



Monument (al) Challenges



Co-funded by
the European Union

Table of Contents

Preface

Importance and Means of the Toolkit
Who is the Target Audience?
How was it Developed?
What are the Learning Objectives of the Toolkit?
How does the toolkit link to EuroClio's Manifesto?
What is Place-Based Learning?
Overview of the Toolkit & How can it be Used?
Using the Competences for Democratic Culture in developing history learning activities on monuments
Teacher Self-Assessment and Critical Positionality
Unpacking Privilege with Students
Discussing Contested Issues with Students

Lesson Plans

Skill: How Values Change Over Time?
JP Coen in Hoorn, The Netherlands
Despot Stefan Monuments in Serbia
Skills: Media Literacy and Critical Source Analysis
Robert E Lee Statue in Charlottesville, Virginia, US
The Katyn Massacre Memorial in Warsaw, Poland, and Katyn, Russia
Skill: Conflict Resolution
Hans Egede Statue in Nuuk, Greenland
Edward Colston Statue in Bristol, England, UK
Skill: Multiperspectivity in Monuments
Liberty Monument in Nicosia, Cyprus
Indisch Monument in The Hague, The Netherlands
Skill: How Would You Design a Monument?
The "Comfort Women" Statue in Seoul, Republic of Korea
Georgios Grivas Statue in Limassol/Pafos, Cyprus
Skill: Silent Conversations
I am Queen Mary Statue in Copenhagen, Denmark
Radio Television Building in Belgrade, Serbia

Sourcebook

Lesson Plan Template for Local Adaptation
Monument Background Information Template
Useful Existing Resources on Contested Histories & Monuments
Glossary

Acknowledgements

Preface

The analysis of how history is portrayed in public life provides a window into how the past shapes human experience in the present. Walking around the city, people, including students, face various manifestations of heritage through statues, street names, buildings, or other memorials with different historical connotations. Each has its own cultural, aesthetic, material, collective value and historical meaning that clusters – or confronts – multilayered, diverse, and sometimes difficult historical narratives and experiences.

Many societies and communities that experienced violent conflicts or suppression and suffering under the banner of colonial empires or fascist and totalitarian ideologies have reconsidered their official historical narratives. In public spaces monuments and other physical symbols associated with those historical narratives have come under dispute. Monuments erected in the nineteenth and twentieth centuries in countries such as The Netherlands, Great Britain, or France conveyed a public discourse celebrating colonial pasts in these former empires. However, for 21st-century societies, these monuments have the potential to become highly controversial and undesirable for some, for example for groups of descendants of enslaved groups or for those who suffered political repression during totalitarian regimes. However, it is important to consider that contestations over legacies of the past are not exclusive of recent times. Some of these statues unveiled during the 19th or 20th century were already highly contested at the moment of erection. Contestations over monuments and their political and social context are in continuous change, as are the perception of the historical narratives and their impact on monuments. Thus, their significance and broader societal implications depend on their socio-economic, historical, political and cultural context.

The encounter of contrasting historical narratives reflecting the collision between the old and new and the official and alternative systems of values, produces contestations over the meanings those monuments have as tangible representations of historical narratives. Understanding and adapting these patterns to educational needs in a controlled and safe educational space is essential. Educators trained to problematise and open the floor for debate about sensitive and contested histories could guide students through the delicate and challenging process of developing historical thinking skills and competences rooted in democratic values of inclusivity and tolerance. This would help young students analyse and understand specific standpoints from the past and present, including developing an overarching sense of a broader and more complex but inclusive identity that does not exclude their national, regional, local, or personal distinctiveness.

Importance and Means of the Toolkit

Teaching about difficult moments of national histories is a topic that educators can often be intimidated or challenged by, given that history and civics are subjects that can powerfully and emotively directly impact a student's sense of identity and belonging within their community. Given the sensitive and passionate nature that these subjects can produce, there is a pressing need for professional development and innovative tools that help educators address these subjects within their local contexts.

