



WORTHY

WORLD WARS TOWARD HERITAGE FOR YOUTH

METHODOLOGICAL GUIDELINES





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PART 1

FEELING THE PAST TO WRITE THE FUTURE

THE WORTHY APPROACH



BACKGROUND FOR A FRAMEWORK

The first goal pursued by the approach we're proposing is making the student's "motivation" the centre of the educational project. The history's learning process is concrete/real and produces long life effects in the student's life, only if he feels that he's part of the historical flow, if he's able to reconstruct the paths and if he can redraft part of the history itself. These are reasons why the student is active in producing the learning material, not just by collecting and classifying information, but through the analysis of facts and dynamics, going beyond the simple chronological sequence.

As a matter of fact, the framework establishes the description of a learning approach achievable only with an innovative didactic. This has to overcome the idea of History as a simple chronological path and has to make codes, languages, media and linguistic registers interact one with another. The usage of different media will be fostered: using both the most common in a student's life (such as social networks) and the more specific ones, such as digital platforms.

History presents itself as a "semantic path". History is neither just a set of occurred facts nor the description of those facts, but all the processes of behaviours and occurrences that generate effects. From this premise, the student should be able to find different elements and interpretations to understand what is going on around and "write" the present. Interpreting history this way means researching narrations that could feed a citizenship active, inclusive and proactive in the conflicts' resolution.

Specifically, the study of the First and Second World War's history has to be interpreted as a tool to help build stronger and more resilient institutions, that should be able to solve conflicts pacifically focusing on a definite and guaranteed-for-all kind of justice (consistent with United Nations Sustainable Development Goal 16). In order to achieve this result, the didactic proposed aspires to strengthen the student's ability to create and enjoy the public spheres, being able to write and respect its rules. In this manner, studying the war period becomes a moment of social building for the future.

With the purpose of creating the framework for the investigation through new media, it's necessary to let students explore and define their own identity and their cultural mainstays, so they can multiply, compare and reconsider them in a national context, more and more complicated. To achieve this goal, the proposed approach can be treated as a guideline to a didactic, that goes through the differences' inclusion and gives importance to minorities' or foreigners' narrations.

The approach consists of a process that gives the student a key role, both as a learning subject and as an author of new learning material. This provides a student with the possibility to develop autonomy in creating a learning programme related to a specific topic, including self-evaluation.

Our approach fits into the framework of Global Clientship Education. The WORTHY approach focuses not only on the content and outcome of what is learned, but also on the process of how it is learned and in what type of environment it is learned. In particular, the methodological path we propose focuses on preventing violent extremism through education and the promotion of the rule of law through global citizenship education.

The framework takes into account the core project, its ICT products and the digital development. More specifically, the WorldWars.eu platform allows the development of students' linguistic skills through the research and elaboration process, both in their mother tongue and in other languages.

The methodological approach is based on bringing different generations into dialogue and creating new perspectives for studying history through new technologies.

The methodological framework promotes a new way of studying, not just school-based, but one that encourages students to search outside-school spaces, digital or real, where experiences can enrich their learning process.

METHODOLOGICAL INTRODUCTION

How to read and use these guidelines? The methodological framework describes a process, in which the student is involved, that introduces a different approach to the study of history, especially of the war period. The guidelines suggest following a specific pedagogic strategy, that will allow students to develop skills and competences to understand the past and will produce methods to read and improve the present and the future.

The method proposed is primarily based on the chance to work with the student, starting from their know-how and knowledge, in order to develop skills, including those related to all the other life-skills. Subsequently, the work will be focused on the enrichment of keyword meanings to help the student better understand data and related occurrences and narrations. All of this to end up with a method that combines the "official and institutional history" with different kinds of micro-stories. These micro-stories (termed "collections" on WorldWars.eu) will be elaborated by the students, who will integrate personal

experiences and narrations with the official history, elaborating useful perspectives to interpret the past, its dynamics and project a different future.

The student is positioned in the centre of the learning experience. To do so it is necessary to develop a didactical method based not just on the educational process, but also on different aspects of the student's personal growth. The purpose is to enable the student to manage independently the learning and acquiring process and the elaboration of new learning material. This learning and cognitive process will be effective only if shared. We're inspired by, "...people educate each other through the mediation of the world" (Paulo Freire). So the path followed by each student in approaching the study of the First and Second World War is unique. It has to be shared and compared with other students' narrations/paths to show different perspectives of the same occurrences, or of the same perspectives but described with different styles/languages.

The theoretical framework is based on the words of Edgar Morin, who suggested to shape minds, not full of knowledge, but able to raise and manage global problems, thanks to managerial criteria that takes into account the complexity behind those problems. To do so, it is fundamental to overcome the fragmentation of knowledge, sector-based and partial, and make different languages, interpretations and investigative fields interact with each other. The digital tool, foreseen as an active and flexible library, becomes a place to overcome the fragmentations between different branches of knowledge. Thus these guidelines establish a didactic that is not just interdisciplinary, but most of all "multi-super-disciplinary".

Another theoretical reference focuses on the social pedagogy, or the "political pedagogy" as Paulo Freire would say, intending "political" in its Aristotelian meaning: a pedagogy able to understand and shape human beings in a complex social sphere. Specifically, the study of the First and Second World War, taking into account different national perspectives, is the best scenario to let students use different tools, experience and interact with different narrations. In this way, everyone can sequentially know the history, feel it as something that belongs to them and, moreover, help with writing or rewriting it.

The last theoretical reference concerns the pedagogy's role, in this case the history's pedagogy. Pedagogy has always played a transactional role: it had to interpret the different themes of psychology (what the subject thinks and feels), anthropology (where the subject is, how they see the world and how they are seen by others) and sociology (how the subject takes part in the community and how they modify it). The pedagogy needed in this process is one that maximizes the interaction among different subjects in the learning community (teachers and students). In this approach, the central position of the student is based also on the trust existing in the educational relationship between students and teachers. This trust is ambivalent. On one side it increases the student's independence in searching and elaborating learning material, thanks to the use of digital tools that amplifies the ability to research and edit new materials. On the other side, the students know that they can count on a guide that legitimates their work and validates their learning process. The higher risk that characterises this approach, where perspectives and narrations multiply and interact with acknowledged historiography, consists in losing the scientific nature of the different historical sources consulted.

