hadn't sent a message or a flower. Dimly I heard someone murmur, "Blessed are the dead that the rain falls on," and then the owl-eyed man said "Amen to that," in a brave voice.

We straggled down quickly through the rain to the cars. Owl-eyes spoke to me by the gate.

"I couldn't get to the house," he remarked.

"Neither could anybody else."

"Go on!" He started. "Why, my God! they used to go there by the hundreds." He took off his glasses and wiped them again, outside and in.

"The poor son-of-a-bitch," he said.

## Reading Comprehension and Discussion Questions (select a few):

1. Which entries in Gatsby's childhood schedule highlight his ambition for self-improvement?
2. What does the passage suggest about the young Gatsby's relationship with his parents?
3. How is the weather described during the funeral, and what effect does it have on the mourners and the overall atmosphere?
4. Considering Owl-Eyes's remarks and the small number of attendees at the funeral, what does this reveal about Gatsby's social circle? Did he have any genuine friends?
5. Gatsby's schedule includes activities such as practising elocution and studying inventions. How does this reflect the values of the American Dream?
6. Mr. Gatz repeatedly says, "It just shows you." What does this reveal about his perspective on his son's life and ambitions?
7. The funeral is attended by very few people, yet Owl-Eyes makes an effort to be there. What might his presence symbolise?
8. The phrase "I tried to think about Gatsby then for a moment, but he was already too far away" suggests a shift in Nick's perception. How does this reflect the novel's themes of memory and loss?
9. The contrast between Gatsby's lavish parties and his lonely funeral is stark. How does this contrast critique the nature of wealth and social status?
10. Fitzgerald uses rain as a motif throughout the novel. How does the rain in this scene reinforce the novel's themes of isolation and disillusionment?
11. Mr. Gatz seems proud of Gatsby's early ambitions. Does he fully understand the reality of Gatsby's life and ultimate fate? Why or why not?
12. How does the detail about the minister checking his watch contribute to the tone of the funeral scene? What does it imply about Gatsby's importance in death compared to his status in life?
13. The phrase "Blessed are the dead that the rain falls on" is a biblical reference. What effect does it have in this context?
14. How does Owl-Eyes's final remark – "The poor son-of-a-bitch" – encapsulate Gatsby's life and legacy?

### TEXT 3:

And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes — a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to *the last and greatest of all human dreams*; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face *for the last time in history* with something commensurate to his capacity for wonder.

And as I sat there brooding on the old, unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter — to-morrow we will run faster, stretch out our arms farther. . . . And one fine morning —

So we beat on, boats against the current, borne back ceaselessly into the past. [emphasis mine]

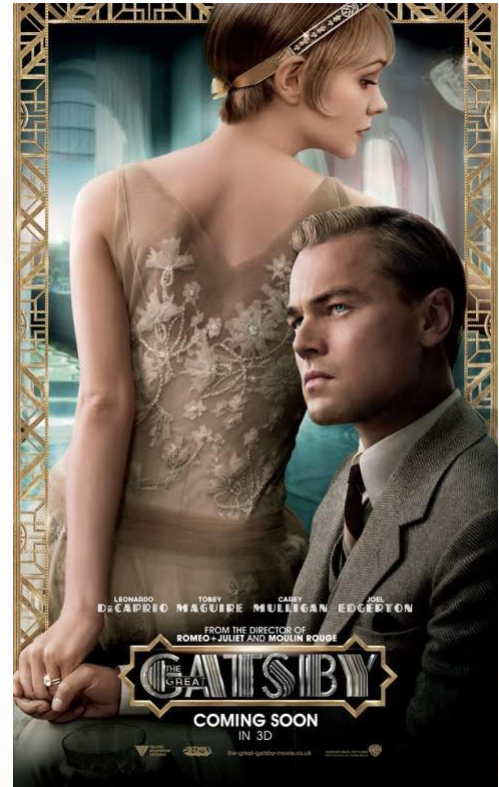
### Reading Comprehension and Discussion Questions:

1. How does Nick's perception of Gatsby evolve in this passage? In what way is Gatsby transformed?
2. The scene draws a parallel between Gatsby's dream and the Dutch sailors' first vision of America. What gendered imagery can you identify, and how does it relate to themes of colonisation and desire?
3. The colour green reappears here, deeply tied to Gatsby's character. What does the green light symbolise in this passage?
4. The phrase "for a transitory enchanted moment" suggests a fleeting sense of wonder. How does this idea connect to the novel's broader themes of dreams and disillusionment?
5. What does Nick mean when he says Gatsby's dream "was already behind him"? How does this statement reflect Gatsby's inability to let go of the past?
6. The final sentence of the novel is one of its most famous: "So we beat on, boats against the current, borne back ceaselessly into the past." What does this suggest about human nature and the pursuit of dreams?
7. How does the imagery of water and movement (the current, the boats, the rolling fields) contribute to the novel's themes of time and fate?
8. In what ways does this passage serve as a conclusion to *The Great Gatsby*? How does it encapsulate the novel's central message?

### ACTIVITY 3:

#### TASK:

1. Look at these two pictures from the two different film adaptations of the novel (1974 and 2013). How are the main characters – Gatsby and Daisy – presented? What kind of feelings do they express through their body language? What do their postures suggest and/or foreshadow about their relationship?



Picture 1 Source:

Sessions, D. L. (2001, October 1). How to dress like Robert Redford in The Great Gatsby. Vintage Dancer. <https://vintagedancer.com/1920s/how-to-dress-like-robert-redford-in-the-great-gatsby/>

Picture 2 Source:

Image gallery for The Great Gatsby. (n.d.). FilmAffinity. <https://www.filmaffinity.com/us/movieimage.php?imageld=623201117>

2. In this video interview (3:31), Catherine Martin, the costume and production designer for the 2013 movie version, discusses how the descriptions in the text influenced her choices for costume and design. Focus on Daisy, Gatsby.

Youtube link: <https://www.youtube.com/watch?v=BHVnpNGWY0M>

- How is Daisy's dress described in the book, and how is it realised on the screen?
- In what sense is Daisy, according to Martin, a product of her time, and a modern woman?
- What does Martin say about Gatsby? What are the two distinct sides of his personality?



---

# HISTORICAL NEWSPAPERS

## 1

---



|                      |  |
|----------------------|--|
| CREATOR:             | Linda Bernadič   |
| TIME:                | 45 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To report on historical events as if students are modern journalists by creating a front page of a newspaper that includes headlines, articles, interviews and images. |
| INTERDISCIPLINARITY: | history, civics, media   |
| PRIOR PREPARATION:   | none   |

---

### PROCEDURE

#### ACTIVITY 1: INTRODUCTION

|       |  |
|-------|--|
| AIMS: | <b>Collaborative:</b> to practise teamwork by working effectively in pairs; to share.<br><b>Soft skills:</b> to improve writing skills; to communicate clearly in a persuasive, engaging and journalistic way.<br><b>Action orientation:</b> to research historical events and turn the findings into a realistic newspaper front page.<br><b>Knowledge:</b> to deepen historical understanding by accurately summarising important historical events. |
| FORM: | individual work / group work / whole class   |
| AIDS: | a sample newspaper front page for reference  |
| TIME: | 10 minutes   |

#### INSTRUCTIONS:

1. Explain the task to the students, highlighting that they will take on the role of modern journalists reporting on a historical event.

2. Discuss the importance of:

- \* researching historical facts accurately
- \* writing in clear, modern journalistic language
- \* structuring newspaper articles and using persuasive headlines

3. Students will work in pairs to research a historical event, summarise it, and present it as a newspaper front page. They will be responsible for:

- \* a lead article summarising the event
- \* an interview with a historical figure or a person from that time (can be fictionalised, but based on research)

More information is provided in lesson 2.

**TIPS:** Remind students about these key points:

**1. Check historical facts carefully:**

- \* Accurate facts make articles trustworthy.
- \* Encourage checking multiple reliable sources to confirm dates, facts and details.
- \* Remind them to clearly separate facts from opinions.

**2. Write clearly:**

- \* Use clear, simple language that readers can easily understand.
- \* Write objectively, using the third-person perspective.

**3. Structure articles clearly and write engaging headlines:**

- \* Start with the most important details; then add supporting information (the inverted pyramid structure).  
[https://en.wikipedia.org/wiki/Inverted\\_pyramid\\_%28journalism%29](https://en.wikipedia.org/wiki/Inverted_pyramid_%28journalism%29)
- \* Explain how good headlines grab attention and summarise the article clearly.
- \* Provide examples of effective versus less effective headlines to show the impact of word choice (you can ask the students to contribute examples).

Encourage students to fully engage with the event, emphasising why it matters and making it exciting and relevant for today's audience.

Hand out worksheets 1 and 2. They can use worksheet 2 to aid in the planning/brainstorming process.

## ACTIVITY 2: RESEARCH ACTIVITY

- AIMS:**
- Collaborative:** to divide research tasks and support each other to gather accurate historical details; to help each other fact-check and clarify key information to ensure accuracy.
  - Soft skills:** to build stronger research and organisational skills by identifying and summarising essential historical facts; to use critical thinking to explain clearly why their chosen event matters historically and how it impacted people.
  - Action orientation:** to actively research historical events and turn the findings into engaging, well-structured newspaper articles.
  - Knowledge:** to develop deeper historical understanding by focusing on key dates, important people, the significance of events, historical impact, and relevant quotes or firsthand accounts.

**FORM:** pair work

**AIDS:** tablet/computer/worksheet

**TIME:** 35 minutes

### INSTRUCTIONS:

1. Students (individually or in pairs) choose a significant historical event. Some examples include:
  - \* the fall of the Berlin Wall (1989)
  - \* the moon landing (1969)
  - \* Martin Luther King Jr's "I Have a Dream" speech (1963)
  - \* the signing of the Treaty of Versailles (1919)
  - \* women's suffrage movements (early 1900s)
2. Provide students with Worksheet 1 (see below), instructing them to focus on collecting key facts:
  - \* date of the event
  - \* important figures involved
  - \* why the event was significant
  - \* what impact it had historically
  - \* interesting quotes or interviews from people involved at the time
3. Students will use this information to create their newspaper articles and interviews.

**TIPS:** Circulate the classroom to support their research and fact-checking. Working in pairs is preferable as they should generate a lead article as well as an interview.

## SOURCES

McCartney, "East Germany opens Berlin Wall and Borders" (1989), The Washington post  
<https://www.washingtonpost.com/wp-apps/imrs.php?src=https://arc-anglerfish-washpost-prod-washpost.s3.amazonaws.com/public/7QN5VVNOMVVGXTIYESGX7TEDSZQ.jpg&w=1200>

"Assasin kills Kennedy" (1963), Chicago Tribune <https://i.insider.com/59f1f48c3e9d251c008b577b?width=800&format=jpeg&auto=webp>

"Germany beaten" (1945), The Marietta Daily Journal <https://www.readex.com/sites/default/files/Marietta%20Victory%20Edition%20Germany%20Beaten.jpg>

## INSTRUCTOR'S POST-SESSION REFLECTION:

WORKING MATERIALS

WORKSHEET 1: RESEARCH GUIDE

EVENT: \_\_\_\_\_

\_\_\_\_\_

NAME OF EVENT: \_\_\_\_\_

\_\_\_\_\_

DATES: \_\_\_\_\_

\_\_\_\_\_

LOCATION: \_\_\_\_\_

\_\_\_\_\_

KEY HISTORICAL FIGURES: \_\_\_\_\_

\_\_\_\_\_

WHY THIS EVENT IS SIGNIFICANT: \_\_\_\_\_

\_\_\_\_\_

WHAT HAPPENED: \_\_\_\_\_

\_\_\_\_\_

IMPACT OF THE EVENT: \_\_\_\_\_

\_\_\_\_\_

INTERESTING QUOTES OR INTERVIEWS: \_\_\_\_\_

\_\_\_\_\_

ADDITIONAL DETAILS: \_\_\_\_\_

\_\_\_\_\_

## WORKSHEET 2: NEWSPAPER LAYOUT

**HEADLINE:** \_\_\_\_\_

\_\_\_\_\_

**LEAD ARTICLE (summarise the event in 100-150 words):** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**INTERVIEW (write an interview with a key figure from the event):** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





---

# HISTORICAL NEWSPAPERS

## 2

---



|                      |  |
|----------------------|--|
| CREATOR:             | Linda Bernadič   |
| TIME:                | 45 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To report on historical events as if students are modern journalists by creating a front page of a newspaper that includes headlines, articles, interviews and images. |
| INTERDISCIPLINARITY: | history, civics, media   |
| PRIOR PREPARATION:   | none   |

---

### PROCEDURE

#### ACTIVITY 1: WRITING & DESIGN ACTIVITY

- AIMS:**
- Collaborative:** to practise teamwork by engaging in group research, delegating responsibilities and creating a cohesive newspaper front page; to collaboratively evaluate sources and decide which historical details to include, enhancing their cooperative decision-making skills.
  - Soft skills:** to improve communication skills through writing clearly, concisely and engagingly, tailoring their content to a newspaper format; to practise creativity and critical thinking by crafting attention-grabbing headlines and imaginative yet historically accurate interviews.
  - Action orientation:** to actively engage with history by researching, synthesising information and applying their findings in a creative, real-world task (newspaper creation).
  - Knowledge:** to deepen their historical understanding by summarising key events, identifying important historical figures, and accurately depicting context; to demonstrate understanding of historical perspectives by fictionalising informed interviews based on thorough research, displaying historical insight.

**FORM:** individual work / group work / whole class

**AIDS:** <https://youtu.be/zl0TZt4ODIs?si=M56mFL9LV61h60j0>

<https://youtu.be/Fi3QoarvtPI?si=fVq07PczXSo-luvh>

a sample newspaper front page for reference (there are a few included in the file)

**TIME:** 45 minutes

### INSTRUCTIONS:

1. Explain to students that they'll become modern journalists covering an important historical event. They'll create interesting, easy-to-read newspaper front pages, reporting as if the event is happening today.

2. Using their research, students will design a front page of a newspaper. The front page should include:

- \* A **headline** that grabs attention.
- \* A **lead article** summarising the event.
- \* An **interview** with a historical figure or a person from that time (can be fictionalised but based on research).
- \* A **picture or drawing** representing the event with a caption.
- \* A **second article (optional)** or an editorial to make it more dynamic.

Key points to emphasise:

#### 1. Check historical facts:

- \* Remind them that accuracy builds trust.
- \* Encourage using multiple credible sources to verify dates and details.
- \* Stress clearly separating facts from opinions.

#### 2. Use clear, modern language:

- \* Keep writing in a straightforward and reader-friendly style.
- \* Write objectively, sticking to the third-person perspective.

#### 3. Structure articles and craft engaging headlines:

- \* Start with the most critical details, then add context and supporting information (the inverted pyramid structure).
- \* Highlight how catchy headlines grab attention and quickly communicate the article's main idea.
- \* Show examples of strong versus weak headlines to illustrate effective word choice.

3. Encourage students to fully immerse themselves in the event, highlighting its significance and making it relatable and exciting for today's readers.

4. Provide students with the Newspaper Layout worksheet (see below), giving them space to write their headlines, articles, and add images.

5. Once all the newspaper front pages are completed, display them around the classroom for a **gallery walk** (lesson 3).

**TIPS:** Clearly break down each element of the front page: headline, main article, interview, image, and optional second article or editorial.

Share real-world examples of historical newspaper front pages for inspiration.

Let students complete the assignment at home if more time is needed.

## SOURCES

Taughtly. (2023, September 17). First Language English IGCSE: Newspaper Report writing [Video]. YouTube. <https://www.youtube.com/watch?v=Fi3QoarvtPI>

The Mr Saad Show. (2023, July 18). The 5 W's of News writing | Who What Where When Why how | How to write a news story for kids [Video]. YouTube. <https://www.youtube.com/watch?v=zIOTZt4ODIs>

## INSTRUCTOR'S POST-SESSION REFLECTION:



---

# HISTORICAL NEWSPAPERS

## 3

---



|                      |  |
|----------------------|--|
| CREATOR:             | Linda Bernadič   |
| TIME:                | 45 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To report on historical events as if students are modern journalists by creating a front page of a newspaper that includes headlines, articles, interviews and images. |
| INTERDISCIPLINARITY: | history, civics, media   |
| PRIOR PREPARATION:   | none   |

---

### PROCEDURE

#### ACTIVITY 1: INTRODUCTION

|       |  |
|-------|--|
| AIMS: | <b>Collaborative:</b> to interact respectfully during the gallery walk.<br><b>Soft skills:</b> to understand and value respectful communication.<br><b>Action orientation:</b> to listen and think about how to ask helpful questions.<br><b>Knowledge:</b> to learn definitions and examples of critical thinking and constructive criticism. |
| FORM: | whole class  |
| AIDS: | worksheet on critical thinking and constructive criticism (see below)  |
| TIME: | 10 minutes   |

#### INSTRUCTIONS:

1. Briefly discuss the purpose and expectations of the gallery walk activity.
2. Introduce and define critical thinking and constructive criticism.

**Critical thinking:** carefully evaluating ideas by analysing, interpreting and questioning information.

**Constructive criticism:** providing thoughtful feedback that helps someone improve their work positively and respectfully.