Starting from the following definition of contested histories: 'Contested histories' refers to varied, contradictory, and/or controversial narratives about (the same) past events. Contested histories potentially lead to conflicts due to (severe) emotional reactions among recipients (e.g., learners). Following the project's main objective of empowering and equipping educators to teach about contested histories through place-based learning, the educational materials explore and suggest innovative pedagogies that educators can further develop and adapt.

But why monuments? By focusing on the interconnectedness of heritage, history, and feelings of inclusion/exclusion, monuments become a starting point for discussing sensitive histories. These physical representations of history in the public space can have different significance depending on an individual's background and sense of identity. For some, monuments mirror a sense of celebration and pride. In contrast, for others, they mirror feelings of historical injustice or even shame. In communities recovering from inter-community conflict or histories of colonialism and totalitarianism – as in Northern Ireland or the Balkans – historical narratives linked to public spaces are painful reminders of a heritage fraught with trauma and suffering, often with students having living relatives or connections who experienced these events. This toolkit promotes critical thinking skills in students, which, in turn, allows educators and students to gain a nuanced understanding of the significance of the heritage around them and how to perceive and interact with the history interwoven in the public space that shapes their daily lives.

Who is the Target Audience?

Educators, student teachers and teacher educators of history, civics, heritage studies, and related fields often need more tools and resources when discussing complex and sensitive historical events and personages with their students. The same holds true for museum educators and curators who work with contested objects and narratives and work with youth. This toolkit has been developed to provide educators in formal and non-formal settings with resources and suggested guidelines to help meet their needs when teaching and learning about [contested histories](#).

How Was it Developed?

This toolkit is the product of the project Monument(al) Challenges and the result of extensive research and consultation with educators, teacher educators, student teachers, and museum educators. It has been developed collaboratively within the project consortium, formed by teacher trainers, history and art teachers, and experts on the content and methodologies.

Furthermore, the toolkit has been reviewed by educators, student teachers and teacher educators who have considered the relevance and feasibility of using the pedagogies and activities outlined in the classroom. Furthermore, some of these educators and teacher educators have also piloted the lessons in their classes to inform better the designing of the educational materials.

The toolkit's development has been supported by research conducted throughout the project's duration. The research consists of three elements: a questionnaire survey with three types of respondents (educators, teacher educators, and student teachers), focus group interviews and a literature review. The three parts continuously inform the project's work on developing materials for teaching practice. The research aims to support the project's main objective to empower and equip educators, student teachers and teacher educators to teach [contested histories](#) using the legacies of the past and present in the public space and to help students understand and address different perspectives related to issues of identity, diversity, and inclusion. The research essentially wishes to examine and answer the following questions: What emotional reaction appears when teaching about contested histories? And how do you handle those reactions?

Preliminary research shows that educators and trainers are generally comfortable teaching contested histories; however, they also show a strong desire for continued professional development and adaptable and practical teaching materials. Teachers and teacher educators express a need to improve their skills in teaching contested histories. Educators find that their students generally show interest and curiosity in contested history lessons. Still, they also express concern about a tendency for students to remain silent in class when dealing with controversial issues.

What are the Learning Objectives of the Toolkit?

- > Endorse and enlarge the capacity of history educators to engage in complex and sensitive historical topics with their students.
- > Introduce concepts of [historical significance](#), [principal legacy](#), [multiperspectivity](#), [cultural appropriation](#), continuity and change, historical relevance, and [public history](#) to students and help them better understand and assess contested tangible heritage.