Before we explain the methodology, it's important to ask ourselves: what kind of results do we expect to achieve when we decide to use the approach described above in studying the war period? The answer may seem predictable, but is fundamental for this new path we are about to undertake: we're willing to propose a method that enforces the student's capacity to "feel" the history as something that belongs to them and to "feel" an important component of the past narrations, that, through the present, generates effects on theirs and other persons' futures. Summarising, we can say that the student should belong to a "living history", that, starting from a complex historical period made also of violence, we can build a constructive and active citizenship.



FIRST STEP: LIFE SKILLS AND COMPETENCE FOR LIFELONG LEARNING

Our journey begins with laying the foundations for a real personal growth of the student and for a sound and critical learning approach. The process starts suggesting activities that train different life skills and meet the needs to strengthen some competence for lifelong learning. This first step could be considered as a simple preparatory activity, but in fact it is the first real step to approach the history studied in a different way, alive and participated.

Life skills enable an individual to convert information, behaviours and values in real abilities/skills, knowing what to do and how. Acquiring and adopting in an effective way, the life skills can influence the way we see ourselves and others, and the way we appear to others, so in a certain sense also the way in which we see our origins.

This is the reason why the beginning of the work consists of selecting some of these life skills, and suggesting how to implement them in our work with the students.

- ▶ **Self-awareness:** The first life skill must be the one that allows us to understand what/who the individual is in relation to another, how they perceive themselves, how others see them. For history's pedagogy, this process is fundamental in letting the student work on their identity. "What are my main characteristics? How do I recognise myself? Why do I feel different from others? What are my beliefs? What could I give up without compromising my true self?". These are all questions that students can pose in different ways: for example, starting from how they present themselves on social networks, finding out the different ways and tools they use to communicate, trying then to compare them with the ways and tools of their peers in the present and in the past. The digital tool in this case is useful to measure their identity, and also to collect new data (especially photos/videos coming from the past).
- ▶ **Critical thinking:** We need to evolve from the "self", in order to observe how relationships between human beings are made, how historical occurrences developed and how these could be read from different perspectives. In this case the activities suggested consist of; starting from images found in the digital library and offline in the students' memories (and uploaded on the World.Wars.eu platform), asking them the following questions: "How could the same fact be told with different images? Did

some of the occurrences of the war period regard also family? Do you have images/photos to compare your narration with images coming from other places or from different perspectives?”. This first step takes the students out of their comfort zone (characterized by the feeling that history is made just of several past occurrences far away from them, that they have just to memorise), and pushes them to the “living history” (growing the awareness that the past is made up of different moments to which they, or their families, took part somehow), which is easy to compare and facilitates the development of critical thoughts on events and their effects.

- ▶ **Emotional management:** The study of history, particularly of war periods, generates strong emotional impact. Confronted with crimes against humanity, a violence of contrasting ideas, different nationalisms, or moreover confronted with the idea of destroying a particular enemy, the student usually reacts first of all emotionally. Then it is essential to work on the emotional learning and understanding, encouraging and stimulating the ability to identify the emotions they’re feeling and to process it through a critical thought. This activity becomes more important when we start working with students’ and their families’ personal stories, and even more important if the historical period is not a remote past. Also, in this case the use of social networks can help us. Very interesting could be working on the online behaviours and reactions to posts related to the First and Second World Wars and their effects on the present. Some topics, such as absolutisms (and their reflections on groups of individuals still existing), limitation of freedom (what’s the limit to the acceptance of the freedom of speech?), or relations between different populations, nationalities, ethnic groups, are topics particularly close to the student, who can emotionally relate and connect studying history.
- ▶ **Empathy:** To study the “living history” it is necessary to practice some empathy, a sense of understanding for people who, probably, had the same experiences we would experience today, but in a completely different period and with different effects. This life skill is crucial to let the students put themselves in the centre of the learning process, encouraging them to “personalise” their process and “socialise” with the history’s study. It could be interesting to ask students to select images of the war period they feel particularly related to, and write a post about it (preferably in a small group in order to limit interactions), watching different reactions of their peers: some of them could feel close to the post, others could refuse it. This kind of activity, combined with the emotional learning and understanding, helps the student understand the similarity or not with persons who lived long ago and how these similarities are read, shared or refused in the community around the student today.
- ▶ **Effective communication:** The communication must be effective, it has to reach its goal easily and it has to be “ecological”, meaning it should not create dross that pollutes the relationship between individuals. “How should I tell what I’ve learned, how I feel? Should I say what I feel about what I learned?”. Practicing this life skill is the basis for building an active and constructive learning process. In order to exercise this skill, it may be helpful to use digital tools, making students tell stories through different channels (for example creating a video assembling archive images or family photos). The goal should allow the student to test different elements of a communication that can make it truly effective.

These skills are the basis for developing abilities concerning the lifelong learning. From the examples above, it's easy to deduce that an improvement of **digital and/or linguistic skills** becomes crucial for the study of history in general. Moreover, working on the proposed skills strengthens **the cultural awareness and expression**, meant as the ability to appreciate the importance of creative ideas, of experiences and emotions brought to life through music, literature, visual arts and shows. The study of history, specifically if the historical period is close to the present and particularly conflicting, becomes the means both to develop some specific skills and to achieve a cultural and social growth of the student.



SECOND STEP: KEYWORDS AND SEMANTIC CHECKING

The second step of this methodological framework consists of working on the keywords. In this case the activities are split into two different groups. On one side there's an analysis, conducted with the students, of some keywords that can change the perspective with which we study history. On the other side, this methodological approach establishes the use of some keywords as recap, but more important as tag, a simple label to use in the digital communication.

Let's start from this second group of activities. Inferring keywords from texts is an exercise usually used in didactic to help students better understand the main contents of a script or improve their memory and/or the memorisation of concepts. In this case keywords turn into a method to better recognise (and make recognisable by others) a specific historical narration. Didactical activities that focus on researching and finding out some keywords allow students to easily create tags or hashtags, useful for looking up and comparing information in the digital world.

After working on the life skills, activities should focus on the research of the different narrations' keywords, that we could give students or that they could find in the digital world. From keywords, the next step is to organise them in hashtags or tags, usable with the different students' digital tools.