**Critical thinking:**

- \* *Today, we'll learn how to think carefully about information. Can anyone tell me why careful thinking is important?*
- \* *When you read something, ask yourself: 'Is this true?' or 'Why is this important?'*
- \* *Thinking carefully helps us understand better. Can you think of a time when you had questions about something you read?*

**Constructive criticism:**

- \* *Today, we'll learn how to give helpful advice to our classmates in a kind way. Why do you think it's important to be kind when giving feedback?*
- \* *When we tell someone how to improve, we should say something nice first, and then give a helpful suggestion.*
- \* *Can someone tell me an example of a helpful way to suggest a change in someone's work?*

**TIPS:** Display student newspaper front pages around the classroom.

Explain that students will rotate and read peers' newspaper front pages, providing specific feedback on:

- \* strength of the headline
- \* clarity and accuracy of the lead article
- \* creativity and historical accuracy of the interview
- \* quality and relevance of the images and captions

## ACTIVITY 2: GALLERY WALK

**AIMS:** **Collaborative:** to actively engage in sharing and evaluating each other's work.  
**Soft skills:** to practise giving respectful and helpful feedback.  
**Action orientation:** to move around the classroom, observing and writing feedback on peers' projects.  
**Knowledge:** to apply critical thinking skills by analysing and interpreting classmates' newspapers.

**FORM:** whole class

**AIDS:** worksheet

**TIME:** 10 minutes

### INSTRUCTIONS:

1. Students rotate around the room quietly, reviewing at least three newspapers.
2. Using sticky notes or feedback forms, students provide at least one positive comment and one constructive suggestion for each piece they review.

### ACTIVITY 3: GUIDED DISCUSSION & CRITICAL THINKING REFLECTION

- AIMS:**
- Collaborative:** to share observations from previous activity; to provide constructive feedback.
  - Soft skills:** to acknowledge other people's working process and understand their perspective.
  - Action orientation:** to review everyone's work and draw collective inspiration for future work.
  - Knowledge:** to learn about various historical events through the students' posters.
- FORM:** whole class
- AIDS:** none
- TIME:** rest of the class

#### INSTRUCTIONS:

1. Bring students back together for a whole-class discussion.
2. Ask:
  - \* *What examples of strong critical thinking did you see?*
  - \* *What was challenging about giving constructive criticism?*
  - \* *How can receiving constructive criticism help you improve your own work?*
3. Summarise key points, emphasising that constructive feedback focuses on improvement rather than just criticism.
4. Encourage students to read the feedback they received.
5. Students briefly reflect in writing or orally on how they can apply the feedback to improve future assignments.

#### INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### WORKSHEET: PRACTICING CRITICAL THINKING AND CONSTRUCTIVE CRITICISM

Name: \_\_\_\_\_ Date: \_\_\_\_\_

#### CRITICAL THINKING

Thinking carefully by asking questions, understanding ideas clearly, and checking information carefully.

#### Example comments:

- \* "Your headline is interesting because it says why the event is important."
- \* "Your article explains the event well; how did you choose the important details?"
- \* "Your interview was creative. What might the person you interviewed do differently in another situation?"
- \* "The picture matches the event. Why did you choose this caption?"

#### Practice:

Write your own critical-thinking comment for a classmate's newspaper:

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_

#### CONSTRUCTIVE CRITICISM

Giving helpful advice in a kind and respectful way to help someone improve their work.

#### Example comments:

- \* "Your headline is good, but you could make it clearer by adding more details about the event."
- \* "Your article is clear, but you could start by telling why the event is important."
- \* "Your interview questions are good. You might improve by giving more details about the person's ideas."
- \* "The picture fits the event well. Adding a clearer caption can help readers understand it faster."

#### Practice:

Write your own constructive criticism comment for a classmate's newspaper:

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_

## WORKSHEET 3: PEER REVIEW

**NEWSPAPER REVIEWED:** \_\_\_\_\_

\_\_\_\_\_

**WRITER(S):** \_\_\_\_\_

\_\_\_\_\_

**EVENT COVERED:** \_\_\_\_\_

\_\_\_\_\_

**RATE THE FOLLOWING (1-5 STARS):**

**CLARITY OF THE WRITING:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**HISTORICAL ACCURACY:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**CREATIVITY AND LAYOUT DESIGN:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**MOST INTERESTING FACT OR INSIGHT:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**SUGGESTIONS FOR IMPROVEMENT:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# FORMATION OF ALLIANCES IN EUROPE BEFORE WORLD WAR I



|                      |  |
|----------------------|--|
| CREATOR:             | Alžbeta Brnická  |
| TIME:                | 45 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | To simulate diplomatic visits of European countries, considering the different positions these countries were in before World War I.   |
| INTERDISCIPLINARITY: | history, English language, geography, diplomacy  |
| PRIOR PREPARATION:   | Students should be taught the history of the 19th century; they should be aware of the national revolutions and unification processes of European countries in the 19th century, as all those events led towards the formation of alliances and cooperation of countries in World War I. |

---

## PROCEDURE

### ACTIVITY 1: THE STATUS QUO ANTE IN THE BELLIGERENT COUNTRIES

|       |   |
|-------|---|
| AIMS: | <p><b>Collaborative:</b> to collectively revise knowledge on the topic; to contribute to the common goal and learn how to communicate effectively within a time limit.</p> <p><b>Soft skills:</b> to practise time management skills; to be able to express a complex idea in a succinct way in a limited time frame.</p> <p><b>Action orientation:</b> to contribute to a common goal through sharing knowledge.</p> <p><b>Knowledge:</b> to familiarise students with the status quo in each European country before World War I.</p> |
| FORM: | group work  |
| AIDS: | name tag of a country for each group, worksheets with the summary of the country's characteristics, worksheet with questions to help them during the discussion   |
| TIME: | 10 minutes  |

### INSTRUCTIONS:

1. Introduce the lesson by telling students that the causes of WW1 and the alliances between countries during WW1 began many years before the conflict.

2. Students are told that today they are going to be in the shoes of diplomats and are going to represent each country of Europe trying to fight for the best deal with other European countries.

3. Divide students into groups of 3 and randomly assign each group a country. Ask the groups to sit separately. Distribute the handouts with the summaries of the countries to read first about their country and discuss the questions which will help them to determine what they require as a country from others and what they can offer in exchange.

4. Explain the role of a diplomat, who will be played by a person in each group and visit each country, communicating what they can offer in exchange for cooperation and finding out what other countries can offer. The diplomat of each country collects the information and then brings it back to their groups.

**TIPS:** Use a stopwatch to check the timing.

As a pre-teach activity, students can print out or bring an item that would represent each country so the diplomats can pin it on their clothes or take it to the visits to differentiate themselves from others.

## ACTIVITY 2: DIPLOMATIC VISITS

**AIMS:** **Collaborative:** to collectively participate in role-play simulation; to contribute to the common goal and learn how to communicate acquired knowledge effectively within a time limit.

**Soft skills:** to communicate politely and, accepting opposing ideas, to find a compromise.

**Action orientation:** to contribute to a common goal through taking on a specific role.

**Knowledge:** to realise which countries were enemies and which were allies and to become familiar with the reasons for these states of affairs.

**FORM:** group work

**AIDS:** name tags of countries, pen, printed worksheet

**TIME:** 16 minutes

### INSTRUCTIONS:

1. The appointed diplomats move from one group (country) to another communicating the proposed benefits of the potential alliance and making notes on what other countries have to offer in exchange.

2. Each diplomat stays at one table/country/ for 2 minutes and then all diplomats swap.

3. After "visiting" each country and finding out the necessary information about who would be the best to cooperate with in case of conflict, the diplomats all return to their tables (country) of origin and summarise the answers to the other members.

**TIPS:** As a pre-teach activity students can print out or bring an item that would represent each country so the diplomats can pin it on their clothes or take it to the visits to differentiate themselves from others.

## ACTIVITY 3: REFLECTION

- AIMS:**
- Collaborative:** to collectively reflect on the positions of each country and their status quo in Europe.
  - Soft skills:** to communicate within a given role; to not overstep boundaries into the responsibilities of somebody else; to control oneself and to try to avoid conflict.
  - Action orientation:** to evaluate and consider differences and reflect on changes made in society.
- FORM:** whole class
- AIDS:** worksheets
- TIME:** 15 minutes

### INSTRUCTIONS:

1. Ask all diplomats to return to their countries and summarise the results to their peers.
2. After 5 minutes, start to ask reflective questions leading them to understanding each country's position.

Questions to ask:

#### To diplomats:

- \* *How did you feel?*
- \* *Could you relate to the situation in your country?*
- \* *Did you have any communication problems due to the situation and requirements of other countries?*

#### To representatives of countries:

- \* *Who do you think had the most options to create an alliance?*
- \* *Which was the most powerful country?*
- \* *Which was the weakest?*
- \* *What were the reasons for this?*

- TIPS:** Write the name of each country on the white board and in order ask the students representing each country to answer the questions.
- Ask students to put the countries in order from the most powerful to the weakest to give them an idea of the hierarchy among European countries before World War I.

## SOURCES

Ramirez, Steams, & Wineburg. (2008). Holt World History: Human Legacy. Holt, Rinehart and Winston. pg.713-759.

INSTRUCTOR'S POST-SESSION REFLECTION:

ACTIVITY 1: NAME TAGS FOR EACH COUNTRY

ITALY

GERMANY

AUSTRIA-HUNGARY

FRANCE

GREAT BRITAIN

RUSSIA

THE OTTOMAN EMPIRE

## ACTIVITY 1: WORKSHEETS WITH A SUMMARY FOR EACH EUROPEAN COUNTRY

### RUSSIA

#### Who are we?

First half of the 1800s: many Russian peasants were serfs – agricultural workers bound to landowners and with few rights, which was a big problem.

Russia was one of the great powers and helped defeat Napoleon; the Russian Empire was huge and diverse, ruled by autocratic czars and not industrialised.

1825: The Decembrist Revolt – Russian revolutionaries rebelled against Czar Nicolas I but were defeated.

1830s: The Eastern Question – Russia forced the Ottomans to accept Russian control of territory in the Caucasus and self-rule for Serbia.

1850s: **The Crimean War.**

1860s-1880s: Czar **Alexander II** freed the serfs and instituted other reforms, including a new judicial system, and reorganised the army and navy. In 1881 he was assassinated by a radical group. After his death, his son Alexander III ascended to the throne and reversed all of his father's reforms and returned back to having a secret police and censorship. Jews were accused of the assassination, and therefore a lot of pogroms (violent attacks) against them spread.

4 January 1894: Out of fear of Germany's growing power, the Franco-Russian Alliance was signed.

1 November 1894: **Nicholas II** becomes czar of the Russian Empire. Under Nicholas industry developed and the Trans-Siberian Railroad was built.

1904-5: conflict with Japanese – the **Russo-Japanese War**. The Russians were defeated, leading to growing unrest.

The Russian Revolution of 1905 began after Bloody Sunday because people were upset with the slow pace of reform and wanted better living conditions.

1907: Russia and Britain sign the Anglo-Russian Entente, thus completing **the Triple Entente** = a promise of cooperation, or entente, between Britain, Russia and France (8 April 1904: Signing of the Anglo-French Entente Cordiale).

#### What do we want?

Control over the Balkans and Constantinople – access to the Mediterranean.



## GERMANY

### Who are we?

After Napoleon's defeat, the **Congress of Vienna** (1814-5) preserved the organisation of Germany but renamed it the **German Confederation** and reduced the number of states to 39, placing them under the control of Austria (Chancellor Metternich).

The ruler of every state was sovereign within his territory, therefore they were strongly in opposition to the unification of Germany.

In the Confederation, there were non-German elements in the Federal Diet (Hanover, which was under England, The Duchy of Holstein which was under the King of Denmark).

Austria was in the way of unification and it was also a leader of the German Confederation. The German statesman **Otto von Bismarck** organised two short wars and moved Austria out of the way:

- \* The **Austro-Prussian War**. Bismarck met with the Italian prime minister and in exchange for support against Austria, the Italians could have the territory of Venetia, which was controlled by Prussia at that time. He also persuaded Napoleon III to remain neutral. Austria was very quickly defeated by a strong Prussian military force and had to surrender the territories and withdraw its power from the German Confederation. The northern German states were united.

- \* The **Franco-Prussian War** united the southern German states which wanted to join the northern union. After Prussia won the war with France, the peace treaty declared the unification of Germany.

In 1882, Italy formed a military alliance with Austria-Hungary and Germany – the three nations agreed to defend each other against any possible attack. This was known as **the Triple Alliance**.

### What do we want?

power, colonies



## ITALY

### Who are we?

Italy was part of the Austrian Empire. In the early 1800s, the Italians were not happy about this. They wanted to have their own nation – an Italian nation.

In 1852 **Camillo di Cavour** united the states of northern Italy, becoming prime minister of the independent Kingdom of Sardinia. He believed that, in order for the nation of Italy to be reborn, it needed a strong economy, so he worked on building it up and supported France in its war against Russia. France in exchange supported Italy in its war against Austria.

1860: **Giuseppe Garibaldi** was perceived by many to be the “sword” of Italy. He continued the fight for unification of the rest of the Italian states. He had learnt the techniques of guerilla warfare while in exile in South America and after his return Cavour asked him to lead the Sardinian army against Austria.

His followers were called the **Red Shirts** because they had colorful uniforms.

In 1861 under King **Victor Emmanuel**, the territories throughout Italy held elections and all agreed to unification. Venetia however was still under the Austrians, and the Papal state was supported by the French. This situation didn't last long, as the Austrians and French had to fight Prussia, and after their defeat, the Italians completed unification.

After unification, the Italians faced many problems with their economy and society, including widespread poverty and migration to the USA, so they had to undergo change and accept new reforms such as industrialisation and mass transportation, reduced working hours, the vote for male tax payers, and the prohibition of child labour.

In 1882, paradoxically, Italy formed a military alliance with Austria-Hungary and Germany. The three nations agreed to defend each other against any possible attack. This was known as **the Triple Alliance**.

1895-6: Italy tried to control Ethiopia, but failed to defeat the stronger Ethiopian army. In 1911, they declared war on the Ottomans and gained territory in Africa.

### What do we want?

Keep new state safe, find a strong ally, and some colonies even though it might mean cooperating with old enemies.







## THE OTTOMAN EMPIRE

### Who are we?

Within the borders of the Ottoman Empire there were many different religious and ethnic groups: Greeks, Bulgarians, Turks, Kurds, Arabs, Jews etc.

The empire had been in decline since the 1600s; it could no longer defend itself against independence movements or external threats.

By 1830, **Greece** had gained its independence.

The Ottomans accepted Russian control of territory in the Caucasus and self-rule for Serbia. The other European powers were worried about Russian expansion and what might happen in case of the collapse of the Ottoman Empire, especially Constantinople, as Russia wanted to control the city to have access to the Mediterranean Sea. To prevent this from happening, Great Britain and France supported the Ottoman Empire in its war with Russia over control of the Holy Land. The Ottomans allowed Roman Catholics to control the Holy Land but forbade Orthodox Catholics from entering, and this provoked the Russians into invading the Ottoman territories.

1853-6: **The Crimean War**, which was mostly fought in the Russian Crimea on the shores of the Black Sea, accomplished nothing. Great Britain saw the Russian move against the Ottomans as a potential threat against its interests in India and joined an alliance with France in support of the Ottoman Empire against Russia.

Serbs, Romanians, Bulgarians, Albanians and Greeks were not satisfied and wanted independence and their own nation state. The Russians were involved in these wars as they saw an opportunity to get access to the Mediterranean Sea; Great Britain and France sometimes sided with Russia and sometimes with the Ottomans.

1878: **Otto Von Bismarck**, the Prussian chancellor, hosted the **Congress of Berlin** where the European powers discussed Russia's territorial gains from the Ottomans. The Congress agreed that Austria-Hungary would get the land in the Balkans with no consideration for ethnic or national ties. The Ottomans were defeated, but Russia did not get their share of the land or access to the sea. The Ottomans lost most of their land in Europe.

### What do we want?

Centralise power and maintain control of our provinces.



## GREAT BRITAIN

### Who are we?

During the 1800s and early 1900s, the British parliament passed a series of reforms that gave more rights and freedoms to its citizens. Queen Victoria ruled from 1837-1901. The Great Reform Act of 1832 extended the right to vote to male property owners in certain towns (in 1918 all men over 21 and female property owners over 30 gained the right to vote. In 1928, all men and women over 21 won the vote).

1833: The abolition of slavery in Britain and its colonies. The Factory Act of 1833 limited the working hours of women and children.

As the 19th century wore on, Britain decided to give some level of independence to Canada in 1867. Dominion status was similarly accorded to Australia in 1901 and New Zealand in 1907. India remained the "crown jewel" of the British Empire until its independence in 1947.

The Ottomans accepted Russian control of territory in the Caucasus and self-rule for Serbia. Other European powers were worried about Russian expansion and what might happen in case of the collapse of the Ottoman Empire, especially Constantinople, as Russia wanted to control the city to have access to the Mediterranean Sea. To prevent this from happening, Great Britain and France supported the Ottoman Empire in a war with Russia over control of the Holy Land. The Ottomans allowed Roman Catholics to control the Holy Land but forbade Orthodox Catholics from entering, and that provoked the Russians into invading Ottoman territories

1853-6: **The Crimean War**, which was mostly fought in the Russian Crimea on the shores of the Black Sea accomplished nothing. Great Britain saw the Russian move against the Ottomans as a potential threat against its interests in India and joined an alliance with France in support of the Ottoman Empire against Russia.

Serbs, Romanians, Bulgarians, Albanians and Greeks were not satisfied and wanted independence and their own nation state. The Russians were involved in these wars as they saw an opportunity to get access to the Mediterranean Sea, Great Britain and France sided sometimes with Russia sometimes with the Ottomans

8 April 1904: The signing of the Anglo-French Entente Cordiale, which eventually formed part of **the Triple Entente**, a promise of cooperation (or entente) between Britain, Russia and France.