- > Foster dialogue, debate, and discussion in the classroom that reflect different opinions, attitudes, and viewpoints regarding historical narratives and interpretations of the past to understand other positions.
- > Increase awareness and understanding that perception, acceptance, and appropriation of historical and [cultural heritage](#) is closely linked to the [collective identity](#) and could have a strong emotional impact on an individual or community. And how it can be used to understand different perspectives related to issues of historical interpretation, identity, diversity, marginalisation, societal injustices, inclusion, and exclusion.
- > Support the use of place-based teaching strategies that will allow students to develop their historical understanding and creativity and initiate their motivation. Strengthen critical and historical thinking skills, which are crucial for historical inquiry and assessing evidence-based information on traditional and social media platforms.
- > Point out to students the importance of complex historical foundations and layers that shape and influence modern society and that societal values and norms change over time.
- > Show the link between [remembrance education](#) and historical heritage in developing Competences for Democratic Culture as an overarching educational concept.
- > Increase cross-sectoral cooperation between educators, teacher trainers, educators and researchers nationally.

How does the toolkit link to EuroClio's Manifesto?

The Monumental Challenges toolkit is structured to encompass different aspects of learning through diverse educational policy documents, recommendations, educational principles, and guidelines that foster the promotion of democratic values, research, and development of critical thinking skills among students. It also utilises tangible [cultural heritage](#) as a historical source, sheds light not only on societies from the past and their inherent value systems but also on the processes of change, particularly in emancipatory social movements of the 21st century. This approach is anchored in the universal principles of respecting human rights, embracing cultural diversity, and promoting inclusion in democratic, multicultural societies.

In 2013, EuroClio declared a Manifesto on High-Quality History, Heritage, and Citizenship Education, a document consisting of 15 principles for recognising history's distinctive contribution to young people's development. The universal nature of this document addresses different features of learning history, as well as learning about the importance and role of heritage, including contested ones, making a clear link to the Monument(al) Challenges.

In this section will be addressed those principles that make strong connection to the topic of contested monuments and heritage.

MANIFESTO PRINCIPLES High-quality history, heritage and citizenship education:		MONUMENTAL CHALLENGES Addresses:
2	Deconstructs historical myths and stereotypes by putting the traditional 'mirror of pride and pain' into perspective, thereby supporting educators and students to question their own logic and cultural idioms.	Learning based on research, examination, contextualisation and critical evaluation of historical monuments and symbols, which for certain people mirror a sense of celebration and pride, while for other feelings of historical injustice or even shame, helping students to deconstruct national myths embodied in monuments or narratives that shape public recollection.
3	Raises awareness of the fact that the past is perceived differently according to a person's social, generational, and sexual background, belonging to ethnic, linguistic, and religious communities, as well as diverging worldviews in society.	Understanding various perspectives on public representations of historical figures or events from different historical, social, gender and cultural viewpoints involved in learning ethical dimensions is an important historical thinking concept.
4	Addresses sensitive and controversial topics in history in a responsible way to undermine the impact of one-sided, biased, and politicised views of the past and to bring into being its complex and multidimensional nature.	Multiperspectivity is a didactical concept that fosters cultural diversity and enables an inclusive approach that shows the multilayered complexity of history and historical legacy, including contested cultural heritage.
6	Recognises that its significance is related to current experiences and challenges and, therefore, aims to help students understand their world and support their orientation for the future.	Critical thinking is based on analysing contested monuments in public space and bringing impartial, evidence-based conclusions while dissecting biased, distorted, and misused narratives about the past.
7	Introduces global perspectives and encompasses the multiple dimensions of the study of the past - political, social, economic, cultural and environmental.	Historical significance of contested monuments on global, regional and local levels emphasising various and multifaceted aspects of history (political, social, economic, cultural, environmental).
8	Addresses a manifold of human values, beliefs, attitudes and dispositions, such as democracy, tolerance, respect for human rights, mutual understanding, social cohesion, solidarity, freedom, courage, equal opportunities, and responsibility, but also love and friendship, it also tackles negative concepts such as stereotyping, prejudice, bias, xenophobia, racism, violence and hate.	Through research and critical understanding of contested heritage, values resting on democratic and universal humanistic principles are developed, and negative concepts used to discriminate, degrade, or exclude individuals or groups are identified and devalued.
10	Uses the "history around us" as a powerful way to convey a vivid understanding of the past and embraces heritage as a unique access to this past through its tangible and intangible legacies.	Place-based learning allows students to explore the tangible and intangible legacies as primary sources and identify the numerous relations between past and present that shape their surroundings, including fundamental historical thinking concepts of continuity and change.
11-14	Is based on competences/contributes to developing key competences/ develops fundamental thinking skills and concepts/develops the ability to understand and analyse issues and events/	Development of Competences for democratic culture as the complex and comprehensive educational model that enhances the cognitive, functional, personal and ethical aspects of each individual/student.