At this point it could be helpful to ask ourselves if there are some keywords worthy of being examined with students, in order to define our approach to the history's learning process. The activity we propose for achieving this goal, is to research one the web the following words, and find out their different shapes of meaning and their use in different languages. Particularly meaningful words are the following:

PAST. The common acceptance might seem predictable, but the work we're trying to set up is based on proposing a new interpretation of the term "past". Past doesn't mean a collection of occurrences that happened in the past years, but a stream of facts, individuals, thoughts, in which the student is one of the million protagonists. The conflict/war is not a circumstance/instant done and far away from the present, but a portion of time that generated effects that we live every day. Past is not a synonym of "tradition", but a container of different traditions that meet and modify one another to the point of leading to the present.

PRESENT. This is a very uncomfortable keyword, since the “present” is a general concept used to identify what is neither past nor future, and for the students the “present” risks to become an “indefinable moment”. The meaning we’re proposing for this term is the following: the present is the moment in which everyone (including the students) can “write their own history/story”, the student has to feel like in that precise moment (their present) they have the possibility to enrich the narration of the past. Only in this way, we can push them in the centre of the cognitive process, investigating the past and being conscious that their actions will have an impact on the future.

FUTURE. In the framework that we’re shaping, it is crucial to make the students feel more responsible for the effects characterising the future. Holding students responsible for something means creating a link between consequences that will happen in the future and decisions taken today. Usually, specifically this link between cause and effect, can generate an estrangement between the history’s study and the goal that the project wants to achieve in creating an active, inclusive and critical citizenship.

HISTORY OR STORIES. It’s really important to define the relationship between the “official/institutional” history and the personal, familiar, micro-stories, including those collected verbally, that the student can collect and use in the learning activities. In this process, it is fundamental that the student perceives a unique big historical flow, not composed only by occurrences chronologically organised and acknowledged by the official historiography, but a set of millions of pieces of information, where the narrations brought by the students contribute to adding a different perspective. In this sense our framework is strongly influenced by the narrative pedagogy, where the study of an historical occurrence can be pursued only starting from researching a recap of several parallel narrations.

HISTORICAL SOURCE. In our approach sources of information multiply, better said there’s a multiplication of the channels to reach those sources, thanks to the digital tools. This point has to be taken into account with the students, making them understand the importance of selecting the right source. Digital communication is characterised by an information over-saturation, and it’s essential for the student to be able to manage this complexity, selecting the sources, and processing self-evaluation through cross-checking of information on the same topic.

IDENTITY. As with all the other terms, “identity” risks having different meanings, and usually students use this term without putting too much attention to what they really want to communicate. Cultural, ethnic, national, religious, gender, ..., identity: as we can see there are several different fields we can reach using this word. In this framework, however, it’s important to understand how the students define the word “identity” and how this term is used: if it’s used to underline the differences, or as a tool to better understand what is similar and what is different comparing two identities. Only in this way we can understand if the study of history, as the First and Second World Wars study, can be useful to create new models of social participation.

EUROPE. In this case the meaning we want to use is that of a space of common experiences where the history of each nation has contributed to building a fundamental part of our present. Europe for us is not a set of legislative or economic procedures but a common past that becomes a common present and future for all.

 **THIRD STEP: THE HISTORY LOOP**

The methodological framework ends up with a cyclical process that encourages the students to increase their awareness of the historical facts' complexity and their proximity with the everyone's everyday life. We propose a methodological approach that allows the meeting of the official historiography and the narrations with several considerations and activities, brought up by the students themselves autonomously and guided by the teacher.

The student, facing a single and specific historical fact or a prearranged period of time, will work on their narrations, using the tools they prefer, in order to elaborate learning material to share. Every didactical work is organised in 5 steps:

1 KNOW: the student knows and recognises historical occurrences, searches for their sources and understands the topics mostly through the official historiography. Here the focus is on creating didactical activities to make them independent in choosing a historical narration and linking it to others according to the topic, not just in chronological order.

2 THINK: that's the moment for the students' reflection on the narration they found and selected. They have to be able to proceed with the research of the main elements, the evaluation and identification of the keywords, they have to know how to overcome the mere chronological order, to find semantic links with other narrations.

3 MATCH: Now it's time to enrich the historical narration with stories found in their familiar context, images, tales, documents that could be inserted in a more general timeline. This is the moment of the identification of the contribution that the students themselves can give to the whole historical narration.

4 FEEL: After the matching between different narrations and perspectives, it's the time for perceiving the history as something that belongs to the student: they have to be put in the position of "feeling the history", observing how their contribution has been useful to reproduce an aspect of the past, and how the past is giving them important information on how to live in the present.

5 WRITE OR REWRITE: at the conclusion of this process a story has to be written. The students confront themselves with the historical narration enriched with their perspective and other students' perspectives. This work can also be done in small groups in order to highlight the students' ability to create a common storytelling. The set of stories collected will create a new and complete narrative flow, in which the student can "swim" creating new learning material, that will represent the beginning of a new process, starting from the first step.

This methodological cycle is the natural epilogue of a journey started from the students' skills and abilities, passing through the semantic checking of some fundamental keywords in order to elaborate in the end a complex product, that will be the starting point for new activities and research.



START

The framework comes to its conclusion here with the purpose of encouraging reflection on a multiple-level didactic, in which the student is always the centre of the learning process and where the growth of some of their abilities plays a key role in interpreting the history's study in a different way.

These methodological guidelines aim at guiding all the educational work that will take place with the students, creating the conditions for a correct use of the presented methodologies. Precisely for this purpose as a conclusion we refer to the document of our Niepolomice partners ("How to use the WORTHY approach, how to motivate pupils to learn history and how to use information technology for this purpose"). The "TRACES OF WAR IN MY TOWN" project is in fact a first realization of what we have called "the history loop", where it is fundamental to find the traces of history in one's own history and in the places where one lives. In the document (Annex 1) we can find some operational tools (drama, gamification, comic book, ...) that respond to the methodological approach we have proposed.

We just have to start ... experiment and try to live the story because in order to write the future we must feel the past.



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PART 2

HOW TO USE THE WORTHY APPROACH, HOW TO MOTIVATE PUPILS TO LEARN HISTORY, AND HOW TO USE INFORMATION TECHNOLOGY FOR THIS PURPOSE

INTRODUCTION

The WORTHY approach (World Wars Towards Heritage for Youth) is teaching the history of the First and Second World Wars, taking into account local history, using modern technological means. The project aims at increasing the involvement of youth in searching for knowledge about the history of the family and the local community, especially during the period of the two aforementioned conflicts.