### What do we want?

To keep control over our territories and prevent any other nation from expanding or threatening our position.



## FRANCE

### Who are we?

France in the mid-1800s was in a whirlwind of another revolution, and Napoleon's relatives were fighting for power once again. This ended with the Third Republic and Napoleon III as leader and many good reforms adopted such as children's primary education available for all aged 6-13, legal trade unions, working hours reduced, and employers were required to give their workers one day off per week. A lot of antisemitic notions existed in French society accompanied by the first calls to create a Jewish state.

1870s: Problems with Prussia – Franco-Prussian wars for territories of the German Confederation. The French were defeated and humiliated, as the German Empire was proclaimed in Versailles.

1894: Fear of Germany's growing power led to the signing of the Franco-Russian Alliance.

8 April 1904: The signing of the Anglo-French Entente Cordiale, which eventually formed part of **the Triple Entente**, a promise of cooperation (or entente) between Britain, Russia and France.

### What do we want?

To keep control over our territories and prevent any other nation from expanding or threatening our position. Our dignity back.





---

# POETRY AND WORLD WAR I

## 1

---



|                      |   |
|----------------------|---|
| CREATOR:             | Erik György   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person / online  |
| PROBLEM TASK:        | To analyse how poetry can serve as a tool for propaganda and to examine what poetry reveals about the general sentiments of a specific historical moment.   |
| INTERDISCIPLINARITY: | history, literature   |
| PRIOR PREPARATION:   | Ideally, this lesson plan should be utilised before discussing World War I, as an introduction.<br><br>The lesson plan presents two main activities: Activity 2A and Activity 2B. The second activity serves as a follow-up that can be used if time permits in a later session or if a workshop is held, where the usual 45-minute lesson constraint does not apply. Otherwise, only Activity 2A should be covered in class, and if the teacher wishes to use the second part of this lesson plan, Activity 2B should be assigned to students as homework. |

---

## PROCEDURE

### ACTIVITY 1: WARM-UP: WORLD WAR 1 PROPAGANDA POSTERS

|       |  |
|-------|--|
| AIMS: | <b>Collaborative:</b> to share ideas and arrive at a consensus in groups.<br><b>Soft skills:</b> to develop critical thinking and communication skills.<br><b>Action orientation:</b> to decode and analyse signs in propaganda posters.<br><b>Knowledge:</b> to understand the role of propaganda posters during World War I; to recognise symbols in WWI propaganda posters. |
| FORM: | pair work / group work   |
| AIDS: | posters (PowerPoint)   |
| TIME: | 20 minutes   |

## INSTRUCTIONS:

1. Project/hand out WWI propaganda posters for students to look at (any posters will do as long as at least one is relatively easy to decode; the choice should depend on how much you think the students already know about World War I).
2. Ask students to first work individually for 90 seconds, look at the posters and think about the historical event to which they might be related and why they think so. Students should write down everything that comes to their mind. Offer 30 more seconds if students are struggling.
3. Students should turn to the person sitting next to them (with one trio if there is an odd number of students). Each student has 90 seconds to share what they wrote down, during which the other person should only listen. After 90 seconds, the roles are reversed. After reading their notes, pairs should decide what they will share with the class. They can combine, revise or choose one of their responses.
4. Select a few students to share their ideas.

### **FOLLOW-UP QUESTIONS (for early finishers/to extend the discussion if needed):**

- \* *Which elements, text or symbols helped you identify the event?*
- \* *Who are these posters trying to address? What might be the message?*
- \* *Are they persuasive? Why/why not?*

5. After sharing their initial responses, each pair should join another pair. Ask students to think about the tone of the posters. Students must choose an adjective from the following list (projected/written on the board) that best describes the tone in their opinion and think about how they would justify their choice:

**OPTIMISTIC, PESSIMISTIC, CHEERFUL, MELANCHOLIC,  
FRIGHTENING, ENCOURAGING, PATRIOTIC, HOPELESS**

6. After the short discussion, ask a few groups to share their thoughts.

Brief information about the posters selected for this lesson plan:

- \* **DESTROY THIS MAD BRUTE:** American propaganda poster by Henry Ryle Hopps. The poster shows a gorilla representing Germany. The animal has a moustache and spiked helmet that evokes the Kaiser and a club with the word KULTUR, pointing to the irony in Germany's role in the war. Germany was seen as a savage that did unconscionable things (like abducting virgins and killing children).
- \* **LIBERTY BONDS:** also from America. Posters targeted not only potential soldiers but all population groups, including women (to fill jobs or raise funds). Those who did not fight in the war could still support it by buying bonds. The money was used to fund the war, and citizens who purchased the bonds could sell them after the war for more money.
- \* **LIONS:** a poster from the UK. The Old Lion is the British Empire, which is asking its Young Lions – Australia, Canada, India and New Zealand – to enlist and help win the war.

## ACTIVITY 2A: TRACKING ATTITUDES TO THE OUTBREAK OF WWI IN 1914 THROUGH POETRY

**AIMS:**           **Collaborative:** to share ideas and arrive at a consensus in groups.  
**Soft skills:** to develop critical thinking and communication skills.  
**Action orientation:** to identify the tone and message of a poem.  
**Knowledge:** to understand the general attitude to the outbreak of WWI, and the historical perspective.

**FORM:**           group work

**AIDS:**           text for each student

**TIME:**           25 minutes

### INSTRUCTIONS:

1. Before turning to the poem, and if time allows, it would be interesting to ask students what else, besides posters, was used in the past to communicate messages and transmit culture to people and affect their emotions, compared to what we have today (mass media, social media, etc.).

2. The teacher asks students to think about how, in their opinion, people worldwide, and Europe specifically, reacted to the outbreak of World War I. Ask a few students to share their views and briefly justify their stance.

3. The teacher explains to students that in groups, they will read a poem written at the beginning of WWI that indicates most people's feelings towards the outbreak of the war in 1914. The groups read the poem and discuss the following questions (10-12 minutes):

As a group, decide what 3 adjectives best describe the poem's tone. You may use the ones from the previous activity or add any you think are more suitable:

**OPTIMISTIC, PESSIMISTIC, CHEERFUL, MELANCHOLIC,  
FRIGHTENING, ENCOURAGING, PATRIOTIC, HOPELESS**

*\* Why do you think people might have felt this way in 1914? How would you have felt under similar circumstances, and why?*

*\* Is the poem patriotic? How does the poet express his love for his country?*

*\* How do you think the poem impacted/shaped people's views of the war at the time?*

*\* What is your opinion of the poem?*

One person from each group talks about what the group discussed and what conclusion they agreed on regarding the questions.

## ACTIVITY 2B: READING AN EXTRACT FROM JOHN KEEGAN'S BOOK DESCRIBING INITIAL REACTIONS TO THE OUTBREAK OF THE WAR

- AIMS:**
- Collaborative:** to share ideas with the rest of the class.
  - Soft skills:** to develop critical thinking, communication skills and emotional intelligence.
  - Action orientation:** to analyse a short text and identify the general atmosphere of a particular moment in history.
  - Knowledge:** to understand the general attitude to the outbreak of WWI, and the historical perspective.
- FORM:** group work / individual work
- AIDS:** text for each student
- TIME:** 25 minutes

### INSTRUCTIONS:

1. Inform students that they will read a short excerpt from historian John Keegan's *The First World War* (approx. 2 minutes) and write down at least 2 questions they would like to ask ordinary people (or historical figures) who were present in the moments described in the excerpt and why it might be interesting or valuable to have them answered.
2. Students then discuss their questions within their groups. Decide which ones are the most fascinating and why.
3. Ask groups to discuss the questions they came up with and why they might be interesting. Can they answer any of them?

This activity also functions as a sort of needs analysis, where the teacher learns which questions/ areas interest students. The following lessons on WWI should be structured in a way that provides answers to students' questions. The questions then should be revisited after learning more about World War I.

- HOME ASSIGNMENT:** Activity 2B – if the teacher wishes to use the second part of the lesson plan in a standard 45-minute class.

## SOURCES

Anonymous. (n.d.) World War 1 propaganda posters. <https://www.studentsofhistory.com/world-war-1-propaganda>

Brooke, R. The Soldier. (2024). The Poetry Foundation. <https://www.poetryfoundation.org/poetrymagazine/poems/13076/the-soldier>

Fleshman, H. (2019). War Poetry: Impacts on British Understanding of World War One. ScholarWorks@CWU - Central Washington University.

Keegan, J. (1999). The First World War. A. Knopf.

Willette, J. (n.d.). British Propaganda Posters of the Great War, Part One | Art History unstuffed. <https://arthistoryunstuffed.com/british-propaganda-posters-the-great-war/>

## INSTRUCTOR'S POST-SESSION REFLECTION:

**ACTIVITY 2A:**

**“The Soldier”** by Rupert Brooke

If I should die, think only this of me:

That there's some corner of a foreign field  
That is for ever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam;  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,

A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.



---

# POETRY AND WORLD WAR I

## 2

---



|                      |  |
|----------------------|--|
| CREATOR:             | Erik György  |
| TIME:                | 45 minutes   |
| TYPE:                | in-person / online   |
| PROBLEM TASK:        | To explore how poetry reflects the general sentiments of a specific historical moment. |
| INTERDISCIPLINARITY: | history, literature  |
| PRIOR PREPARATION:   | Ideally, this lesson plan should be utilised after discussing World War I.             |

---

### PROCEDURE

#### ACTIVITY 1: WARM-UP: REVISITING STUDENTS' QUESTIONS

|       |   |
|-------|---|
| AIMS: | <b>Soft skills:</b> to develop critical thinking and communication skills.<br><b>Action orientation:</b> to utilise and revise prior knowledge.<br><b>Knowledge:</b> to understand the aspects of everyday life during World War I. |
| FORM: | whole class   |
| AIDS: | questions from session 1, activity 2B   |
| TIME: | 10 minutes  |

#### INSTRUCTIONS:

1. Return to students' questions from session 1, activity 2B. The teacher should display the questions so that everyone can see them.
2. Which questions can they answer now that they have more information about what happened before, during and after World War I?

## ACTIVITY 2: WILFRED OWEN: "DULCE ET DECORUM EST"

- AIMS:**
- Collaborative:** to share and listen to ideas in groups.
  - Soft skills:** to develop critical thinking and communication skills.
  - Action orientation:** to utilise and revise prior knowledge and to develop strategies for dealing with a challenging text.
  - Knowledge:** to know the horrors of WWI, new inventions/technologies that made WWI worse, and changing attitudes to WWI.

**FORM:** various

**AIDS:** poem text, dictionary

**TIME:** 30 minutes

### INSTRUCTIONS:

#### PART 1:

Since this poem contains relatively complex vocabulary, students should first work in smaller groups, read the poem and work together to find the meaning of the unknown words and expressions.

1. Students work in groups of up to 5. Each group should divide the poem between the group members and ask them to find any unknown words in a physical or online dictionary.
2. After dealing with the designated section, students check their findings as a group.
3. After 10 minutes, conduct a whole-class discussion and check if students understand the unknown expressions correctly.

#### PART 2:

1. The teacher asks students to reread the poem individually and:

- a) underline up to 5 keywords or phrases that stand out to them;
- b) paraphrase the poem (and capture its essence/message) in one sentence.

2. After a few minutes, students turn to their partners and share their ideas before engaging in a whole class discussion of keywords/phrases and messages. Students should be prepared to justify their choice of keywords and paraphrase.

#### PART 3:

Whole-class discussion:

- \* *How is this poem different compared to the one we read before? How do the tone and emotions evoke change?*
- \* *How does the poet use language and imagery to convey the horrors of war?*
- \* *How is the phrase "dulce et decorum est pro patria mori" used here?*
- \* *In what ways does the poem challenge the notion of war as something honourable and glorious?*

### ACTIVITY 3: COOL-DOWN ACTIVITY: SHARE ONE TAKEAWAY

- AIMS:** **Action orientation:** to effectively summarise the key takeaways of the two sessions.
- FORM:** whole class
- AIDS:** none
- TIME:** 5 minutes

#### INSTRUCTIONS:

1. Ask students to summarise and reflect on what they learned throughout the two sessions. Each of them should take a moment to think and keep their thoughts concise.
2. Call on one student to share their takeaway (20-30 seconds) – the rest of the class should only be listening. The process is repeated several times.

**HOME ASSIGNMENT:** Expand on the takeaway you shared in the last activity and write a journal entry (200-300 words) about the main takeaways from the two sessions. Describe what you learned, how your knowledge on the topic developed and how you felt about the topic of the sessions.

#### SOURCES

Fleshman, H. (2019). War Poetry: Impacts on British Understanding of World War One. ScholarWorks@CWU - Central Washington University.

#### INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

**“Dulce et Decorum Est”** by Wilfred Owen

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs,  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots,  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling  
Fitting the clumsy helmets just in time,  
But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime.—  
Dim through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,—  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: Dulce et decorum est  
Pro patria mori.



---

# POST-WAR ORAL HISTORY INTERVIEW: MICROHISTORY VERSUS WORLD HISTORY

---



1

|                      |   |
|----------------------|---|
| CREATOR:             | Miron Breznoščák  |
| TIME:                | 45 minutes + several weeks for students' research   |
| TYPE:                | in-person / online  |
| PROBLEM TASK:        | To conduct an interview using the oral history method on a chosen historical topic.   |
| INTERDISCIPLINARITY: | history, culture, civics, music, sport  |
| PRIOR PREPARATION:   | The teacher prepares 30 or more topics from history and culture of the period prior to the life of students' oldest relatives or acquaintances. Students should find a person older than 40 years old to interview for the next sessions. The whole class attends a post-WWII history course according to the curriculum of your educational institution. |

---

## PROCEDURE

### ACTIVITY 1: LEAD-IN: POST-WAR HISTORY

|       |  |
|-------|--|
| AIMS: | <p><b>Collaborative:</b> to share and compare knowledge about historical events.</p> <p><b>Soft skills:</b> to develop learning skills; to learn methods of listing, excerpting, analyses, and generalisation.</p> <p><b>Action orientation:</b> to discuss historical events and ask questions about them.</p> <p><b>Knowledge:</b> to learn information about world and national history after 1945, including events, personalities, politics, economy, social issues, art, culture, literature, music, sports, everyday lives, common people's lives, local government, cohabitation with social and cultural groups, microhistory in comparison to big history, culture and looking for the meaning and importance of cooperation, tolerance, humanity, understanding, and education.</p> |
| FORM: | group work / whole class   |
| AIDS: | any materials the teacher and students need for the study of post-war history  |
| TIME: | according to the thematic plan of the educational course   |

## INSTRUCTIONS:

1. Present the topic for the class. Students use the information from the lessons and apply them in formulating the questions for the respondents. Thus, they need to excerpt world and national histories and formulate a thesis for regional and personal microhistory.

Examples of teacher's recommendations for the interview from larger history topics:

*"Post-war Europe had to struggle with ruined cities, destroyed transportation, an economy based on distribution from the Marshall Plan, or within the black market, so the environment of poverty and starvation led to radicalisation. You, students, may ask your respondents, if they remember their childhood or their parents speaking about how life was difficult in the years after the war ended in 1945..."*

*"The 1960s, from the USA to Japan, was a time of huge intellectual and cultural change affecting politics, music, literature and fashion. Ask your respondents how they remember this period. Did they listen to the Beatles? Did they support the Prague Spring? What was fashion like in the 1960s and what were the popular hairstyles? Did they express new ideas? Did they feel more freedom? I am sure that your grandparents may enjoy the memories of their youth."*

*"The Cold War took the form not only of proxy wars, spy activities, propaganda and economic embargos but also sporting boycotts. The Olympic Games became a battlefield between the ideologies of the East and West. You may ask your respondents about the sports they did or watched. Then you can ask them whether there was as much politics in sport as today. Be tolerant of their opinions. Give them more questions that make you and them think more about motivation, form, impact, so you might find some analogies today and then."*

## ACTIVITY 2: INSTRUCTIONS FOR THE ORAL HISTORY INTERVIEW

- AIMS:**
- Collaborative:** to find a person who would provide students with an interview. According to the topic, it is recommended to look for a person older than 40-50 years, who can remember events from the Cold War and the decolonisation period. The best option is a close relative, well-known to them, such as grandparents or parents, or neighbours and family friends.
  - Soft skills:** to be responsible; to organise your time; to develop tolerance and understanding for the older generation.
  - Action orientation:** to choose and talk to people; to persuade and give them information that makes them comfortable and open to speaking and recording an interview.
  - Knowledge:** to learn how to conduct an interview; how to use the techniques of the oral-history method; to create a long-term plan of the steps of preparation, procedure, rewriting, and publishing the interview.
- FORM:** group work / whole class
- AIDS:** detailed written instructions; examples of previous course interviews, if available; a list of possible topics; any source material about oral history methods; several links to useful websites are below in the sources
- TIME:** 10-20 minutes

## INSTRUCTIONS:

### 1. Our history in your century (1945 - 2025)

*“Do you remember the introduction to history? In addition to world and national history, there is also regional, family, and personal history, i.e. microhistory. If there are still living witnesses to these events, we can ask them questions and record their memories. This method of recording the spoken memories of witnesses of historical events is called oral history.*

*Ask your older loved ones (grandparents, parents, family friends) about these events, how they experienced them, how they remember them. First, find respondents who are willing to give you more than 5 sentences for each question. A two-page range is not enough and will be penalised. Before you ask respondents their questions, research as much as you can about them so that you are not embarrassed and ask about the right things. Prepare your questions ahead of time, try to be brief. Ask follow-up questions that you want to know the answers to. Be tolerant of the respondents and respect their opinions and experiences. The information will not be published, distributed, or otherwise used anywhere; it is purely for your personal use in learning history and will not be abused in any way. The transcript may be edited down, but you must let the respondents read it for their authorisation, i.e. their agreement to the transcript version. You may also type directly here in the document on the keyboard, but you must put italics and quotation marks in the case of direct speech, or a link to paraphrase. Also, details of the respondent, age, occupation are required as a reference to the source (your respondents). I just need 10 topics, and respondents can choose 9 topics according to their preference, but the last one about freedom and responsibility is mandatory!*

*Send the assignment to me by the the provided deadline: .....! There is a grading penalty for not following the form, extent, content, source reference.*

Now the list of the topics follows:

1. The 1948 Czechoslovak coup d'état
2. ....
3. Freedom and responsibility for the last 79 years

*The full list of topics is in the lesson plan!*

*Do not forget to give a rewritten interview back to the respondent, so he / she can read it and authorise it with their signature! If anyone is interested in a more precise methodology for oral history, an overview is here in the Wikipedia link in the source below.”*

2. The list of topics depends on the curriculum of your subject and what the teacher considers important, interesting or attractive to speak about. Apart from the major events of global or your country's history, respondents who don't like or know about politics may prefer to speak about the mundane – culture, work, festivals, fun, sport, fashion, free-time activities etc.