What is Place-Based Learning?

Place-based learning is an educational approach that focuses on developing students' sense of place and learning through immersion in their environment – in local heritage, cultures and landscapes – and using these experiences as a foundation for the learning process. Most place-based learning activities are designed to aid students in understanding how the place interacts with the course's content and incorporates the students' lived experiences as part of the learning process. Place-based learning can contain problem-based learning, experiential learning, outdoor education, Indigenous education, multicultural education, community-based education, constructivism, and critical pedagogy. It promotes a learning experience grounded in students' local communities, challenging them to understand their surroundings and their own place in the world better. Research has shown that well-designed place-based activities can boost students' engagement, academic achievement, and sense of personal efficacy as stewards of their local environment and community. It also can re-energise educators.

Firstly, place-based learning promotes student social interaction, which is fundamental to developing interpersonal skills. It provides a dynamic environment where students can engage in live discussions, group activities, and collaborative projects. These interactions are crucial for developing critical soft skills such as communication, teamwork, and perspective-taking. Moreover, a classroom's social environment helps foster friendships and create support groups. Secondly, place-based learning is essential for effective hands-on learning experiences. For this, it is essential to create activities or assignments that help students focus on what they need to do while exploring the topic. For example, if their artistic ability is not graded, most students enjoy sketching and creative thinking to show their learning.

There are three main guidelines for implementing place-based learning: (1) facilitating participation with conversations and activities that provide information on the subject while allowing students to express personal connections with the topic or place; (2) creating activities that require students to make observations that are specific to the discipline; and (3) allow students to explore other perspectives or use data to argue another perspective.

Visiting monuments is the perfect example of how history can be brought outside the classroom. Physical activity, such as seeing local examples of [contested histories](#), allows students to see their local history and understand the meaning of statues of their cities and areas. Students can enjoy a more well-rounded and holistic educational experience. Students can learn about the challenges and controversies related to their local history, which can help them develop critical thinking skills and perspective-taking towards different viewpoints.

Although place-based learning usually includes leaving the classroom and visiting the site, some lessons are designed around places and monuments that can be conducted actively and engagingly at the school. Organising field trips might be challenging in some contexts, considering weather conditions, proximity to contested sites, and funding possibilities. Thus, you may conduct the activities in situ or in the classroom, depending on your situation. However, some challenges must be considered if you decide to take your students outside the school. For example, field trips can be challenging for including students with functional diversities or disabilities. In addition, planning and executing in-situ experiences can be time-consuming and require educators to invest more time in preparing and implementing than in activities conducted in the classroom. In addition, the in-situ visit should be part of the learning process and include pre and post-activities allowing students to grasp the concepts and topics discussed.