Young people, exploring the history of their families, will have the opportunity to contribute to the knowledge of their local history. They will be encouraged to use modern technologies: audio-visual media, mobile applications and social media. This interesting and modern approach aims to augment the teaching of history. It allows for creation on a mobile device (smartphone or tablet) or standard computer, three-dimensional objects, static or dynamic images of historical artefacts, battlefield mockups and interactive maps, etc, and to share these online through a dedicated platform.

According to the new history curricula for both primary and secondary schools, it is essential to prepare students for living in an information society. Teachers should create conditions for students to learn how to search, organise and use information from various sources and to document their work using information and communication technologies. The school should create conditions for students to acquire the knowledge and skills needed to solve problems using methods and techniques derived from IT, to program, use computer applications, search and use information from various sources, use a computer and basic digital devices, and use these skills during classes, including working with text, performing calculations, processing information and presenting it in various forms.

The WORTHY approach fits in with the requirements of the modern education system set before a student, teacher and school. The methods and tasks performed within the project will allow students to make conscious and responsible choices while using the resources available on the Internet. They will teach critical analysis of information, safe

browsing in the digital space and help in establishing and maintaining relationships with other network users based on mutual respect. Participation in the project will allow for the implementation of other goals of education reform, such as individualising work with a student according to their needs and abilities.

The WORTHY method can be used both in working with students interested in history, who want to deepen their knowledge and skills, as well as with more difficult students, on the border of educational exclusion. For such a student, this method may result in being attractive, stimulating their interest by using the tools they use daily, e.g. their smartphone. These interactive tools can stimulate activity in searching for information about the past, to facilitate and encourage learning. The WORTHY method engages class groups composed both of the pupils who are fond of history and with a higher ability, as well as those having difficulties in learning. It may help to eliminate the difficulties faced by pupils with educational problems.

The tools for modern history teaching, prepared as part of the project, can be used to teach the history of the First and Second World Wars in the last grades of primary and secondary school, adapting the methods of work to the student's developmental needs. The WORTHY approach can be used both in the classroom as well as during optional classes. Students will be able to use this method easily, working independently at home.



PROPOSED METHODS

Project: 'Traces of war in my town'

The project method shapes various skills and allows for the use of knowledge from various fields. The contribution of the student is essential in carrying out the task. Gathering necessary materials, a student is more engaged and develops self-reliance and creativity. Students make their own decisions, solve problems, communicate, discuss, look for solutions together, develop a sense of responsibility and increase self-esteem.

The project can follow these stages:

- 1) Preparing students to work using the project method and explaining the method.
- 2) Choosing a topic that would interest students.
- 3) Defining project goals that will be verified during implementation.
- 4) Determining working conditions (individual or group), time for implementation, evaluation criteria. We determine the way of communication between students and a teacher, e.g. through social media, individual consultations.
- 5) Project implementation; students gather, analyse, order and document their activities.
- 6) Presentation of the project artefacts.
- 7) Assessment based on previously determined criteria.
- 8) Evaluation of project activities, carried out by the teacher.

We presented one of the possible topics of the project, during the implementation of which the WORTHY approach can be used.

The aim of the project will be to learn about the history of the town and its inhabitants during World War One or Two. The project assumes, among others, preparation of information about memorial sites (cemeteries, monuments), photographs from family archives and accounts of witnesses. During the project implementation, students will acquire the skills to collect, select and develop materials. They will learn to process images and to use modern tools that enable creating augmented reality, e.g. virtual maps of the most important memorial sites, virtual mock-ups of battles, etc. Students can search for information about the inhabitants who have fallen victims of wars. They will be able to meet witnesses of the events and record their memories and stories using audiovisual means. They will be able to upload the collected information and materials onto the WorldWars.eu platform and thus they will share the results with other students. This will be an opportunity for cross-curricular cooperation of teachers of IT, history, languages, knowledge about society and knowledge about culture.

We can divide students into task groups. This way we can practice the ability to work in a group. One of the groups can take three-dimensional photos. The second group can gather witness accounts and record audio material. The third one will prepare materials to be uploaded onto the WorldWars.eu platform. The fourth one would develop the historical background of events. The fifth one would scan photos. The sixth one would prepare necessary information regarding the possibility of publishing content on the Internet.

The number of groups can be increased or decreased, depending on the abilities and interests of students, the topic chosen and material collected.

The project method allows for individualising work for the student, taking into account their passions and interests. It stimulates a student's personal development, provides motivation and it increases the responsibility for completing the task. It also allows for involving students with different educational abilities.

Work in groups

The method favours various purposes: it teaches cooperation, respect for others, and creativity. It should be noted that it supports learning **how to learn** history. Students share tasks and explain issues incomprehensible to their peers. This way, we can support a student who can barely deal with learning history, and reduce the frustration that may discourage their interest in the subject.

When choosing this method, we determine:

- 1) Division into groups. Group members should differ in their level of knowledge and skills.
- 2) Setting the problem/task to be solved by the group.
- 3) Determining the conditions and manner of assessment of the task.
- 4) Division of tasks, e.g. appointing a group leader, assigning individual tasks.
- 5) Determining how students should communicate amongst themselves and with the teacher, who checks progress as an expert.
- 6) Execution of the task by the group.

- 7) Presentation of the completed task.
- 8) Assessment of work according to accepted criteria.
- 9) Summary.

Interactive didactic game

It helps students to deepen their knowledge of history and, thanks to modern teaching methods, it helps to use the acquired knowledge in practice. Didactic games involve the intellect of a participant, their imagination, emotions and encourage creative attitude. Good preparation of students is necessary. The game can have a form of online game showing the story of a hero from a given region or town. Students collect materials about the life and activities of the protagonist. The game can be a quiz, computer game or a tournament.

The preparation of the game can follow these stages:

- 1) Students look for a person who has played a significant role in the history of the region, place or local community.
- 2) Preparation of key questions, e.g. What role did this person play in history? Why are they worth remembering? What reasons influenced their choices? How did they behave in a given situation? What were the consequences of their behaviour? What would have happened if they had acted differently?
- 3) Preparation of information and developing the history of the hero.
- 4) Developing a game scenario.
- 5) Performing the game.
- 6) Assessment of students' work.