3. If students come up with some interesting topics not mentioned in the list, they are allowed to incorporate them after consultation with the teacher. Finally, the last topic about freedom and responsibility is compulsory, because it provides the space and ideas for self-reflection and realistic comparison and evaluation of the events and their position in history! Based on practice, respondents are usually open and honest, admit other points of view, and react and make judgments in a more accurate and fair way.

**TIPS:** The topics are not set in stone. They may change every year according to the current political or social situation. For this reason, the last topics added in the last few years were COVID, media and hoaxes, and the war in Ukraine.

**HOME ASSIGNMENT:** Students find their respondents. They talk about the assignment and pick 9 topics from the list. Then, students study particular sources on the topics so they will be able to formulate appropriate additional questions.

They prepare a recording device, record the interview, and ask the additional questions. Eventually they rewrite and type up the script of the interview using references and the proper formatting of direct speech and cited and paraphrased text. They should be prepared to give a report to the teacher on the assigned day.

## SOURCES

There are many useful websites with recommendations on how to prepare an oral history interview. Here are several of them:

Admin, O. (2023, December 4). Oral History Best Practices - Oral History Association. Oral History Association. <https://oralhistory.org/best-practices/>

How to conduct an oral history interview | National Trust for Historic Preservation. (n.d.). <https://savingplaces.org/stories/how-to-conduct-oral-history-interview>

Niekrasz E.J. (n.d.). How to do oral history. Smithsonian Institution Archives. <https://siarchives.si.edu/history/how-do-oral-history>

Janesick, Valerie J. (2020; online edn, Oxford Academic, 2 Sept. 2020). Oral History Interviewing with Purpose and Critical Awareness, in Patricia Leavy (ed.). *The Oxford Handbook of Qualitative Research*, 2nd edn, Oxford Handbooks. <https://doi.org/10.1093/oxfordhb/9780190847388.013.23>

Otčenášová, S. (2022). Oral history ako metóda historického výskumu a jej využitie v praxi. In Zenodo (CERN European Organization for Nuclear Research). <https://doi.org/10.5281/zenodo.6669729>

Poláková, J. (2017). Metoda oral history. Masarykova Univerzita. [https://is.muni.cz/el/1421/podzim2017/IM142/um/65845419/Polakova\\_oral\\_history.pdf](https://is.muni.cz/el/1421/podzim2017/IM142/um/65845419/Polakova_oral_history.pdf)

Preparing for an interview. (n.d.). Center for Documentary Research and Practice. <https://cdrp.indiana.edu/oral-history-archive/techniques/preparing.html>

Wikipedia contributors. (2025, March 3). Oral history. Wikipedia. [https://en.wikipedia.org/wiki/Oral\\_history](https://en.wikipedia.org/wiki/Oral_history)

**INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

### ACTIVITY 2:

Sample of topics for students and respondents from Andrej Kmeť Secondary Grammar School (Gymnázium Andreja Kmeťa) in Banská Štiavnica, Slovakia. The topics are mostly from world history and the history of Czechoslovakia after 1945 and Slovakia after 1993. In parentheses, there are explanations and other topics proposed for project participants.

#### **1. The 1948 Czechoslovak coup d'état**

(Features of totalitarian rule in your country. How they seized power and how they infringed on human rights.)

#### **2. JRD – establishment and functioning of collective farms**

(Collectivisation, oppression of kulaks, management and production of collective farms. Agriculture.)

#### **3. ZVS – Compulsory military service**

(Description of military training and deployment, risk of conflict, loyalty, bullying, pride.)

#### **4. Work, employment opportunities and unemployment**

(Centralised economy, similarities and differences with today.)

#### **5. Currency reform of 1953 and the Czechoslovak koruna**

(The usage of national currencies, black market, trade, rationing system, symbolism on banknotes and coins.)

#### **6. The Spartakiad, physical education and sport**

(Organised physical education, active spare time, doping, escape from reality, national identity, rivalry, conflicts, positive aspects of sports.)

#### **7. The Cuban Missile Crisis of 1962 and relations with Castro's Cuba**

(Reactions to the Cold War and Cuban Missile Crisis of 1962. Latin American reaction to the Cuban revolution. Che Guevara, decolonisation.)

#### **8. Music – what we listened to**

(Self-explanatory. The most popular topic. Applicable also in Art & Culture lessons.)

#### **9. Wars in Vietnam, Libya (and elsewhere in Africa), relations with Asia and Africa**

(Reactions and opinions about decolonisation and proxy wars, as well as any other conflicts and the use of violence.)

#### **10. The Prague Spring and the Warsaw Pact invasion of Czechoslovakia**

(Tumultuous events for Czechs and Slovaks that many grandparents remember vividly. The project can be coupled with similar movements or events, including the Hungarian Revolution of 1956, the fall of Nicolae Ceausescu, the Algerian War...)

### **11. Shopping at “Tuzex” shops**

(Availability of western products, smuggling, black market, trade.)

### **12. Theatre, cinema, television, films, culture**

(Another popular topic that provides plenty of possibilities for a broad interview. It can be used in any of the subjects and fields of study of this project.)

### **13. Holidays – religious and national**

(Holidays provide an impression of a regime, how free or oppressive it was. Hand in hand with happy family memories. This topic can bring up many different emotions.)

### **14. Football, hockey and sport**

(National and popular sports may be the result of and reasons for conflict, love, pride, communal interaction.)

### **15. Sparks, Pioneers and Unionists**

(Youth organisations of the Communist Party of Czechoslovakia tried to turn kids into a homogeneous mass loyal to the regime, or they provided opportunities for fun within a collective accompanied by positive messages. Which is correct? Ask them.)

### **16. Pioneer camps and tramps**

(Positive and negative sides of youth camps. Why were there hermits hiding in the woods building illegal huts where they reenacted the wild-west lifestyle?)

### **17. Outdoor schools, ecology and environmental awareness, Chernobyl**

(Attitude of the regime towards nature, civilisation diseases, ecological catastrophes and the Chernobyl disaster that communists wanted to hide, but people knew about it anyway.)

### **18. Gorbachev’s reforms**

(Impact of perestroika and glasnost, an open economy and the end of censorship on people's lives and the political course of the country.)

### **19. Relations with the USSR and Russians**

(Many Soviet soldiers were in military garrisons in our countries, so how did people react to them? Were they in contact with them? What were they like? Were they all Russians?)

### **20. Charter 77, dissidents, emigrants, resistance against the regime**

(What respondents knew about them. Did they participate? How? Why?)

### **21. 17th of November**

(The fall of communism and socialism in every country had its own forms and positive or negative emotions. The events of 1989-1991 took place as the students' parents were becoming adults, so they should be asked their views too.)

## **22. Wars in the Balkans and the Middle East**

(The civil war in Yugoslavia was particularly emotional for Central Europeans, and for the rest of the world, so were the conflicts in Iraq, Iran, Lebanon, Syria, Palestine and Israel.)

## **23. Privatisation and coupon books**

(Economics topic about how Eastern Europeans struggled (or flourished) during the restoration of capitalism.)

## **24. The division of the Czechoslovak Federation**

(Positive, or negative? Compare the feelings in 1992 and today. Was there a similar topic in your country that made people sad and happy at the same time? How do they see it after many years from a more distant perspective?)

## **25. The Fall of the WTC**

(Everybody remembers what they were doing when they heard about the terrorist attack in New York and Washington DC on September 11th, 2001. Speak about the consequences and confront the conspiracies.)

## **26. Ice-hockey victory at the 2002 World Championship**

(Speak about great sporting events that brought people onto the streets in large numbers and created a feeling of common joy. Compare them to other national events.)

## **27. Social problems and healthcare**

(Speak about this under-funded sector of the economy and try to analyse the reasons and political consequences.)

## **28. Elections over the last 35 years**

(Did they vote? For whom? Why? How did they change their preferences or political opinions? Why?)

## **29. The media – what we read and watched**

(What was the content? Was it reliable, or propaganda? How has it changed? Do they trust the current media? What is the difference? How do they check the facts and recognise the truth from hoaxes and fake news?)

## **30. Joining the EU and NATO**

(Positive and negative effects. Compare your country to other countries that are not members of these organisations.)

## **31. COVID**

(Impact on society, health, family, politics, interpersonal relations among friends and family members.)

## **32. Freedom and responsibility over the last 80 years**

(“During your life, how has freedom changed? Are people more responsible? And you? What are the opportunities? What are the costs of freedom for you? Which is better, freedom or security? What would you like to keep for us, or for your grandchildren?”)

## ACTIVITY 2:

### OUR HISTORY OVER THE LAST THREE QUARTERS OF A CENTURY

Ask one or more your relatives over the age of 40 about these events, how they experienced them, how they remember them. Record the interview and type it up using the oral history method. Before you ask the respondents about these events, study as much as you can and focus on the main points. Prepare your questions in advance, try to be brief. Prepare additional questions in case the respondents may not be talkative. Be tolerant of the respondents and respect their views and experiences.

The information will not be published, distributed, or otherwise used anywhere; it is purely for your personal use in learning history and will not be misused in any way. The transcript may be summarised, but you must have it read to the respondents for the authorisation. You will receive a good grade for this activity if you follow all the prescribed instructions. You may also type directly here in the document but be sure to use italics and quotes in case of direct speech, and reference paraphrasing.

There should also be details of the respondent's age and occupation. 10 topics are enough for me, but the last one is mandatory!

#### **The 1948 Czechoslovak coup d'état**

(Features of totalitarian rule in your country. How they seized power and how they infringed on human rights.)

#### **JRD – establishment and functioning of collective farms**

(Collectivisation, oppression of kulaks, management and production of collective farms. Agriculture.)

#### **ZVS – Compulsory military service**

(Description of military training and deployment, risk of conflict, loyalty, bullying, pride.)

#### **Work, employment opportunities and unemployment**

(Centralised economy, similarities and differences with today.)

#### **Currency reform of 1953 and the Czechoslovak koruna**

(The usage of national currencies, black market, trade, rationing system, symbolism on banknotes and coins.)

#### **The Spartakiad, physical education and sport**

(Organised physical education, active spare time, doping, escape from reality, national identity, rivalry, conflicts, positive aspects of sports.)

#### **The Cuban Missile Crisis of 1962 and relations with Castro's Cuba**

(Reactions to the Cold War and Cuban Missile Crisis of 1962. Latin American reaction to the Cuban revolution. Che Guevara, decolonisation.)

#### **Music – what we listened to**

(Self-explanatory. The most popular topic. Applicable also in Art & Culture lessons.)

## **Wars in Vietnam, Libya (and elsewhere in Africa), relations with Asia and Africa**

(Reactions and opinions about decolonisation and proxy wars, as well as any other conflicts and the use of violence.)

## **The Prague Spring and the Warsaw Pact invasion of Czechoslovakia**

(Tumultuous events for Czechs and Slovaks that many grandparents remember vividly. The project can be coupled with similar movements or events, including the Hungarian Revolution of 1956, the fall of Nicolae Ceausescu, the Algerian War...)

## **Shopping at “Tuzex” shops**

(Availability of western products, smuggling, black market, trade.)

## **Theatre, cinema, television, films, culture**

(Another popular topic that provides plenty of possibilities for a broad interview. It can be used in any of the subjects and fields of study of this project.)

## **Holidays – religious and national**

(Holidays provide an impression of a regime, how free or oppressive it was. Hand in hand with happy family memories. This topic can bring up many different emotions.)

## **Football, hockey and sport**

(National and popular sports may be the result of and reasons for conflict, love, pride, communal interaction.)

## **Sparks, Pioneers and Unionists**

(Youth organisations of the Communist Party of Czechoslovakia tried to turn kids into a homogeneous mass loyal to the regime, or they provided opportunities for fun within a collective accompanied by positive messages. Which is correct? Ask them.)

## **Pioneer camps and tramps**

(Positive and negative sides of youth camps. Why were there hermits hiding in the woods building illegal huts where they reenacted the wild-west lifestyle?)

## **Outdoor schools, ecology and environmental awareness, Chernobyl**

(Attitude of the regime towards nature, civilisation diseases, ecological catastrophes and the Chernobyl disaster that communists wanted to hide, but people knew about it anyway.)

## **Gorbachev's reforms**

(Impact of perestroika and glasnost, open economy and the end of censorship on people's lives and the political course of the country.)

## **Relations with the USSR and Russians**

(Many Soviet soldiers were in military garrisons in our countries, so how did people react to them? Were they in contact with them? What were they like? Were they all Russians?)

## **Charter 77, dissidents, emigrants, resistance against the regime**

(What respondents knew about them. Did they participate? How? Why?)

## **17th of November**

(The fall of communism and socialism in every country had its own forms and positive or negative emotions. The events of 1989-1991 took place as the students' parents were becoming adults, so they should be asked their views too.)

### **Wars in the Balkans and the Middle East**

(The civil war in Yugoslavia was particularly emotional for Central Europeans, and for the rest of the world, so were the conflicts in Iraq, Iran, Lebanon, Syria, Palestine and Israel.)

### **Privatisation and coupon books**

(Economics topic about how Eastern Europeans struggled (or flourished) during the restoration of capitalism.)

### **The division of the Czechoslovak Federation**

(Positive, or negative? Compare the feelings in 1992 and today. Was there a similar topic in your country that made people sad and happy at the same time? How do they see it after many years from a more distant perspective?)

### **The fall of the WTC**

(Everybody remembers what they were doing when they heard about the terrorist attack in New York and Washington DC on September 11th, 2001. Speak about the consequences and confront the conspiracies.)

### **Ice-hockey victory at the 2002 World Championship**

(Speak about great sporting events that brought people onto the streets in large numbers and created a feeling of common joy. Compare them to other national events.)

### **Social problems and healthcare**

(Speak about this under-funded sector of the economy and try to analyse the reasons and political consequences.)

### **Elections over the last 35 years**

(Did they vote? For whom? Why? How did they change their preferences or political opinions? Why?)

### **The media – what we read and watched**

(What was the content? Was it reliable, or propaganda? How has it changed? Do they trust the current media? What is the difference? How do they check the facts and recognise the truth from hoaxes and fake news?)

### **Joining the EU and NATO**

(Positive and negative effects. Compare your country to other countries that are not members of these organisations.)

### **COVID**

(Impact on society, health, family, politics, interpersonal relations among friends and family members.)

### **Freedom and responsibility over the last 80 years**

("During your life, how has freedom changed? Are people more responsible? And you? What are the opportunities? What are the costs of freedom for you? Which is better, freedom or security? What would you like to keep for us, or for your grandchildren?")

# POST-WAR ORAL HISTORY INTERVIEW: MICROHISTORY VERSUS WORLD HISTORY

## 2

|                      |  |
|----------------------|--|
| CREATOR:             | Miron Breznoščák   |
| TIME:                | 45 minutes   |
| TYPE:                | in-person / online   |
| PROBLEM TASK:        | <p>To conduct an interview using the oral history method on 10 from 30 or more topics from post-war history.</p> <p>To check the process of interviewing, formulating additional questions, and providing historical and cultural feedback for students.</p> |
| INTERDISCIPLINARITY: | history, culture, civics, music, sport   |
| PRIOR PREPARATION:   | The students had been given instructions and at least 32 topics from post-war history. For this lesson, they were supposed to find a person older than 40 years old to interview and to conduct an interview if possible.                                    |

---

## PROCEDURE

### ACTIVITY 1: CONSULTING THE PREPARATION PHASE FOR THE INTERVIEW

|       |  |
|-------|--|
| AIMS: | <p><b>Collaborative:</b> to provide feedback within a group.</p> <p><b>Soft skills:</b> to develop interview methods, analyses, confidence and understanding.</p> <p><b>Action orientation:</b> to give feedback and ask questions of the teacher and group.</p> <p><b>Knowledge:</b> to learn and revise facts and information about world and national history after 1945.</p> |
| FORM: | group work / whole class   |
| AIDS: | Teacher's evaluation chart for Activity 1 from Working materials;<br>students' notes from the interview  |
| TIME: | 20 minutes   |

## INSTRUCTIONS:

1. Ask students how their interviews are progressing and what stage they are at.
2. Students report on their progress and whether they have managed:
  - \* to find a respondent.
  - \* to choose 9 topics together with the respondent.
  - \* to research these 9 topics.
  - \* to formulate additional questions regarding the topics.
3. Make notes about the students' progress and provide them with constructive feedback. Also:
  - \* if students cannot find a respondent, offer to put them in touch with people you know who are willing to speak about their memories;
  - \* recommend interesting topics both political and cultural. In the case of Slovakia, it may be the events of 1968 or 1989, the dissolution of Czechoslovakia, life on the collective farms, military, or sports and cultural events;
  - \* tell them some fun facts, or interesting information they might use while asking additional questions;
  - \* start Activity 2.