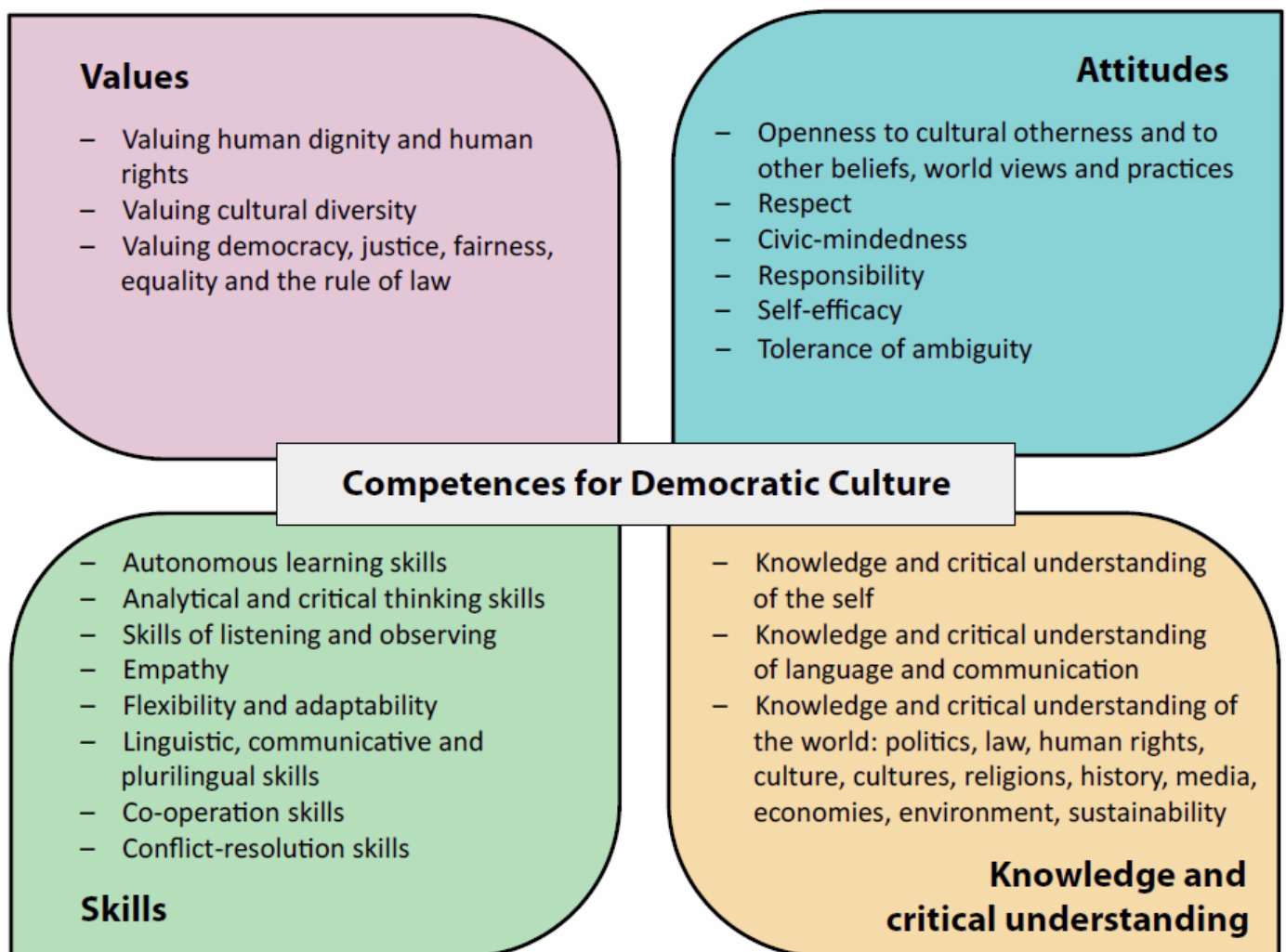
Overview of the toolkit & How can it be used?