Simulation game

It shows an event that took place in the past and was significant to the history of a "small homeland". Similar to the Interactive Didactic Game (above) showing the history of a hero, students are required to broaden their knowledge of a particular topic through the analysis of source materials. The preparation of the game can follow the scheme proposed above.

Quiz

A student or group of students prepare a quiz that will be published online. Students will use various means to acquire knowledge, including Internet resources. Working on questions and answers, they deepen and systematise knowledge on a given topic. A quiz is a learning tool that students like. The competitive element increases their involvement and interest in history.

Drama

This method allows for connecting knowledge with an opportunity to experience and experiment. In drama it is important to shape the personality, sensitivity and expression of the student. The advantage of this method is overcoming a fear of public speaking, shaping the ability to express correctly and preparing students to play social roles. The possibility of reconstructing historical events influences the student's personality development, and increases interest and knowledge in the field of history.

In the case of drama, we can use the WORTHY approach. Students can use materials prepared and placed on the WorldWars.eu platform, such as: a comic, map, story, film or other sources to work using the drama method. We can use various drama techniques, including:

- ▶ Entering a role – students, in pairs, conduct a dialogue from the point of view of the chosen character. They consider the pros and cons.
- ▶ Being in a role – the student's task is to find themselves in a new situation or to impersonate a person without previous preparation.
- ▶ Improvised presentation – based on a person or event known to students. It requires costumes and objects characteristic of the character played. In this case, the teacher can use materials already available on the WorldWars.eu platform, which the students could use, or these materials could inspire students and a teacher to create, e.g.: a comic, game, presentation of an event on a timeline, a map, etc. History, learned and played by students, could be used to create tools for teaching augmented reality.
- ▶ Living pictures – students compose a picture (scene) and stop at the most important, the most dramatic, moment of the event being reconstructed. The inspiration can come from archival photographs or paintings. Students practice interaction, concentration and focusing.
- ▶ Letter, diary or memoir – written from their own perspective or a person who enters a role of, for example: person from the past, protagonist of events, observer, witness, etc

The results can be used to create, using a computer application or website, an avatar of the author of the memoir, which tells about events taking place e.g. during wars. This method requires prior substantive preparation and collecting source materials, accounts or photos.

In drama, one can use modern devices to record images and films and upload them to the WorldWars.eu platform.

Students can look at themselves from a different perspective and evaluate their strengths and weaknesses.

Swot analysis

During the preparation of lessons related to events and heroes presenting moral problems, one can use SWOT analysis.

In this method, we take into account factors that have had a positive effect on the course of a historical event, i.e. the strength of the problem and the resulting chances and problems that may have occurred in the implementation of the task, the resulting risks and consequences. An example problem proposed to students: an attack on the general governor Hans Frank, which took place in Niepołomice Forest in 1944. Students, based on the collected information, analyse the problem using this method, which allows them to gain a deeper knowledge about that event. This method allows for a more insightful look at the heroes, decisions taken and their consequences. In turn, it makes it easier to create protagonists of, for example, games, drama, comics, etc.

PROBLEM FOR ANALYSIS	
STRENGTHS	WEAKNESSES
CHANCES	THREATS

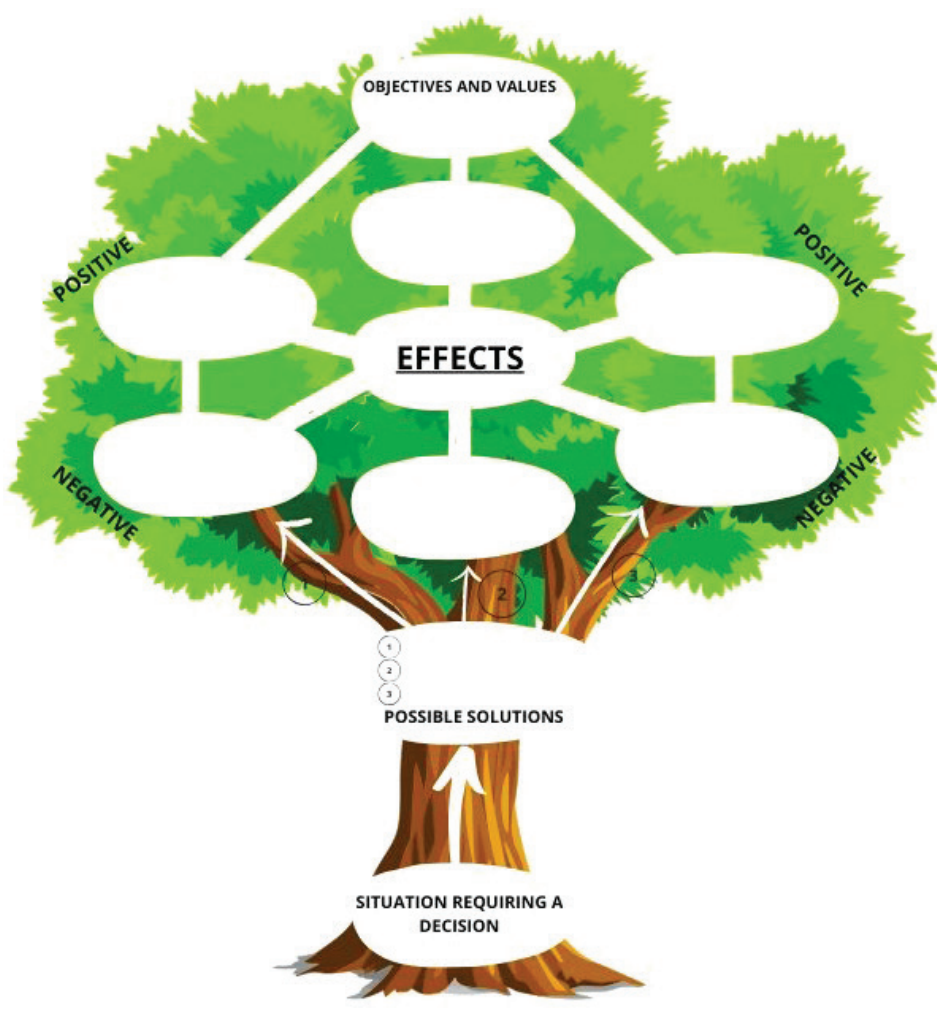
Decision tree

When preparing a lesson, one can use the decision tree method, which can help to analyse the motives which guided heroes when making decisions. In this way, we can graphically present the analysed problem. In the trunk of the tree, we enter the problem that we want to analyse, e.g. "What methods could the Polish Underground State have used in the fight against the invaders during World War 2?"