## ACTIVITY 2: CONSULTING ON ADDITIONAL QUESTIONS

- AIMS:**
- Collaborative:** to provide feedback within a group.
  - Soft skills:** to develop tolerance, empathy, understanding and creativity.
  - Action orientation:** to give feedback, formulate additional questions, consult with the teacher and discuss within the group.
  - Knowledge:** to revise information about world and national history after 1945; to conduct deeper research of some specific issues in history using appropriate historical sources.
- FORM:** group work / pair work
- AIDS:** notes from interviews; list of possible topics; any source material for history classes – books, maps, visual sources, videos, etc.
- TIME:** 25 minutes

## INSTRUCTIONS:

1. Start a new activity based on the previous question: "Did you get a chance to ask your respondent some additional questions? What were they?"
2. Ask about any situation, event, personality, or cultural phenomenon that may be unknown to them and explain.
3. If possible, use educational sources so that students can learn, analyse and talk about the topic.
4. Remind students that the aim of the project is self-reflection and comparison of the historical memory of an individual and historical reality.
5. Students may formulate additional questions in class, and others give their opinion.

6. Stress the necessity of both historical knowledge and tolerance towards the respondent's opinions.

**HOME ASSIGNMENT:**

The students send or bring the rewritten, typed-up script of the interview using appropriate referencing and formatting of direct speech and paraphrased text to the teacher for assessment.

Evaluation and motivation is essential:

- \* Ask students regularly how they are proceeding with the activity.
- \* Remind them of the time schedule.
- \* Be open to consultations!
- \* Give them reliable and valid historical sources.
- \* Encourage them to ask for visual and audiovisual sources from their respondents.
- \* Provide them with constructive feedback and assessment.

Take the time to write a message of thanks to respondents for providing their memories of the past. They are mostly very happy and grateful to do so for their kids and grandchildren.

**INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

### ACTIVITY 1: TEACHER'S EVALUATION CHART FOR ACTIVITY 1.

| <b>TEACHER EVALUATION SHEET</b>                                      |             |                                |                                     |                               |                             |                                |
|--|-------------|--------------------------------|-------------------------------------|-------------------------------|-----------------------------|--------------------------------|
| <b>Consultation lesson</b>   |             |                                |                                     |                               |                             |                                |
| <b>The teacher may fill the chart with optional notes or grades.</b> |             |                                |                                     |                               |                             |                                |
| <b>STUDENT</b>   | <b>DATE</b> | <b>RESPONDENT FOUND YES/NO</b> | <b>9 TOPICS CHOSEN YES/SOME /NO</b> | <b>RESEARCH OF THE TOPICS</b> | <b>ADDITIONAL QUESTIONS</b> | <b>GRADES ASSESSMENT NOTES</b> |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |
|  |             |                                |                                     |                               |                             |                                |

# POST-WAR ORAL HISTORY INTERVIEW: MICROHISTORY VERSUS WORLD HISTORY

## 3

|                      |  |
|----------------------|--|
| CREATOR:             | Miron Breznoščák   |
| TIME:                | 45 minutes   |
| TYPE:                | in-person / online   |
| PROBLEM TASK:        | To conduct an interview that should lead to analyses, evaluation, and self-reflection of the interviewed person's opinions and memories; also to raise awareness of the importance of personal history and microhistory compared to world or national history. |
| INTERDISCIPLINARITY: | history, culture, civics, music, sport   |
| PRIOR PREPARATION:   | The teacher prepares notes on each student's performance using the Teacher's evaluation sheet provided in the Working materials. The students prepare their transcripts of the interviews.   |

### PROCEDURE

#### ACTIVITY 1: CONSULTING THE PREPARATION PHASE FOR THE INTERVIEW

|       |  |
|-------|--|
| AIMS: | <b>Collaborative:</b> to provide feedback to students and peers.<br><b>Soft skills:</b> to excerpt; to gain analyses, understanding, reflection, empathy.<br><b>Action orientation:</b> to report the most interesting facts from the interviews to the group and think about the common and contrasting features and effects of the past and present.<br><b>Knowledge:</b> using microhistory and personal history and culture to learn history after 1945. |
| FORM: | group work / whole class   |
| AIDS: | evaluation sheets from the Working materials; transcripts of the interviews  |
| TIME: | 30 minutes in case of a small group  |

#### INSTRUCTIONS:

1. Introduce the final lesson of the oral history project.

2. Tell students to take a brief look at their transcripts of the interviews and think about the most interesting or surprising facts their respondents told them.
3. After a few minutes, call on students to speak about the facts they find interesting.
4. Encourage students to compare responses and information from their interviews with their peers.
5. Manage the discussion, ask questions and explain the historical context when necessary.

## ACTIVITY 2: EVALUATION OF THE ORAL HISTORY PROJECT

- AIMS:**
- Collaborative:** to provide a final assessment and support.
  - Soft skills:** to look for the meaning and importance of cooperation, tolerance, humanity, understanding and education.
  - Action orientation:** to provide feedback, support and self-reflection.
  - Knowledge:** to understand the difference between macrohistory and microhistory and to understand the various attitudes and interpretations of history based on an individual's perception of the present.
- FORM:** individual work / whole class
- AIDS:** teacher's notes on each student's results based on the Teacher's evaluation sheet (in the Working materials); Students' evaluation sheet
- TIME:** 10 minutes

### INSTRUCTIONS:

1. Bring up the final assessment for the class. Do not mention individuals' results, since the students had been informed about their results online through e-mail, or the other platform in private.
2. The teacher praises the students' work on their oral history project. The teacher thus provides the Evaluation sheet for students to evaluate their results and the contribution of the activity to them.
3. The teacher gives 5 minutes for students to complete the sheet. The teacher explains that sheet results may serve as the final evaluation of the class work for the teacher's purpose, and they do not change their final assessment.
4. The teacher then asks students to give any further questions.

## ACTIVITY 3: CONCLUSION OF THE ORAL HISTORY PROJECT

- AIMS:**
- Collaborative:** to provide peer feedback.
  - Soft skills:** to develop an empathetic attitude, and self-evaluation and synthesis skills.
  - Action orientation:** to present the outcomes of the interviews.
  - Knowledge:** to realise the impact of history on people's lives.
- FORM:** group work
- AIDS:** none
- TIME:** 5 minutes

1. Introduce the last topic of the interview project.
2. Tell students that reading the transcripts showed how their respondents were gradually opening up. They were becoming more honest. They started to be critical towards and revisit their historical optimism. Often they reviewed their perception of the past. And this is the major experience and task for us for the future. To understand that we should remember not to repeat the same mistakes, and that mistakes we have made can be fixed.
3. Express gratitude to all respondents and send greetings to them online via students.

**INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

### ACTIVITY 1: TEACHER'S EVALUATION SHEET – FINAL ASSESSMENT (NOTES)

Basic recommendations for the evaluation of the project:

- \* Ask students regularly how they are proceeding with the activity. Remind them of the schedule.
- \* Be open to consultations!
- \* Give them reliable and valid historical sources.
- \* Encourage them to ask for visual and audiovisual sources from their respondents.
- \* Be tolerant; if the student has a problem finding a respondent, help them to find a person willing to talk about their memories from the past.
- \* Provide them with constructive feedback and assessment.
- \* There are no wrong answers in this project! The project is about planning, organising, and creating the interview.
- \* The only failures that students may encounter are:
  - \* being late with their assignment;
  - \* their respondent provides only brief information. The student should ask additional questions;
  - \* covering only some of the required 10 topics;
  - \* ignoring the appropriate formatting of the text, e.g. not using quotation marks and italics while transcribing direct speech.
- \* If the student passes all four requirements, they should be given a good grade.
- \* Give yourself enough time to write a message of thanks to the respondents for providing their memories of the past, to be passed on by students. They are mostly very happy and grateful to do so for their kids and grandchildren.

| TEACHER'S EVALUATION SHEET – FINAL ASSESSMENT                |  |  |  |  |  |
|--|--|--|--|--|--|
| <b>STUDENT:</b>  |  | <b>Name and some basic info on respondent:</b> |  | <b>9/10 topics chosen, interviewed, and written:</b> |  |
| <b>Consultation done: Additional questions if necessary:</b> |  | <b>Form (quotes, italics, references):</b>     |  | <b>Consultation done on agreed date:</b>             |  |
| <b>Notes from teacher for student:</b>                       |  |  |  |  |  |
| <b>Greeting to respondent:</b>                               |  |  |  |  |  |
| <b>Personal notes:</b>                                       |  |  |  |  |  |
| <b>FINAL GRADE:</b>  |  |  |  |  |  |

## WORKING MATERIALS

### ACTIVITY 2: EVALUATION SHEET FOR STUDENTS

| <b>STUDENTS' EVALUATION SHEET<br/>ORAL HISTORY PROJECT</b>                         |  |
|--|--|
| <b>Write down the most interesting events from the reports you heard in class.</b> |  |
| <b>What historical events did you find the most influential?</b>                   |  |
| <b>What cultural phenomena did you find interesting?</b>                           |  |
| <b>How was your respondent? Did he / she / they enjoy it?</b>                      |  |
| <b>Did you manage to ask additional questions?</b>                                 |  |
| <b>Did you deliver the thank-you message for the respondent from the teacher?</b>  |  |

\* The last question is this:

#### **Freedom and responsibility over the last 80 years**

("During your life, how has freedom changed? Are people more responsible? And you? What are the possibilities? What are the costs of freedom for you? Which is better, freedom or security? What would you like to keep for us, or for your grandchildren?")



# EXPLORING IDENTITY THROUGH OBJECTS: HISTORICAL FIGURES



|                      |   |
|----------------------|---|
| CREATOR:             | Karin Macdonald   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person   |
| PROBLEM TASK:        | To explore how someone lived through their objects and creative writing.  |
| INTERDISCIPLINARITY: | history, archaeology, museum studies  |
| PRIOR PREPARATION:   | None for students. The teacher will need to decide which historical figures students should explore. The teacher will also need to set up an online social media group for the personal profile task. |

---

## PROCEDURE

### ACTIVITY 1: FAMILIARISING STUDENTS WITH THE TOPIC - ASKING CRITICAL QUESTIONS AND COLLECTING RELEVANT VOCABULARY

|       |  |
|-------|--|
| AIMS: | <b>Collaborative:</b> whole class communication to establish the topic with the teacher, and introductory discussion in pairs.<br><b>Soft skills:</b> critical thinking (drawing conclusions and making suppositions).<br><b>Action orientation:</b> thinking about the work of archaeologists and how objects can define individuals and communities.<br><b>Knowledge:</b> language knowledge – building vocabulary around objects. |
| FORM: | whole class / pair work  |
| AIDS: | screen visible to class (attached to a computer) or smart board  |
| TIME: | 8 minutes  |

### INSTRUCTIONS:

1. Write the word "Museum" on the board and ask:
  - \* *What kinds of things can we find in a museum?*
  - \* *Look at this collection of glasses which we can find in the Victoria and Albert Museum in London; write down as many words as you can to describe the glasses. Why are they all different from each other?*

\* V&A (n.d.). Glasses. Retrieved March 13, 2025, from: <https://www.vam.ac.uk/collections/glasses>

2. Continue with:

- \* *What can we find out about how people lived and what was important to them just by looking at the objects they used? What kind of objects can we look at to decide how they lived? Brainstorm in pairs!*
- \* Then: feedback as whole class.

**TIPS:** The teacher can bring in pictures to show or hand around the class if technology is not available on the day.

## ACTIVITY 2: ONLINE RESEARCH

**AIMS:** **Collaborative:** pairs explore different websites to find pictures of their historical figure.  
**Soft skills:** teamwork, critical thinking, and research skills.  
**Action orientation:** drawing conclusions about people's lives based on their belongings etc.  
**Knowledge:** general knowledge of how people live; cultural knowledge based on fashion, décor, furniture etc.

**FORM:** pair work

**AIDS:** Internet access

**TIME:** 15 minutes for research and 5 minutes for whole-class feedback

### INSTRUCTIONS:

1. Set the research task:

- \* Tell students: *You will now work in pairs and find out everything you can about a certain person from history. You will look online at pictures and descriptions of the person and his/her surroundings, e.g. the places he/she lived in, their furniture, how they decorated their surroundings, personal objects, kitchenware, food, leisure activities etc. and draw conclusions about what was important to them. Please make notes and be ready to tell everyone 8 observations you have made.*
- \* The historical figures to be explored can be chosen by the teacher. The people could be local historical figures, or historical figures from an English-speaking country. The teacher might decide to let students choose a historical figure from a certain country, and/or could choose from a limited list of possibilities.
- \* At the end of the research stage, students feedback their observations to the class.

**TIPS:** The teacher can bring in prepared pictures and materials if technology is not available on the day.

## ACTIVITY 3: CREATING AN ONLINE PROFILE FOR THEIR HISTORICAL FIGURE

**AIMS:**           **Collaborative:** pair-work collaborative writing.  
**Soft skills:** creative thinking.  
**Action orientation:** writing a personal profile.  
**Knowledge:** knowledge of online profiles; language knowledge of personal descriptions.

**FORM:**           pair work

**AIDS:**           students' notes

**TIME:**           15 minutes

### INSTRUCTIONS:

1. Teacher gives the following instructions:

*\* Let's imagine that the Internet had existed when these people were alive! What would they write about themselves on social media? You are going to work with your partner to write a 150-word personal profile description of your historical figure, introducing themselves on Facebook (or another appropriate platform as the teacher wishes).*

2. Students work collaboratively using the information they have gathered to write the profile.

3. Students then upload the profile to a private social media platform of the teacher's choosing.

**TIPS:**           The teacher may decide not to use social media and make a poster presentation instead.

**HOME ASSIGNMENT:**       Students are asked to post 3 more messages over one week as their historical figure to the social media group e.g. a post about what they are wearing, or what they have eaten, or done that day etc. They should use their imaginations. They should also read each other's posts and comment on at least 3 other posts as well. The teacher can monitor the activity and evaluate/comment on student contributions online.

### SOURCES

V&A. (n.d.). Glasses. Retrieved March 13, 2025, from <https://www.vam.ac.uk/collections/glasses>

**INSTRUCTOR'S POST-SESSION REFLECTION:**



---

# EXPLORING IDENTITY THROUGH OBJECTS: HISTORICAL FIGURES

## 2



|                      |  |
|----------------------|--|
| CREATOR:             | Karin Macdonald  |
| TIME:                | 45 minutes   |
| TYPE:                | in-person  |
| PROBLEM TASK:        | Peer and self-assessment of completed work.  |
| INTERDISCIPLINARITY: | history, archaeology, museum studies   |
| PRIOR PREPARATION:   | Students should have created the 150-word social media profile as their chosen historical figure and posted and commented on 3 social media posts over the course of a week. The teacher should have created their own social media profile for a historical person of their choosing. |

---

### PROCEDURE

#### ACTIVITY 1: GETTING STUDENTS READY TO EVALUATE THE COMPLETED WORK - ASKING CRITICAL QUESTIONS AND COLLECTING RELEVANT VOCABULARY

|       |   |
|-------|---|
| AIMS: | <b>Collaborative:</b> whole-class communication to establish the topic with the teacher, and introductory discussion in pairs.<br><b>Soft skills:</b> critical thinking.<br><b>Action orientation:</b> thinking about evaluating writing.<br><b>Knowledge:</b> language knowledge – building vocabulary around peer assessment. |
| FORM: | whole class   |
| AIDS: | screen visible to class (attached to a computer) or smart board   |
| TIME: | 10 minutes  |

#### INSTRUCTIONS:

1. Show a picture of your chosen historical figure. Using students' experiences from the previous lesson, you should elicit ideas about the historical figure using the clues in the picture with regards to clothing, objects around them etc.

2. Tell students they will be evaluating a written profile on the historical figure according to a checklist. Show the checklist on the board and clarify terms (please see "Evaluating Written Work" sheet).

**TIPS:** The teacher might decide to use a printed picture if technology is not available on the day.

### ACTIVITY 2: EVALUATING WRITING

**AIMS:** **Collaborative:** pairs evaluate the writing together and fill in the checklist of criteria.  
**Soft skills:** teamwork and critical thinking.  
**Action orientation:** evaluating a piece of writing according to language and content.  
**Knowledge:** general knowledge of how people live; cultural knowledge based on fashion, décor, furniture etc; and language knowledge regarding grammar, spelling and use of vocabulary.

**FORM:** pair work

**AIDS:** worksheet and the written text (please see "Evaluating Written Work" sheet)

**TIME:** 10 minutes

#### INSTRUCTIONS:

1. Set the evaluation task by telling students:  
*\* You will now work in pairs and fill in the evaluation sheet. You need to agree and be prepared to explain your evaluation to the class.*
2. Students fill in the sheet by discussing the text and then compare conclusions with another pair.
3. Whole-class feedback and discussion on issues in the text.