There are some pedagogical recommendations to keep in mind when dealing with [contested histories](#) with your students:

- > **Conceptual understanding:** You will need to review stories surrounding the selected contested object, bearing in mind the students' prior knowledge. There may well be terms and concepts that need explaining or simplifying to make stories accessible to all.
- > **Difficult topics to be addressed:** Some of the lesson plans address difficult topics. For example, for one of the lesson plans, we have chosen the histories of the 'comfort women' who were forced into sexual slavery by the Japanese Imperial Army during World War II in those territories occupied by Japan. This topic might be challenging to address with your students; however, by choosing the monuments and memorialisation of these events, you will avoid giving your students explicit images or testimonies from the experiences of these women. Thus, the methodologies developed are of special relevance for those topics which might be challenging to bring to the classroom.
- > **Personal or political views relating to the subject matter:** Addressing cases of [contested histories](#) within the classroom, as the name indicates, are by their very essence contested, precisely due to their complex legacies and undertones of identity and belonging. It is likely that you may be met with polarised and emotive responses within the classroom. It is important for an educator to moderate the debate and keep it to the topic at hand without allowing personal attacks or extremist views to be expressed. This can be a delicate balancing act, so you should remain cognizant of the classroom atmosphere and ensure that students, even if they disagree with each other, do so in a constructive and respectful manner.
- > While we have made an effort to make the lesson plans a safe experience for the students, talking about contested issues – especially if linked to discrimination and prejudice – might be a sensitive experience for both students and teachers. Some teachers might be reluctant to address these issues for many reasons, for example, because they see them as overly controversial or polarising or because they are concerned about the students in the classroom. Here, it is important to remember that deciding not to talk about certain issues also takes a position and that those topics are only optional for those who do not experience them. Thus, this toolkit offers educators guidelines and suggestions on creating a respectful classroom and fostering complicated conversations.
- > To ensure this, it is important to ensure that there is enough time to implement the lesson plans properly. Don't rush it. First, familiarise yourself with the lesson plans so that you can keep the activities on track.

Using the Competences for Democratic Culture in developing history learning activities on monuments

All subjects taught in schools allow for the development of values, attitudes, skills, knowledge, and critical understanding of the CoE Competences for Democratic Culture. History provides answers to critically understand the present by teaching that any feature of the past must be interpreted in its historical context and by raising awareness that historical interpretation is a matter of debate. The thinking processes acquired through studying history constitute a standard of judgement that is transferable to any subject. Hence, historical-critical knowledge and understanding of political, social, cultural, and economic systems intersect with the democratic culture necessary for active citizenship. This allows for developing the abilities young people need to become active participants in a democratic culture, acquire a set of attitudes that emphasise dialogue and cooperation, solve conflicts peacefully, and participate actively in public spaces.



Any learning activity on monuments will contain a cluster of competences, not only one. The following are a few suggestions taken from the Lesson Plans of I am Queen Mary, aimed at illustrating each of the wings of competences.

Values

Outcome. Students will:
Value cultural diversity

Tasks

Consider examples of other cultures' ways of life that you find strange and alien. Discuss why you think these ways of life are strange. Do you think it would be difficult to be open to them?

Attitudes

Outcome. Students will:
Discuss openness to cultural otherness.

Task

At the time, most Europeans agreed with Hans Egede's views on other non-Christian cultures and societies. Explain the lack of openness to cultural otherness and to other beliefs, world views and practices.

Skills

Outcome. Students will:
Develop analytical and critical thinking skills.

Tasks

Read and listen to source 3. What does the folk song tell us about Queen Mary and the rebellion? Find and explain the differences and similarities between the song and the statue depiction.

Knowledge and critical understanding

Outcome. Students will:
Learn about the I Am Queen Mary statue, its history in present times and references to the past.

Task

Read source 1. What are the rights and obligations of the plantation worker and the plantation owner?

Teachers' Self-Assessment and Critical Positionality

Reflecting on your [positionality](#) is important in discussing [contested histories](#) in the classroom and enhancing your students' learning journey. Thus, this self-assessment allows you to explore how your own positionalities impact your work and how you can hold yourself accountable to your students. More than just engaging with yourself, a critical reflection on your positionality is a way to shine a light on some of the biases you hold and where your [privilege](#) resides. Acknowledging potential biases can help you as an educator explore how to create a student-centred, inclusive and equitable learning environment in your classroom, and is an essential part of teaching contested histories, even within our own selves.