In the branches of the tree, students would enter the proposed methods that the Underground State could have used in the conditions of war and what effects (positive and negative) these actions could have triggered.

In the crown of the tree, students would describe the goals and the values that guided the decision makers. Using this method, students could work in a group or individually, and they would learn complicated decision-making processes, while analysing in detail the problem posed to them. The teacher would explain and comment on the ideas and doubts that appear, and they would summarise the solutions presented by the students.

Situation requiring a decision			
Possible solutions			
Yes		No	
Positive effects	Negative effects	Positive effects	Negative effects
Goals / values		Goals / values	



SWOT analysis or a decision tree can be used by the teacher to introduce the task, e.g.: creating a game, comic, movie or interview. It can also be used as a method of summarising the lesson using tools already prepared and placed for download on the Internet platform, such as: a comic, interview, movie or game.

Flipped learning

This method allows students to learn new content at their own pace and in an individualised way. A common problem faced by the teacher is how to raise interest in the lesson topic amongst as large a group of people as possible – for those whom history is a passion, those who need more time to master the issues discussed in class, and others who are not interested in the lesson or are bored with it.

Flipped learning and the use of digital tools can help here. The students' task is to acquaint with the subject or issues that will be discussed during the next lesson. They familiarise themselves with the issues at home, then during class, under the teacher's guidance, they deepen and consolidate their knowledge. We can use the WORTHY approach in this method. Modern tools and computer technology, used daily by youth, make learning more interesting, more attractive, and hence more effective.

Example of a flipped learning lesson:

- 1) The first step is to formulate a problem to be addressed during the next lesson.
- 2) The definition of the lesson's objectives and what students are expected to do at home and on what they will focus during the lesson. Students should be given enough time to prepare for the lesson and to learn methods and rules which will be applied during the lesson.
- 3) Preparation of multimedia materials: presentations, photos, films, interviews, interactive maps, comic books, etc., which the teacher must upload to the Internet platform. Alternatively materials prepared and shared by other teachers can be used. Students, through the use of multimedia tools, will have an opportunity to learn about history, using the WorldWars.eu archive of artefacts.
- 4) On the basis of these materials, students will prepare answers to the questions formulated by the teacher. They can also independently search for other materials and use the social community to share links with other students.
- 5) During the lesson, the teacher checks how the pupils coped with the task and how well they understood the topic.
- 6) The teacher divides the class into groups where students discuss the materials, deepen their knowledge, and consolidate the acquired information and skills.
- 7) During the lesson, the students can use the materials available on the online platform via a smartphone, tablet or desktop computer.
- 8) Verification of the acquired knowledge can be done through an online quiz and provides an opportunity to prepare a debate, SWOT analysis or decision tree, i.e. it can be used to carry out the next lesson.

The flipped learning method can be an effective tool for teaching history at every educational stage. Due to the individualisation of work, the student prepares for the class at their own pace. The flipped learning method is an alternative to the traditional Teacher/Student model – here it is the student who becomes an expert.

The use of modern, interactive tools can raise a student's interest to a greater extent than the traditional preparation of a topic or task using a textbook. It will be a more natural source of knowledge acquisition in the 21st century, the age of digital technology, where various sources of information are used which engage several senses at the same time.

This may inspire them to develop similar materials, learning the programs or digital tools used to create these materials. This, in turn, will serve to increase a student's interest in history and historical heritage, including local heritage.

Peer learning

A method that requires group work of students during which they can exchange information and skills. In this method, we do not use a textbook, but online resources. Students exchange information through social media, thus using the way in which they communicate on a daily basis. In this method, the WORTHY approach will be appropriate. Students can use the archive of artefacts on the WorldWars.eu platform, in conjunction with the social Community. They can also create their own artefacts. Communication among people with similar experience will increase the chance of acquiring and consolidating the desired content and skills. This method will help to involve all the students, both those interested in history and those less interested in the subject. The use of modern technologies will increase the attractiveness of the learning process.

The peer learning method primarily shapes the skills desired today: teamwork and responsibility for the assigned tasks. It increases students' involvement, shapes the ability to argue, express opinions and respect for other people's work.

The teacher can use this method during the lesson or after-school class. To browse the internet resources, a student can use a smartphone, computer or tablet.

Stages of work:

- 1) Definition of the objectives.
- 2) Grouping and assigning tasks.
- 3) Determining the time to complete the task.
- 4) Students' preparation of answers to questions or issues – during the lesson or at home.
- 5) Working in groups, students discuss what they learned while working on problems.
- 6) Presentation.
- 7) Summary and evaluation.

Virtual museum

A virtual museum is a proposal that will require students to use applications installed on portable devices, e.g. a smartphone or tablet that enable scanning objects in 3D. They can scan souvenirs, objects and monuments. In the next step they would create a virtual museum using collected materials. Students would use a scanner or smartphone/tablet to digitise images, unpublished sources and documents. After adding their artefacts to WorldWars.eu they can then create Collections of artefacts. In this way, a virtual museum of memorabilia from World War 1 and 2 related to the region or topic would be created. It would contain videos and interviews with witnesses of the events, mockups of battlefields and virtual maps showing the course of historical events. Also in this case, we can share tasks between students.

The teacher could use the virtual museum in class, e.g. during a lecture.

Interactive timeline

A very important aspect in teaching history is a chronology of events, which often causes trouble to pupils. A tool to help solve this problem is a timeline, that is, a graphical presentation of events arranged in chronological order. This method can be used for various topics and at different stages of teaching. We can apply this tool both in traditional or interactive versions, using digital tools to create a timeline. The teacher may use previously prepared axes or involve students to prepare their own.

Creating an interactive timeline by students will:

- ▶ allow for locating events in time,
- ▶ systematise knowledge,
- ▶ facilitate synchronisation of events in local, national and world history,
- ▶ allow for seeing relationships between events,
- ▶ help to present local history in a broader historical context,
- ▶ present an individual and their impact on local, national, European and global events,
- ▶ help build a historical narrative,
- ▶ develop the ability to synthesise knowledge,
- ▶ develop the curiosity and self-reliance of the student in the process of learning through collection, analysis and selection of sources.