**TIPS:** The students can draw a table into their exercise books if photocopying is not possible.

### ACTIVITY 3: SELF- AND PEER ASSESSMENT OF THEIR WRITTEN WORK

**AIMS:** **Collaborative:** collaborative peer assessment in pairs.  
**Soft skills:** critical thinking.  
**Action orientation:** evaluating their own and each other's work.  
**Knowledge:** general knowledge of how people live; cultural knowledge based on fashion, décor, furniture etc; and language knowledge regarding grammar, spelling and use of vocabulary.

**FORM:** pair work / group work

**AIDS:** access to their online historical profiles and 2 assessment checklist worksheets ("Teacher Assessment" sheet and "Teacher Assessment Rubric")

**TIME:** 20 minutes

## INSTRUCTIONS:

1. Give the following instructions:

- \* *Now look at your own work profile that you wrote in pairs and evaluate your own work as a pair.*
- \* *Now let another pair look at your online profiles and evaluate your work.*
- \* *As a group, explain your evaluations of each other's work to each other.*

2. As a whole class, the self- and peer assessment conclusions are discussed with examples from students.

3. The teacher tells the students that they will be filling in an evaluation checklist for their pair work historical figure profiles and will also check that everyone has posted as their historical figure three times and commented on another post 3 times as part of the evaluation process.

4. The teacher shows the checklist he/she will use (please see "Teacher Assessment" sheet and "Teacher Assessment Rubric")

**TIPS:** The students can draw a table into their exercise books if photocopying is not possible.

## SOURCES

The "Evaluating Written Work" sheet is based on the peer assessment sheet in:

Kovács, G. (Ed.), Macdonald, K., & DiFiore, R. (2020). Intensive English Language Course: Teacher's Handbook. Preparing Students for the Advanced Level English Language Exam. EKE Líceum Kiadó.

## INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### EVALUATING WRITTEN WORK

| <b>WRITING OBSERVATION</b>                              | <b>I agree that this piece of writing has...</b> | <b>This piece of writing needs more work on creating...</b><br><br>Please add a piece of advice on how it could be improved in that area. |
|---|--|---|
| <b>CONTENT:</b><br>A logical order of main ideas        |  |   |
| <b>CONTENT:</b><br>Good ideas based on objects research |  |   |
| <b>CONTENT:</b><br>Fun and interesting to read          |  |   |
| <b>Correct spelling</b>                                 |  |   |
| <b>Correct punctuation</b>                              |  |   |
| <b>Correct grammar</b>                                  |  |   |
| <b>A good range of vocabulary</b>                       |  |   |

**TEACHER ASSESSMENT**

| <b>POINTS AND COMMENTS</b>   |                        |
|--|------------------------|
| <b>CONTENT:</b><br><b>A logical order of main ideas</b><br><br>/3        |                        |
| <b>CONTENT:</b><br><b>Good ideas based on objects research</b><br><br>/3 |                        |
| <b>CONTENT:</b><br><b>Fun and interesting to read</b><br><br>/3          |                        |
| <b>Correct spelling</b><br><br>/3  |                        |
| <b>Correct punctuation</b><br><br>/3                                     |                        |
| <b>Correct grammar</b><br><br>/3   |                        |
| <b>A good range of vocabulary</b><br><br>/3                              |                        |
| <b>3 posts written on own profile?</b><br><br>/2                         | YES/NO Other comments: |
| <b>3 posts commented on?</b><br><br>/2                                   | YES/NO Other comments: |
| <b>OVERALL POINTS SCORE</b><br><br>/25                                   |                        |

## EVALUATING WRITTEN WORK

|                      | <b>3 POINTS</b>  | <b>2 POINTS</b>   | <b>1 POINTS</b>   |
|----------------------|--|---|---|
| <b>Logical order</b> | Ideas flow well and the text is easy to follow for the reader.           | The text flows quite well but the reader needs to concentrate to follow the points.   | The text is disorganised, but the reader can understand it with effort.   |
| <b>Ideas</b>         | The ideas are based on research and are detailed.                        | The ideas are mainly based on research but lack detail.                               | The ideas are basic and are only loosely based on research.   |
| <b>Interest</b>      | The text is entertaining for the reader and keeps the reader's interest. | The text is interesting, but the style is repetitive.                                 | The text is repetitive but fulfils the task criteria.   |
| <b>Spelling</b>      | No spelling errors.  | 1 spelling error.   | More than 2 spelling errors.  |
| <b>Punctuation</b>   | No punctuation missing and no punctuation errors.                        | 1 or 2 punctuation errors or missing punctuation.                                     | More than 2 punctuation errors, but text is still understandable.   |
| <b>Grammar</b>       | Use of grammar appropriate to language level and correct.                | 1 or 2 grammar errors, but grammar is used at expected language level.                | Several grammar errors, and grammar used in the text is simpler than expected at their language level.  |
| <b>Vocabulary</b>    | Use of vocabulary appropriate to language level and correct.             | 1 or 2 vocabulary errors but vocabulary is used at expected language level.           | Several vocabulary errors, and vocabulary used in the text is simpler than expected at their language level.  |
| <b>Online posts</b>  |  | 3 online posts or comments were made and were correct in terms of language and style. | Either 3 online posts/comments were made but were very short or incorrect in terms of language or style, OR fewer than 3 online comments/posts were made. |



---

# CREATING A POSITIVE ONLINE IMAGE

## 1

---



|                      |   |
|----------------------|---|
| CREATOR:             | Alžbeta Brnická   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person / online  |
| PROBLEM TASK:        | To create a personified Instagram account for 4 main eras of history: Mr Neolithic Revolution, Sir Middle Ages, Madame Humanism and Miss Industrial Revolution. |
| INTERDISCIPLINARITY: | history, English language, civics, ITC  |
| PRIOR PREPARATION:   | Students should be familiar with the main characteristics of the four main eras in history.   |

---

### PROCEDURE

#### ACTIVITY 1: DEFINING “A POSITIVE ONLINE IMAGE”

|       |  |
|-------|--|
| AIMS: | <p><b>Collaborative:</b> to collectively agree on the main criteria for creating a positive online image.</p> <p><b>Soft skills:</b> to be able to express a complex idea; to critically reflect on their personal online behaviour.</p> <p><b>Action orientation:</b> to contribute to a common goal through sharing experience.</p> <p><b>Knowledge:</b> to recognise what is considered as the norm in present-day society and how it applies to people's values and behaviour.</p> |
| FORM: | whole class  |
| AIDS: | piece of paper, pen  |
| TIME: | 12 minutes   |

#### INSTRUCTIONS:

1. Introduce this activity by telling students that in today's lesson they are going to discuss the creation of a positive online image on social media.

2. Ask students to use a pen and paper and write down the 5 most important criteria for a person's social media account to be considered a positive online image/account.

3. Ask students to read their answers and write them down on a white board around the title of this lesson to create a brainstorming mind map. Also ask them to explain the reason behind picking the particular criteria.

**TIPS:** Use a stopwatch to check your timing. Write down on the whiteboard "a positive online image" so it stands out.

## ACTIVITY 2: CREATING AN ONLINE IMAGE

**AIMS:**

- Collaborative:** to collectively agree on the main criteria for creating a positive online image for each historical era.
- Soft skills:** to be able to discuss possible forms and content of their social media inputs; to agree on the actual posts.
- Action orientation:** to contribute to a common goal through sharing experience.
- Knowledge:** to recognise what is considered appropriate virtual behaviour on social media and to identify the main idea they want to communicate to the audience.

**FORM:** whole class

**AIDS:** printed (if in-person) instructions and evaluation criteria

**TIME:** 5-8 minutes

### INSTRUCTIONS:

1. Tell students that based on what they shared earlier, they are experts in differentiating between positive and negative online images. Ask students to prove whether they really can apply all the principles by working on the project.
2. Inform students of the project they are going to do during the upcoming 5 days.
3. Split students into 4 groups of 3 or 5 according to the number of students.
4. Each group should pick a character (Mr Neolithic Revolution, Sir Middle Ages, Madame Humanism and Miss Industrial Revolution) for whom they will set up an Instagram account.
5. Each group is to act and present themselves on Instagram as that character – they need to personify the historical era, not just create projects about the era.
6. Write down on the whiteboard the criteria which are going to be evaluated (attached in the "Working materials").
7. After 5 days during their lesson they will do the follow-up activity: Evaluation lesson. Students will present their Instagram accounts and each of them will share which part of the project he/she/they contributed to.

**TIPS:** Print out the evaluation criteria and instructions and hand them to the students.

### ACTIVITY 3: CATEGORISING VISUALS

**AIMS:** **Collaborative:** to collectively work on the given task.  
**Soft skills:** to be able to express their opinion.  
**Action orientation:** to contribute to a common goal through sharing previous knowledge.  
**Knowledge:** to name and categorise the visuals according to the historical era.

**FORM:** whole class

**AIDS:** slideshow with pictures from different eras; a piece of paper with vocabulary/terms of the pictures in the slide presentation.

**TIME:** 15 minutes + 10 minutes

#### INSTRUCTIONS:

1. Explain that to give students something to inspire them at the beginning of their planning for social media content, you will present them a slideshow of random pictures from different eras.
2. Ask students to sit in their groups, each of which has been allocated a historical character. A mix of historical vocabulary/terms is distributed to each group. Tell them that their task is to determine which of the pictures represents their era and to circle/highlight the name for that picture in the set of vocabulary items they were given.
3. Check whether each group chose the correct visuals to their era after watching the slide show.
4. In the last 10 minutes of the lesson, students are given time within their groups to split their roles according to working on the project (some might like content creating more, some searching for facts, some commenting; they need to decide on their own). Ask them to start planning the content for the first post that should be done on the following day.

**TIPS:** For Activity 3 use specific visuals and vocabulary according to your choice; you know best what your students are familiar with. Some examples are attached below.

Make sure they understand their task and all is clear to them. Remind them that they need to follow you on Instagram, so you can check their activity throughout the week. It is advised for you to set up an Instagram account.

**HOME ASSIGNMENT:** During the upcoming 5 days, students need to upload one post per day, 3 stories and comment on each other's posts. The teachers can easily check and monitor their activity by following their Instagram accounts.

## SOURCES

<https://pixabay.com/vectors/peasant-farmer-agricultural-man-5138145/>

<https://pixabay.com/vectors/the-basilica-of-st-prokop-t%C5%99eb%C3%AD%C4%8D-5332774/>

<https://pixabay.com/vectors/medieval-buildings-architecture-5437870/>

<https://pixabay.com/vectors/steam-engine-machine-line-art-5257205/>

<https://www.istockphoto.com/photo/american-steam-locomotive-from-the-1850s-gm1314992623-403078426>

<https://pixabay.com/vectors/factory-building-chimney-victorian-33004/>

[https://www.istockphoto.com/vector/knight-of-templar-with-flag-and-shield-gm1332689995-415464050?utm\\_source=pixabay&utm\\_medium=affiliate&utm\\_campaign=limited-results\\_vector&utm\\_content=srp\\_topbanner\\_media&utm\\_term=crusader](https://www.istockphoto.com/vector/knight-of-templar-with-flag-and-shield-gm1332689995-415464050?utm_source=pixabay&utm_medium=affiliate&utm_campaign=limited-results_vector&utm_content=srp_topbanner_media&utm_term=crusader)

[https://www.istockphoto.com/vector/mesopotamia-fertile-crescent-map-vector-icon-gm504253640-83035577?utm\\_source=pixabay&utm\\_medium=affiliate&utm\\_campaign=sponsored\\_vector&utm\\_content=srp\\_topbanner\\_media&utm\\_term=fertile+crescent](https://www.istockphoto.com/vector/mesopotamia-fertile-crescent-map-vector-icon-gm504253640-83035577?utm_source=pixabay&utm_medium=affiliate&utm_campaign=sponsored_vector&utm_content=srp_topbanner_media&utm_term=fertile+crescent)

<https://pixabay.com/vectors/tent-nomads-nomadic-people-circus-153080/>

<https://pixabay.com/vectors/johannes-gutenberg-portrait-statue-7393859/>

<https://pixabay.com/vectors/merchant-store-shop-medieval-7402336/>

## INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### ACTIVITY 2: EVALUATION CRITERIA AND INSTRUCTIONS TO SHARE WITH STUDENTS

#### PROJECT INSTRUCTIONS AND EVALUATION:

**TASK:** Pick a character (Mr Neolithic Revolution, Sir Middle Ages, Madame Humanism and Miss Industrial Revolution) and set up an Instagram account for each character following the principles of creating a positive online image. Each group needs to act and present themselves on Instagram as that character – **make sure they are not just projects about the era in general.** After 5 days during our lesson you will present your Instagram accounts and each of you will share which part of the project you contributed to.

#### WHAT IS TO BE EVALUATED:

- \* one post each day, during the upcoming 5 days
- \* 3 stories during 5 days
- \* each group has to comment on each other's posts within their group's character
- \* creativity / material
- \* language (grammar/vocabulary)

### ACTIVITY 3: EXAMPLE OF THE GROUP OF VOCABULARY/TERMS

**Pick a term that is connected to your era and to the visual in the slide show.**

serfs      Romanesque style      child labour      Gothic style  
domestication      factories      crusades      Fertile Crescent  
nomadic lifestyle      fief      migration of nations      merchants guilds  
hunters gatherers      Spinning Jenny      Charles the Great      steam engine      plague  
farmers      feudalism      Habsburg Dynasty      irrigation      railways  
tents      printing press      absolutist monarchs      Reformation      sedentary lifestyle  
tribes      French Revolution      monastery      The Sun King Louis XIV  
crops      Age of Discovery      Age of Conquest      universities  
cuneiform      manor house      Enlightenment      industrialisation

### ACTIVITY 3: ANSWER KEY

**The Neolithic revolution:** domestication, Fertile Crescent, nomadic lifestyle, hunters gatherers, irrigation, tents, sedentary lifestyle, tribes, crops, cuneiform

**Medieval Times:** serfs, Romanesque style, Gothic style, crusades, fief, migration of nations, Charles the Great, plague, farmers, feudalism, monastery, manor house

**Humanism:** merchants, guilds, Habsburg Dynasty, printing press, absolutistic monarchs, Reformation, French Revolution, the Sun King Louis XIV, Age of Discovery, Age of Conquest, universities, Enlightenment