Your identity determines your positionality, lived experiences, and the social constructs that shape those experiences. So, determining your position asks you to reflect on your multiple identities and perceptions and how they might influence your approach to teaching and your relationship with your students. Perhaps through this process, you might discover that you rely heavily on traditional assessment methods such as exams because you experienced those as a student and performed well. However, your students may have different and less positive experiences with such traditional assessments.

Considering what you bring to the classroom and how that may differ from what your students bring can help you find better ways to connect with and support your students. Beyond reflecting on methodologies and teaching strategies, think more about your identities and positionalities and how you convey that to your students.

It is important to underline that self-assessment is an open-ended process. As we grow and the world changes, so do our perspectives and positionalities; thus, it is important to revisit one's positionality regularly.

You might begin by asking yourself:

- > What identities and values do I have, and how do these impact my role as an educator? How do they shape my assumptions about teaching and my students? How do these identities and values affect how students interact with me and other students?
- > What type of experiences have I gone through? How do they shape the professional I am today? How do they positively or negatively impact my students (especially those of marginalised or minority groups)?

Unpacking Privilege with Students

It is important for students to also reflect and understand the concept of [privilege](#), their own positionalities, and how they appear in the classroom and influence their learning process.

But first, what is 'privilege'? 'Privilege' means the advantages of being part of a dominant or majority group. It is unearned access or advantages granted to specific groups of people because of their membership in a social group. It can be based on various social identities, such as race, gender, religion, socioeconomic status, ability status, sexuality, age, education level, etc. Privilege can be experienced on personal, interpersonal, and institutional levels. The social, economic, political, and psychological unearned advantages that privileged groups enjoy come at the expense of marginalised groups.

Unlike other forms of discrimination, these advantages may go unnoticed by members of the advantaged group. For example, the benefits of privilege might seem 'normal' for those who enjoy them rather than the result of an imbalance of power. Privilege is built into how our society works. A big part of privilege is opportunities not available to non-privileged group members. However, this does not mean that being a privileged group member means everything is easy for you or that you do not face challenges.

A way to unpack privilege with your students is by analysing privilege in the media. You can ask your students to reply with yes or no to the following statements, and have a reflection about to whether why their answers are yes or no:

- > I can look at the media and see people of my group widely represented as heroes, role models, leaders, news anchors, television hosts and experts.
- > When people in my group appear in the media, they are not always villains, victims, clowns, or freaks.
- > I can expect to see people from my group in books, textbooks and other school materials.
- > I can expect to see people in my group widely represented in all levels of media productions (writing, producing, acting, directing, etc.).
- > I can turn on the TV and have a good chance of seeing members of my group on any channel.
- > A character may be a member of my group and have never been remarked upon or included in their storyline.
- > Characters in the media who are members of my group are not expected to represent the entire group.
- > The revelation that a character is a member of my group is never a cause for shock or used as the butt of a joke.
- > When a media character is a member of my group, they are usually played by an actor who is a member of my group.
- > I can easily buy posters, movies, television shows, video games and other merchandise featuring people from my group.
- > It is easy to find video games where I can play a character who is a member of my group.
- > Ads that are not aimed at any particular audience feature members of my group.

Discussing Contested Issues with Your Students

Difficult discussions are needed for deep learning. Be prepared for students to say things you might not expect or share experiences you might not have heard before. You do not necessarily know what experiences or aspects of their identities they are bringing to the discussion.

Help students understand that no position is 'neutral' or 'objective.' Different people and groups are advantaged and disadvantaged, and taking the 'neutral' position means supporting the status quo.

Encourage students to ask questions and to share their opinions. Remind them that the point of discussion is not to convince other people but to learn from each other. Focusing on questions might help students to examine assumptions they did not know they had.

A key to having an open discussion is to have the class agree on ground rules before you start. Knowing that everyone has agreed on what is 'off limits' will make students feel freer to speak because they won't worry about crossing a line without meaning to. What are 'off-limits'? Slurs, stereotypes and personal attacks should be off-limits. Not interrupting someone when they are talking should also be off-limits. Everyone who wants to speak should get a chance, but not everyone should be obliged to speak.