Students (in groups or individually) can perform tasks on a pre-created timeline or they can prepare one themselves. It is worth remembering to not create a big number of slides, to create a chronological narrative and to present it as part of a larger narrative, e.g. the history of an individual against the background of the history of Poland, the world or epoch.

Stages of work on a time axis:

- 1) Definition of the topic.
- 2) Student's research. It can be independent work with the support of a teacher or with the increased involvement of the tutor.
- 3) Searching for sources that can be placed on the timeline: images, audio or video recordings, maps, account, etc.
- 4) Selection of source materials.
- 5) Digital processing of collected materials.
- 6) Preparation of an interactive timeline.
- 7) Publication.

The WorldWars.eu platform allows timelines to be added to the Archive using a simple Google Spreadsheet (powered by the Timeline JS tool developed by Knight lab). Teachers and students can use the WORTHY toolkit (Timeline JS) to help them prepare and publish their interactive timeline.

Virtual maps

In the frame of WORTHY, students are able to create virtual maps on which the course of

the battles and wars can be presented, with particular emphasis on places important for the history of the region. On the map, we can show not only a map pin location, but also attach a picture of the place (e.g. battlefield), and further information to broaden the historical context (the course of events, people that played an important role or were associated with the history of the region, etc). After clicking on a point of interest, short information or detailed information, photo, biography or other source would appear. In the case of virtual mapping, one can use one of many tools available on the Internet, e.g. StoryMap <https://storymap.knightlab.com/> or Google My Maps <https://www.google.com/maps/about/mymaps/>

The teacher can divide tasks among students.

- 1) Selection of topic.
- 2) Execution, scanning or downloading of necessary source materials.
- 3) Processing of materials.
- 4) Preparing a map using online tools.
- 5) Placing necessary information on the map, e.g. photos, biographies or information in a broader historical context.
- 6) Publish map online
- 7) Summary of work.

Maps are used by teachers during every history lesson. Seemingly it is a simple didactic help, but students often have problems with the location of events on the map. An interactive map made by students would help them to better orient themselves in space and understand the course of events. Using and creating interactive maps would strengthen the interest of young people in history, including local history.

Google My Maps can be created collaboratively and continually added to over several lessons throughout a school year. The collaborative element allows students to access and work on the map from different computers/tablets and in different locations. When the students are happy to publish their collaborative map they can easily paste the link in the artefact creator on WorldWars.eu for their map to be published. They can continue to add to their map in the future; the embedded version in the WorldWars.eu Archive will automatically show the latest version. See the Toolkit (Google My Maps) for more information on how to use this tool and to publish the results in the WorldWars.eu Archive.

“Then and now” - find the differences

The use of multimedia tools facilitates presentation of changes that have occurred over time in a given locality. To do this, one would need photos that students may find in family collections or archives. It would be necessary to make a contemporary photograph of the same space from the same perspective. Compilation of photos using a multimedia tool, e.g. Juxtapose <https://juxtapose.knightlab.com>, would serve to show the changes by moving the slider. After seeing the presentation made by their peers, the students could try to explain why the place presented changed with time, what has changed and if these changes were beneficial. This would facilitate showing an impact of dramatic events, such as wars.

Students could learn about the history of a given photo, its author and a place it presents, talking with parents or grandparents. It would be a great opportunity for a conversation and would strengthen the ties between the younger and the older generation. In this way, students would learn about local history.

Comic book

A comic book, or graphic novel, can play an important role in teaching history. Nowadays, young people live in a reality of visualisation and short, iconic ways of communication. A comic book can help to understand the often difficult and complicated events and processes. Visualising events will not only make a lesson more attractive, but also through analysis of the image, students will remember the presented content for a long time. This will be a new and interesting way to learn history. The use of comics will stimulate creativity and interest of students through the strong impact of the image. We can teach using art to visualise events, emotions and sounds. Independent search for knowledge and using it to create a comic shape the ability to use, synthesise and generalise information. We can shape teamwork in this way. Creating comics, using information technology, students will collect information, design and develop dialogues. They can also evaluate the project. Substantive support from the teacher will be important.

Work stages:

- 1) Choosing a history – deepening knowledge about an event, hero and place of the described story, so that the events depicted are consistent with historical sources.
- 2) Choosing a program/app to create a comic. Learning the opportunities offered by the program/app.
- 3) Preparation of the comic script. Selection of key events, persons and places. It is important to keep a cause and effect relationship between events. At this stage dialogues are outlined and a decision is made who will be telling the story and from what perspective (protagonist, witness writing as events are taking place or from the perspective of years).
- 4) Outlining comic pages: how to arrange individual scenes, how to write dialogues, what sounds and visuals to use.
- 5) Drawing a comic using a graphics program/app.
- 6) Summary.

School trip - multimedia educational path

School trips are a method of teaching history which students like. They help to acquire new knowledge through direct contact with memorial sites. They enable observations and experiences that even the most interesting lesson in the classroom cannot provide. In addition, students have an opportunity to acquire unknown information and broaden their interests.

In surveys carried out, students indicate trips as the most interesting and the most effective way of teaching history. Trips allow students to visualise places. They will later be able to use this experience when working with the WORTHY method.

Direct experiences in contact with history are fuller and more durable than information received in class. They can inspire students to create projects using computer technologies. The trip gives not only cognitive but also educational opportunities – it develops imagination, perceptiveness and sensitivity. It shapes the ability to plan, divide work and cooperate with others. It teaches respect for national heritage. It shapes a student's cognitive activity, develops their interest in the surrounding reality. It can serve to prepare an interactive educational path or to discover the history of places associated with the First and Second World Wars with the use of a virtual map.

Preparation for the trip

- 1) Defining the purposes.
- 2) Selection of the place.
- 3) Preparation of tools, e.g. an interactive map with selected thematic points.
- 4) Implementation of the tour program.
- 5) Summary.

Students can gather materials whilst at the site (videos, photos, audio, etc) and publish these artefacts to the WorldWars.eu when they return to class, adding context and description to their gathered materials.

Webquest

A WebQuest is a modern method of didactic work, which through the possibilities offered by information technology is focused on finding information, and interpreting it to complete a task. A vast amount of information is available online. In a WebQuest, the 'teacher' will preselect websites or other resources, usually online, which the students must use to complete the task. This can include the WorldWars.eu Archive. Then, this knowledge is processed with computers and appropriate applications.