**The Industrial Revolution:** child labour, factories, Spinning Jenny, steam engine, railways, industrialisation

### ACTIVITY 3: VISUALS/EXAMPLES:



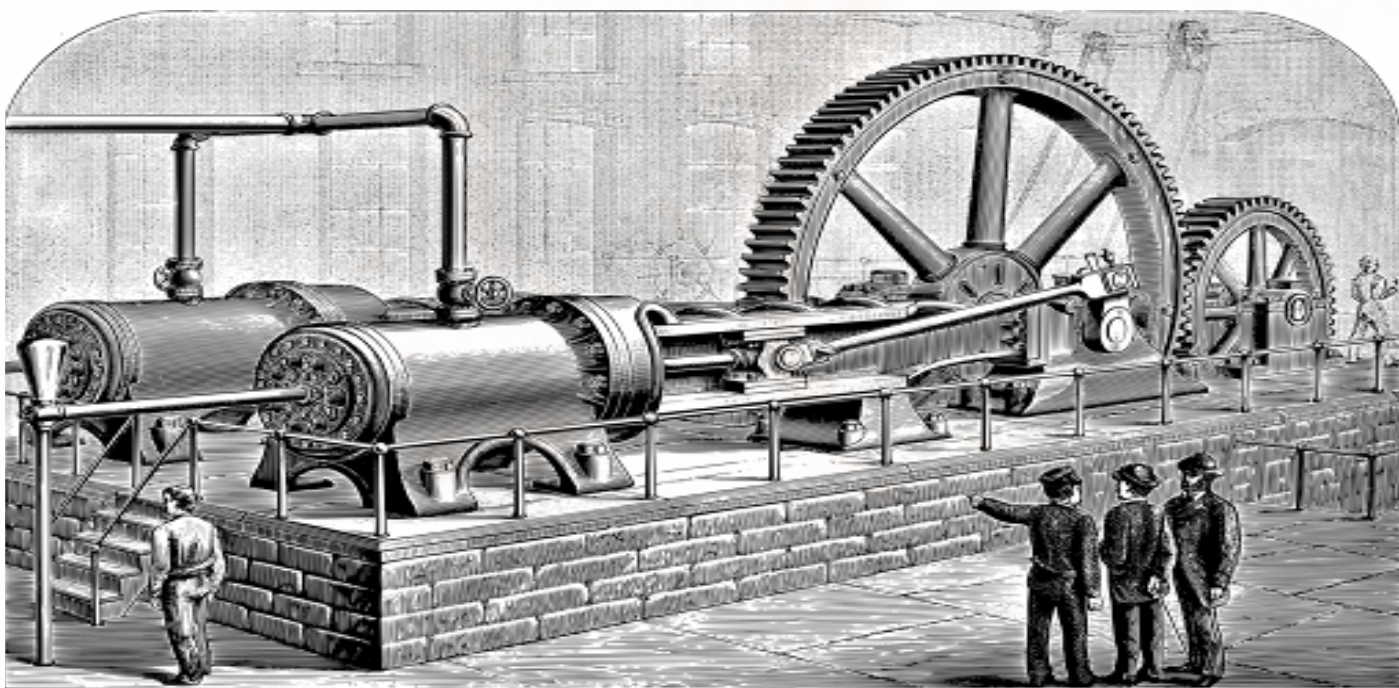
serf



romanesque basilica



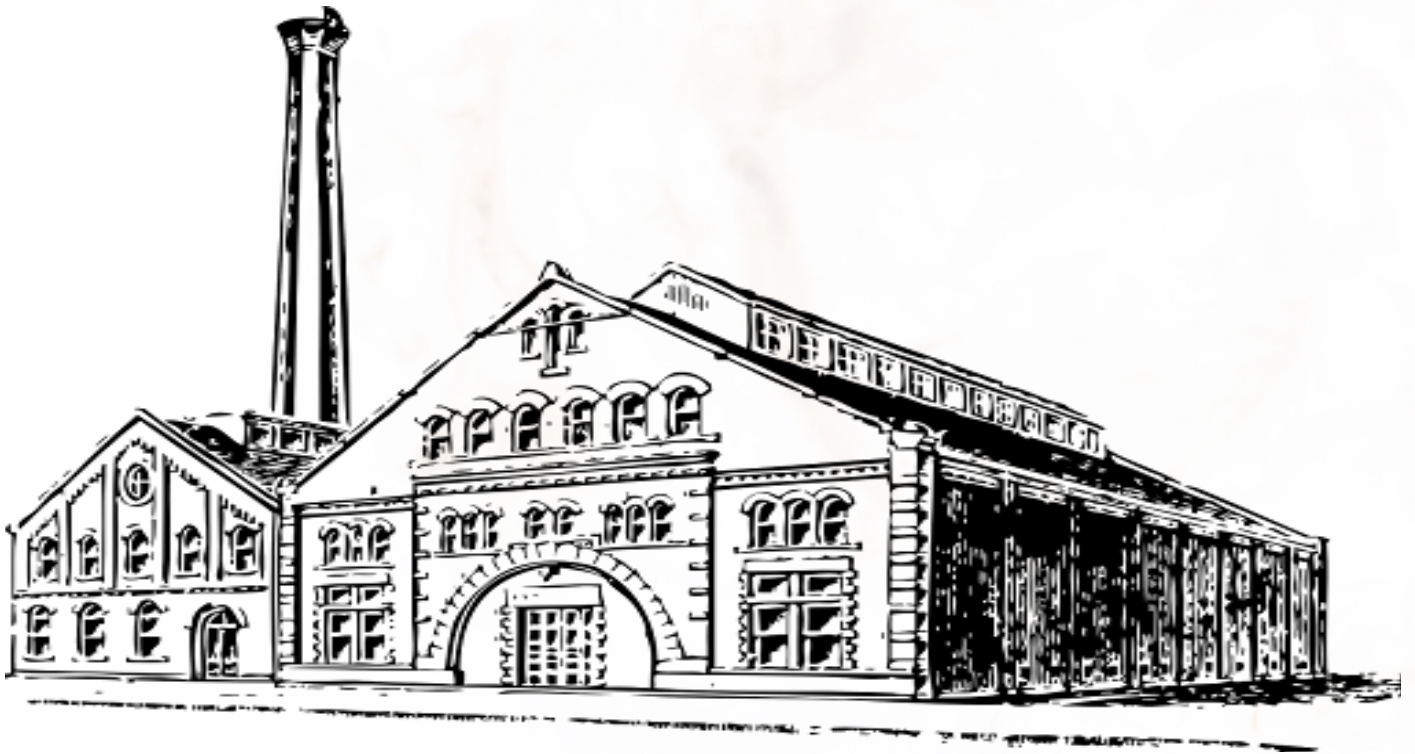
Gothic style



steam engine



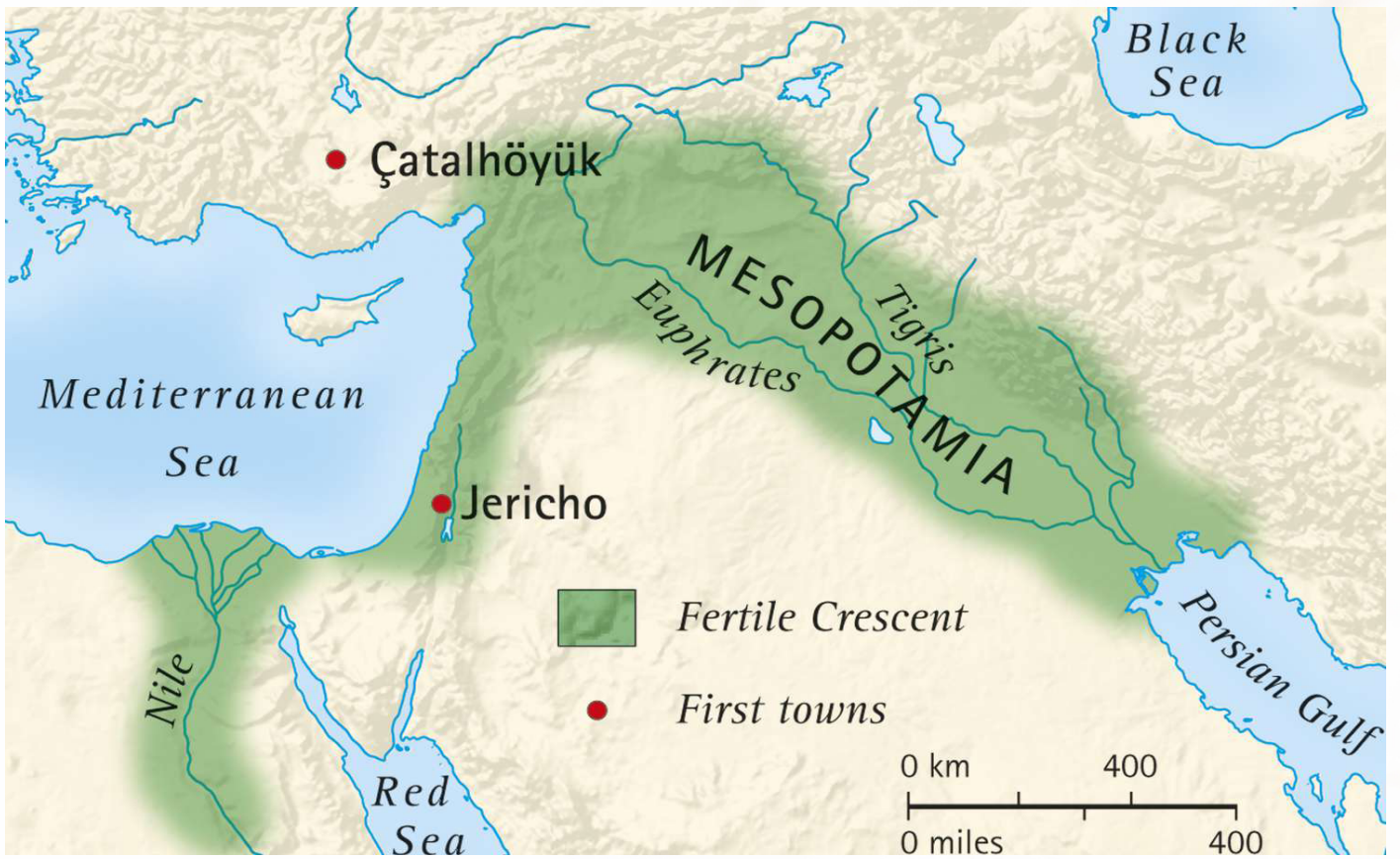
railways



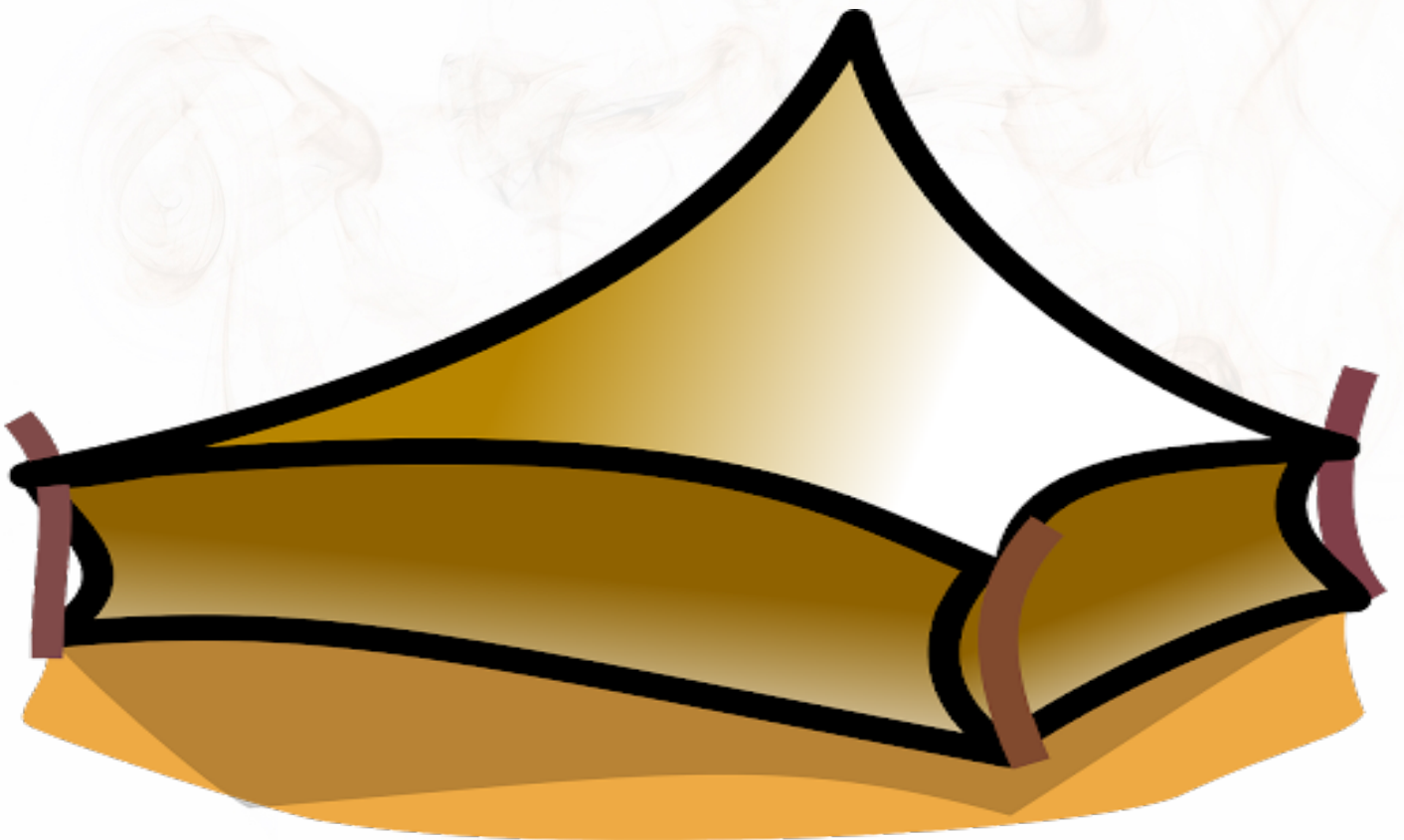
factory



crusades



Fertile Crescent



tents



printing press



merchant shop



---

# CREATING A POSITIVE ONLINE IMAGE

## 2

---



|                      |   |
|----------------------|---|
| CREATOR:             | Alžbeta Brnická   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person   |
| PROBLEM TASK:        | To present the characters' Instagram accounts, to comment on their contribution towards a creative process, to peer evaluate.   |
| INTERDISCIPLINARITY: | history, English language, civics, ITC  |
| PRIOR PREPARATION:   | Students are expected to work for 5 days on creating a positive online image of Instagram for one of the characters assigned to their group by posting the required content on social media accounts. |

---

### PROCEDURE

#### ACTIVITY 1: CREATIVE ONLINE IMAGE - STUDENTS' PRESENTATIONS

|       |   |
|-------|---|
| AIMS: | <p><b>Collaborative:</b> to communicate the ideas effectively, to learn how to contribute to common goals.</p> <p><b>Soft skills:</b> to implement critical thinking, awareness and time management skills in order to complete the task in the time limit.</p> <p><b>Action orientation:</b> to give and evaluate each other's projects leading to understanding of the positive online image.</p> <p><b>Knowledge:</b> to become acquainted with the ways people were expected to be in different historical periods.</p> |
| FORM: | whole class   |
| AIDS: | printed peer evaluation form, computer and data projector   |
| TIME: | 45 minutes  |

#### INSTRUCTIONS:

1. The teacher tells the students that today's lesson is to be about the presentations and evaluations. Each group will present their projects by logging in to their created accounts and commenting on their activities.

2. The teacher distributes to every student the Peer evaluation form and explains that they need to evaluate each section with the points 1-5 (1-the lowest score, 5-the highest score) and also add 2 specific things they liked a lot about the presented projects and 2 specific things they would improve or they lacked.

3. The teacher asks the groups to present chronologically starting with Mr Neolithic Revolution, Sir Middle Ages, Madame Humanism, Miss Industrial Revolution. Each group should have 6 minutes to present and 4 minutes to be evaluated.

4. After each presentation, randomly picked students are asked to read their 2 positive points and 2 negatives/to-improve points to give feedback.

5. At the end of the lesson the teacher collects the peer evaluation forms and gives it back to the respective group. The students are asked whether they enjoyed the activity, whether it was difficult to create a positive image and whether they feel they were successful in this assignment.

#### **INSTRUCTOR'S POST-SESSION REFLECTION:**

## WORKING MATERIALS

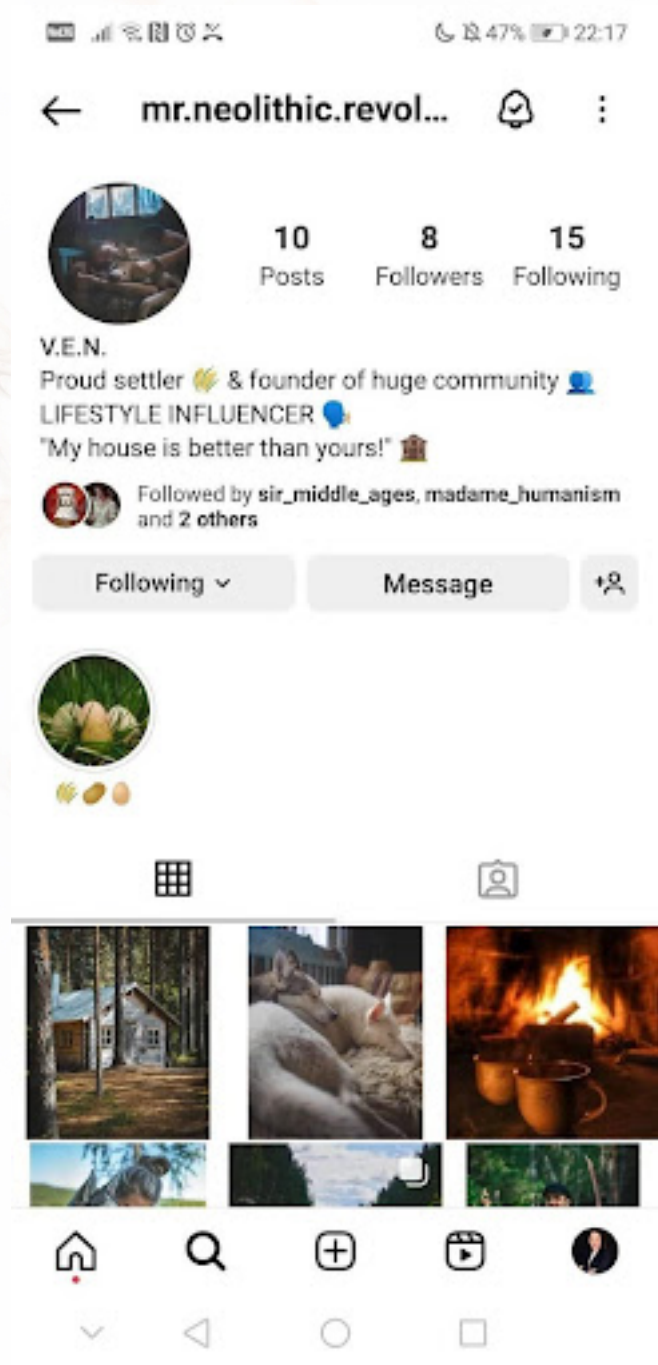
### ACTIVITY 1: PEER EVALUATION FORM TO DISTRIBUTE AMONG STUDENTS

#### PEER EVALUATION

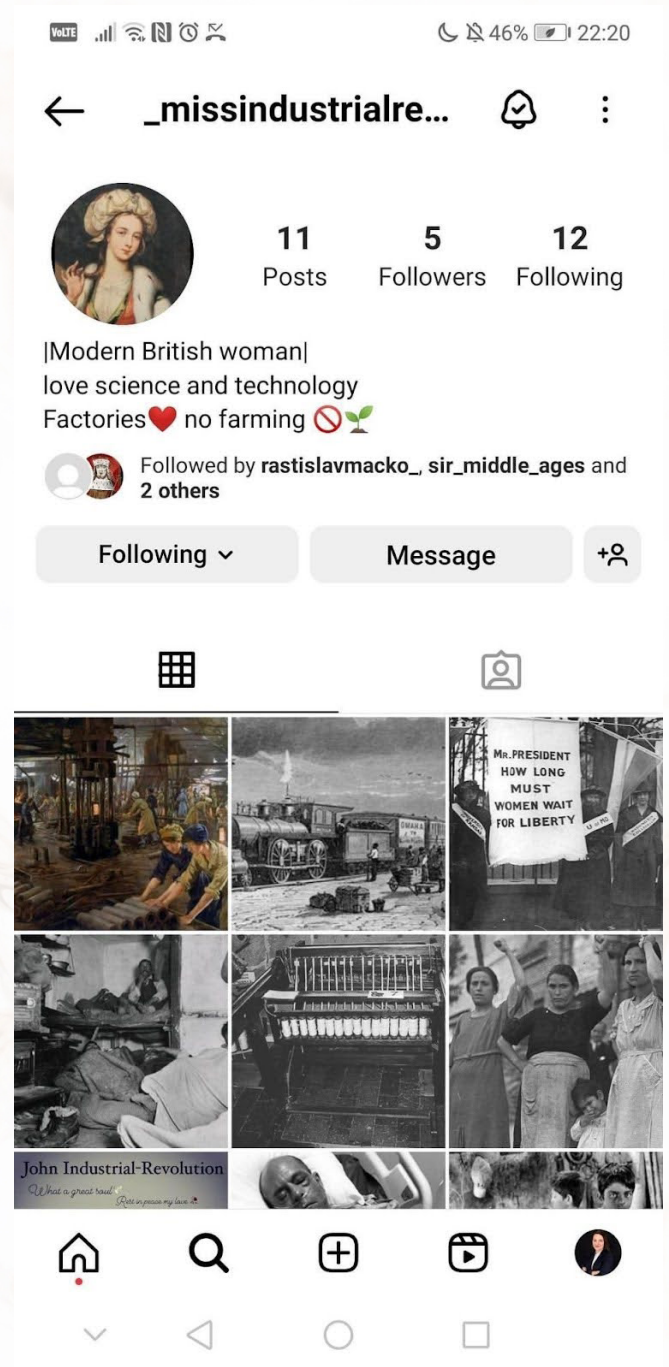
NAME:

|                     | POINTS: 1-5 |
|---------------------|-------------|
| CONTENT             |             |
| VOCABULARY          |             |
| GRAMMAR             |             |
| MATERIAL            |             |
| 2 POSITIVES         |             |
| 2 THINGS TO IMPROVE |             |
| FINAL MARK          |             |