The WebQuest method provides a good way to engage students in a given issue. It allows them to develop skills in group work and interpersonal communication, and teaches appropriate and correct use of the Internet. It also develops the imagination and shapes creative attitude.

The output which the students produce can be in electronic form or offline. For example, they could publish their work via a simple website or blog (e.g. Blogger)

A WebQuest should contain:

- ▶ **Introduction** – To engage students and inform them of the subject/theme of the WebQuest, usually with some interesting facts or statements.
- ▶ **Task** – A short description of the challenge the student faces in the WebQuest.
- ▶ **Process** – Explains the strategies a student should apply to complete the task.
- ▶ **Resources** – Websites, videos, documents, etc that the student will use to complete the task.
- ▶ **Evaluation** – An explanation of how the student's work will be assessed.
- ▶ **Conclusion** – To summarise completed task and encourage students to reflect on the process and results.

WebQuests increase co-responsibility, arouse commitment, and consequently, students willingly perform the tasks set before them, eager to get the best results.

Stages of working with the WebQuest method:

- 1) Formulating an interesting and inspiring topic.
- 2) Preparing the WebQuest and publishing online, for example, on a blog or WebQuest creator.
- 3) Presenting the assessment criteria to students.
- 4) Introduction to the subject – to provide information about the context of the problem under investigation.
- 5) Description of the task and process – explanation of the student's role, examples of information sources (websites, documents, maps, iconography, experts' citations) and the form in which students will present their achievements. It can be a presentation, movie, interactive map, timeline, etc.
- 6) Searching for and elaborating information by the students and making it available to others, e.g. via web pages. We can formulate a problem for an individual or group preparation.
- 7) Presentation of results.
- 8) Assessment of work according to set criteria.
- 9) Evaluation.

Examples of WebQuests: <http://www.euquests.eu/>

Questing using a mobile phone

Questing is a type of game based on discovering the heritage of a place and creating unmarked trails that one can wander using the information contained in the tips.

The game is played using a mobile phone. It consists of wandering around a designated area and solving puzzles/riddles. If a correct solution has been given, the application displays instructions to reach the next destination. Each Quest leads to the hiding place of the treasure – a digital code whose acquisition confirms the passage of the entire route. The application uses the GPS system and maps to navigate. Some applications also work offline, using downloadable maps.

The aim of the quest is to develop a sense of identity with a given region, to look for uniqueness in interesting but also completely ordinary places, and to promote unique places that stand out due to landscape, nature or cultural heritage. It is an attractive method that combines learning and searching for solutions with physical activity.

At this stage, we divide students into task teams and suggest the theme:

- ▶ The first team prepares photographic documentation of the places which players should reach.
- ▶ The second team prepares tasks.
- ▶ The third team prepares a historical background to the location i.e. an introduction to the game.

The course of the game:

- 1) Preparation of the Quest – topic, place.
- 2) Division of class into groups.
- 3) Definition of the rules – purpose, time, place of meeting.
- 4) Implementation of the Quest.
- 5) Summary.
- 6) Evaluation.

Working with a source text

Working with a source text is a traditional method of working with a student, often used during lessons of history, language, knowledge about society and knowledge of culture. Students search, analyse and process information themselves. These are important skills that are later verified during external examinations.

Working with a source text can help to develop the ability to analyse and synthesize information and understand concepts. Using this method, we can work on developing the activity of a student who is less interested in the subject, but also of a gifted pupil. Using source material one can perform the following exercises: reconstruction of historical events, case study, analysis of the problem on the basis of source materials, simulation of events, negotiations based on the history of historic conflicts, amongst others. To make the work with the source more interesting, we can create – using digital tools – a database of texts and to add audio to a selected text. We can add music, fragments of memories, speeches, etc.

To prepare a source texts database one can use SoundCite - <http://soundcite.knightlab.com>.

Movie

Creating movies is another attractive tool for implementing programme content and helping students in acquiring skills to work on historical sources.

Independent work on a short movie whose content is a history based on events from World War I or World War II. The movie theme can be, for example, the history of the extermination of the Jewish community during WWII. The idea behind the project, apart from teaching and popularizing the history and fate of the Jewish community during WWII, is to involve young people under the supervision of teachers in the work on the movie. It would be based on reliable historical sources from the era.

Students will be involved in:

- 1) Idea – a historical event that will be an inspiration for the movie.
- 2) Topic – formulation of the movie's theme based on the history in the selected historical period.
- 3) Project – way of presenting the subject, type of photos, use of appropriate techniques, method of film editing.

- 4) Participation in the project – students and teachers:
 - a) assignment of duties,
 - b) collection of source materials, photos and film shots,
 - c) work on technical processing and the final effect,
 - d) title of the movie,
 - e) results of the work – presenting the movie, discussion, debate.
 - f) using the movie in teaching history at school.

Gamification

Gamification means the use of game mechanisms that mobilize to act, increase engagement or simply make boring, repetitive and monotonous activities more pleasant. Thanks to it, students voluntarily undertake to complete tasks.

A teacher who decides to work using gamification should:

- 1) Define objectives and skills to be acquired by a student.
- 2) List actions that will help a student develop these skills.
- 3) Group actions according to the difficulty, so that the challenges faced by a student are increasingly more difficult. Each level should offer challenges of varying difficulty, so that everyone can collect the required number of points.
- 4) Determine total point value for each level required to jump to the next level.
- 5) The next level remains unavailable until a participant has collected the required number of points.
- 6) Prepare assessment criteria and make them known to each student.
- 7) The participant “wins the game” when they accumulate all points, including the final level.

Example: “History of my town during World War II”. The first stage will include gathering basic information, iconographic material that the student can present in the form of a presentation. The second stage may consist of preparing the time axis, also with the use of IT tools. After completing the first two stages, the third one could be aimed at producing a short film, comic or interview. The complexity of tasks would depend on the time devoted to the implementation of the topic or the age of the students.

PROJECT PARTNERSHIP



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WORLD was Toward Heritage for Youth (2018-1-IT02-KA201-048492) has been funded with support from the European Commission. This document reflects the views of the author; the Commission cannot be held responsible for any use which might be made of the information contained herein.



With the support of the
Erasmus+ Programme
of the European Union

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