EXAMPLES OF INSTAGRAM ACCOUNTS FROM PREVIOUS LESSONS:



EXAMPLES OF INSTAGRAM ACCOUNTS FROM PREVIOUS LESSONS:



EXAMPLES OF INSTAGRAM ACCOUNTS FROM PREVIOUS LESSONS:

Volte 46% 22:20

← Posts

 **\_missindustrialrevolution\_** :



♥️ 💬 📌

 Liked by **terezafilova** and **4 others**

**\_missindustrialrevolution\_** I am tired of how they treat us. 😞 How we are payed much less than men for the SAME work. How all of us are working in terrible conditions, in a big heat because of the machines and for 15 hours every day. I am not going to tolerate this anymore. I need to stand up for myself and for my dear husband who we lost because of this. We as

🏠 🔍 + 📺 👤

Volte 46% 22:18

← Posts

 **sir\_middle\_ages** :



♥️ 💬 📌

 Liked by **\_missindustrialrevolution\_** and **7 others**

**sir\_middle\_ages** MY NEW BEAUTY 🍷  
4 horse Power 📊 !! 🌍  
Metal brakes 🤖 ⚙️  
!! Consumption is 4 sheaves of straw per 10 km 🌍  
🌍🌍 !!  
AMAZING !! 🍷

View all 4 comments

**mr.neolithic.revolution** Oooh, congratulation on your latest success 🍷 I am happy for you, although I think that the best thing that you can do for yourself and for the environment is to walk particularly herefast 🍷

🏠 🔍 + 📺 👤



# DEVIANCE THROUGH HISTORY

## 1



|                      |  |
|----------------------|--|
| CREATORS:            | Beáta Červeňová, Monika Antolin Kelebercová, Mária Hricková  |
| TIME:                | 45 minutes   |
| TYPE:                | in-person / online   |
| PROBLEM TASK:        | To create a poster of the ideal citizen of a specific era, taking into consideration different aspects of social life and the cultural-historical context. |
| INTERDISCIPLINARITY: | civic education, history, art and culture  |
| PRIOR PREPARATION:   | Students should be explained the basic definition of deviance and told that it is relative as it depends on time and place.                                |

---

## PROCEDURE

### ACTIVITY 1: THE IDEAL CITIZEN OF TODAY

|       |  |
|-------|--|
| AIMS: | <p><b>Collaborative:</b> to collectively revise knowledge on the topic; to contribute to a common goal and learn how to communicate effectively within a time limit.</p> <p><b>Soft skills:</b> to practise time management skills; to be able to express a complex idea in a succinct way in a limited time frame.</p> <p><b>Action orientation:</b> to contribute to a common goal through sharing knowledge.</p> <p><b>Knowledge:</b> to recognise what is considered as the norm in present-day society and how it applies to people's values and behaviour.</p> |
| FORM: | whole class  |
| AIDS: | board and marker   |
| TIME: | 10 minutes   |

### INSTRUCTIONS:

1. Ask students to imagine and characterise the ideal citizen of today in terms of appearance and behaviour. One (volunteering) student from the group is selected to be a note-taker who will write the summed up ideas on the board.

2. Students present their ideas while you direct the discussion and make sure the class does not deviate from the topic, as it is easy to slip into discussing beauty standards. It is your role to navigate the discussion in the desired direction.

3. At the end of the discussion, ask students to summarise the ideas on the board (find similarities, differences, parallel ideas, etc.)

**TIPS:** An interactive whiteboard can be used as a tool where notes can be displayed so that everybody gets a visual input as well.

## ACTIVITY 2: COMPARISON OF DIFFERENT ERAS

**AIMS:** **Collaborative:** to collectively choose and agree on the main distinctions between the two eras.

**Soft skills:** to critically reflect on how the rights of people, especially women, were violated and what we now take for granted was deemed unacceptable in the past.

**Action orientation:** to evaluate and consider the differences and come to reflect on the changes made in society.

**Knowledge:** to become acquainted with the development of suffrage, acceptable manners of clothing and behaviour, citizen participation, the shaping of the democratic norms as we know them now (equal right to opinion, to vote...).

**FORM:** whole class

**AIDS:** projector, pictures (available in Working materials)

**TIME:** 15 minutes

### INSTRUCTIONS:

1. Show students the picture depicting women from the Victorian era (in Working materials). Together with the students they talk about what women were supposed to act like in terms of clothing and behaviour, what education was accessible to them and what rights they had. "What can we 'read' in the portrayal of these women?"

2. Then show the other picture – a woman from the 21st century. Together, the class points out the main differences between the women regarding their freedom, rights and position in society.

3. Clothing and other accessories (piercing, tattoos...) can be discussed as well, however, they are not the main features to concentrate on.

**TIPS:** Pictures can be displayed through a shared screen of the teacher.

### ACTIVITY 3: A POSTER OF THE IDEAL PERSON

- AIMS:**
- Collaborative:** to communicate ideas effectively; to learn how to contribute to a common goal equally as a group member.
  - Soft skills:** to implement critical thinking, awareness and time management skills in order to complete the task in the time limit.
  - Action orientation:** to give and evaluate each other's ideas leading to the production of a poster representing the given era.
  - Knowledge:** to become acquainted with the ways people were expected to be in different historical periods.

**FORM:** group work

**AIDS:** electronic devices (phones, tablets...); internet connection or data;  
coloured pens / markers

**TIME:** 17 minutes

#### INSTRUCTIONS:

1. Divide students into 4 groups, each receiving one historical era to discuss and for which to create a poster of the ideal person / citizen in that particular era.

2. Give students the handout with the rubric for presentations which specifies the categories of evaluation. The rubric is to be used by them to check the quality of their work / poster, but it will be also used to assess the quality of the poster presentations of other groups during the following session.

The poster should contain at least 7 characteristics and values of the ideal person, taking into consideration the aspects of the historical period and what was perceived as "normal" by society at that time.

Moreover, each project should include an example of an ideal person of the given historical period in some piece of art that they will demonstrate to their classmates and talk about when presenting.

The assigned eras:

- \* The Classical Era (600BC to AD600) – Ancient Greece;
- \* The Middle Ages (high),
- \* The Early Modern Era – Humanism and Renaissance (AD1400 to AD1500);
- \* The Modern Era – focus on wartime and between the wars (1914-1945).

**TIPS:** The lesson is meant for in-person teaching; however, in the case of an online lesson the teacher can use break-out rooms in which students collaborate on creating the project using their accounts.

## ACTIVITY 4: SUMMING UP

**AIMS:** **Collaborative:** to report on the process of collaboration.  
**Soft skills:** to improve communication, critical thinking, and self-reflection.

**FORM:** whole class

**AIDS:** none

**TIME:** 3 minutes

### INSTRUCTIONS:

1. Students briefly report on their work. They comment on what needs to be finished, how they feel about their collaboration, etc.
2. Sum up their work during the lesson.

**HOME ASSIGNMENT:** Although students will still have some time to finish their projects during the next session, that time will be limited to the first 10 minutes only. Because of this, they may work on and finalise their group work as a home assignment.

### SOURCES

<https://pixabay.com/illustrations/ai-generated-woman-work-beauty-8577293/>

<https://pixabay.com/illustrations/vintage-ladies-victorian-fashion-5231746/>

### INSTRUCTOR'S POST-SESSION REFLECTION:

## WORKING MATERIALS

### ACTIVITY 2: COMPARISON OF DIFFERENT ERAS



19th-century women



21st-century woman

### ACTIVITY 3: A POSTER OF THE IDEAL PERSON

#### Rubric for Presentations:

| CATEGORY            | CRITERIA  | EVALUATION |    |                      |
|---------------------|---|------------|----|----------------------|
|                     |   | YES        | NO | PROBLEMS / QUESTIONS |
| <b>CONTENT</b>      | Presentation contains information about a person from one of the assigned eras.                           |            |    |                      |
|                     | Presentation contains accurate information.   |            |    |                      |
|                     | Material included is relevant to the overall message/purpose.   |            |    |                      |
|                     | Presentation mentions at least 7 characteristics and values of the ideal person.                          |            |    |                      |
|                     | Presentation contains an example of the ideal person of the given historical period in some piece of art. |            |    |                      |
|                     | There is an obvious conclusion summarising the presentation.  |            |    |                      |
| <b>PRESENTATION</b> | Visual aids are well prepared, informative, effective and not distracting.                                |            |    |                      |
|                     | Length of presentation is within the assigned time limits.  |            |    |                      |
|                     | Information is well communicated.   |            |    |                      |
|                     | Speakers use a clear and audible voice.   |            |    |                      |



---

# DEVIANCE THROUGH HISTORY

## 2

---



|                      |   |
|----------------------|---|
| CREATORS:            | Beáta Červeňová, Monika Antolin Kelebercová, Mária Hricková   |
| TIME:                | 45 minutes  |
| TYPE:                | in-person / online  |
| PROBLEM TASK:        | To critically examine the concept of the ideal citizen of a specific era, taking into consideration different aspects of social life and the cultural-historical context. |
| INTERDISCIPLINARITY: | civic education, history, art and culture   |
| PRIOR PREPARATION:   | See session 1.  |

---

### PROCEDURE

#### ACTIVITY 1: EVALUATING THE QUALITY OF THE POSTER

|       |   |
|-------|---|
| AIMS: | <b>Collaborative:</b> to revise knowledge on the topic; to contribute to a common goal and learn how to communicate effectively within a time limit.<br><b>Soft skills:</b> to practise expressing complex ideas in a succinct way in a limited time frame.<br><b>Action orientation:</b> to contribute to a common goal through sharing knowledge. |
| FORM: | whole class   |
| AIDS: | rubric for presentations  |
| TIME: | 10 minutes  |

#### INSTRUCTIONS:

1. Ask students to finalise the posters.
2. Students are expected to check their quality (following the rubric for presentations) and prepare for the presentation.
3. Each member from the group should contribute equally to the oral presentation of their poster.

## ACTIVITY 2: ORAL PRESENTATIONS

- AIMS:** **Collaborative:** to learn how to take collective responsibility over the final outcome.  
**Soft skills:** to manifest communication and public speaking skills.  
**Action orientation:** to use previous research on the topic to increase awareness.  
**Knowledge:** to reflect in practice students' knowledge of different forms of behaviour which were or were not accepted by society in the presented historical periods.
- FORM:** group work
- AIDS:** board, magnets, rubric for presentations
- TIME:** This activity is planned for 30 min but the time for each presentation will depend on the number of groups. With 4 groups presenting, each group will have about 4 minutes to present their ideas, which will be followed by a short discussion and feedback (3-4 min) from their classmates.

### INSTRUCTIONS:

1. Students of each group present their posters in front of the whole class.
2. All students receive four copies of the rubric for presentations.
3. Students take notes and write an evaluation of each presentation separately while observing their classmates' presentations. This written evaluation is used in the short discussion which follows each presentation.
4. The notes will also be used for the students' home assignment.

**TIPS:** The teacher shares the screen so the students can present their online posters and comment on them together.

## ACTIVITY 3: REFLECTIVE SUMMARY

- AIMS:** **Collaborative:** to learn how to take collective responsibility over the final outcome.  
**Soft skills:** to improve speaking skills, critical thinking and self-reflection.
- FORM:** whole class
- AIDS:** posters
- TIME:** 5 minutes

### INSTRUCTIONS:

1. Having finished the presentations, ask students to summarise the similarities and differences between the ideal people from each period.
2. Students are encouraged to observe their connection with today's model of society.

## HOME ASSIGNMENT:

## REFLECTIVE WRITING:

Write a short reflective text (500 words) on the collaborative work on the project that you were part of, using your notes from the rubric for presentations. Reflect specifically on these questions:

- \* What was your contribution to the collaborative poster project?
- \* What are the most significant lessons you've learned from working on this project?
- \* What did you learn/realise about the concept of the "norm" in different historical periods?

## INSTRUCTOR'S POST-SESSION REFLECTION:

## ACTIVITY 1/2/3: A POSTER OF THE IDEAL PERSON

### Rubric for Presentations:

| CATEGORY            | CRITERIA  | EVALUATION |    |                      |
|---------------------|---|------------|----|----------------------|
|                     |   | YES        | NO | PROBLEMS / QUESTIONS |
| <b>CONTENT</b>      | Presentation contains information about a person from one of the assigned eras.                           |            |    |                      |
|                     | Presentation contains accurate information.   |            |    |                      |
|                     | Material included is relevant to the overall message/purpose.   |            |    |                      |
|                     | Presentation mentions at least 7 characteristics and values of the ideal person.                          |            |    |                      |
|                     | Presentation contains an example of the ideal person of the given historical period in some piece of art. |            |    |                      |
|                     | There is an obvious conclusion summarising the presentation.  |            |    |                      |
| <b>PRESENTATION</b> | Visual aids are well prepared, informative, effective and not distracting.                                |            |    |                      |
|                     | Length of presentation is within the assigned time limits.  |            |    |                      |
|                     | Information is well communicated.   |            |    |                      |
|                     | Speakers use a clear and audible voice.   |            |    |                      |

# CONCLUSION

This coursebook of interdisciplinary lessons brings together topics from history, art, literature and civics. While all the lessons are primarily focused on history, each emphasises an interdisciplinary perspective, highlighting the importance of examining issues within a broader context rather than in isolation.

The lessons – designed in an international collaboration between grammar school teachers and university teachers – aim at creating dynamic learning experiences in the classroom. At the heart of the lessons is a focus on active teaching and active learning – an approach that encourages students not only to absorb knowledge but to engage with it deeply and critically. We believe that this approach is fundamentally important nowadays, when short attention spans and the speed of modern life often discourage deep thinking and reflection. “How do we immerse in something (an idea, an emotion, a decision) when we are no longer willing to give ourselves the space to reflect?”, asks David Ulin in his book *The Lost Art of Reading* (2010), as he reflects on the speed and distraction of our age. In such a fast-paced environment, it is crucial to provide students with learning experiences that offer sufficient time for reflection and help them form meaningful connections.

By integrating the disciplines of history, art, literature and civics, and encouraging their thoughtful exploration, these lessons aim to foster not just academic growth but also emotional insight and social awareness. We are convinced that while advancing students' knowledge and training them to solve problems are important, it is equally important to guide them in thinking about how to be in and with the world. In other words, how to engage meaningfully with one another and with the world in ways that foster a sustainable future and fulfilling lives.

The lessons included in this coursebook are designed to awaken both curiosity and creativity, inspiring learners to see connections across time, cultures and disciplines. The topics span a wide historical range – from the Neolithic Revolution to modern history – offering a selection we believe will engage students meaningfully. Some lessons, such as those on the Salem witch trials, colonisation or deviance, address controversial historical issues that are essential for classroom discussion. These topics help students develop critical thinking skills and learn to express opinions grounded in historical facts and evidence. Learners are encouraged to think deeply and critically – which is essential for active citizenship in a changing world.

“All truly wise thoughts have been thought already thousands of times; but to make them truly ours, we must think them over again honestly, till they take root in our personal experience”, wrote the great German writer and philosopher Johann Wolfgang von Goethe. We hope that these lessons will provide plentiful opportunities to deepen the understanding of the world we live in – a world shaped by specific historical events and personalities. We hope that they will foster a greater sense of historical consciousness, enabling students to engage with society, make informed decisions, and act with empathy, responsibility and care.

*Editors*

## **FOSTIN History – Coursebook of Interdisciplinary Lessons**

**Editors:** Mária Hricková – Martina Juričková – Jana Sládeková

**Publisher:** Constantine the Philosopher University in Nitra

**Reviewers:** Joel Gnanadoss Timothy CHELLIAH, PhD.

Prof. Ernest L. Veyu, PhD.

Cover illustration: Mgr. Erik György, PhD.

Proofreading: Marcos Perez

Lay-out: Mgr. Erik György, PhD.

Edition: first

Published: 2025

ISBN: 978-80-558-2324-9