While you want to encourage an open conversation, there are some topics that should not be open to debate, especially those that marginalise or dehumanise people, as they have the potential to close down the discussion and leave students hurt or more entrenched in their positions. Hate speeches often try to conceal their positions as 'debating' or 'just asking questions' about issues such as whether women deserve equal rights or whether the Holocaust happened, and students might be influenced by those speeches.

A key to avoiding this and avoiding the impression that you are telling your students what to think is to distinguish between fact and opinion questions and between active and settled questions:

- > Fact questions are those that can be conclusively answered, proven or disproven.
- > Opinion questions are ones that cannot be conclusively answered but can be supported by argument or evidence.
- > Settled questions are those that either have been conclusively proven or are accepted by society as settled.

Active questions are those that are still being discussed.

Complicated conversations focus on active questions and work best if you settle with your students so that fact or settled questions will not be discussed.

Nonetheless, even with ground rules, students might still say unexpected things. In these cases, if a student, for example, uses a slur, it is important to respond right away. This should be used as a learning opportunity, and unless the student is being intentionally disruptive or disrespectful, they should not be punished. Here are some strategies you can use to:

- > Press Pause: don't let a problematic statement derail the conversation. Address it as quickly as possible and then use it as a springboard to more discussion or return to the previous conversation.
- > Ask for clarification: sometimes, students might not realise that their language is inappropriate. It is important to give them a chance to explain what they meant. Try to ask them: I don't understand, what do you mean? Or what point are you trying to make?
- > Don't shame or label: Focus on what was said instead of what they may think or believe. Keep in mind that students might be repeating things they have heard at home or on social media.
- > Challenge misleading sources: many students encounter fake news or disinformation online and on social media.
- > Redirect to an active question and keep it on topic: it might be that the students were not able to articulate their ideas in the active question.
- > Respond to emotional reactions: sometimes, complicated topics might lead students to feel emotions. It is important to let students know that it is ok, that they can take a moment if they need to or go to the student counsellor (if there is one).

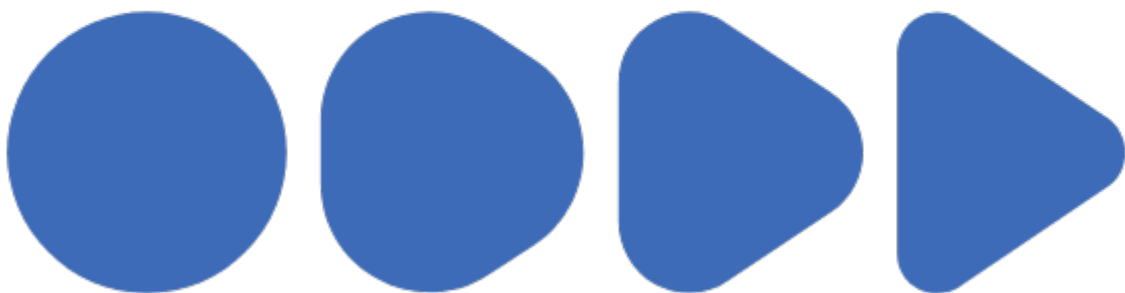
Lesson

Plans



Skill

How
Values
Change Over
Time?



Jan Pieterzson Coen in Hoorn, the Netherlands

Skills and Concepts developed in the lesson plan

This lesson will help students develop their analytical and critical knowledge of the history of Dutch colonialism in the East Indies. Thus, students will develop their analytical and critical thinking skills, their historical knowledge and critical understanding of the past, and their openness to other beliefs and worldviews.



16 to 18 years old



90 to 110 minutes



How are the perceptions of national heroes changing over time? How do different perspectives over the same figure appear in society?



Print [step 2](#) and [step 4](#) and distribute them among the students (one per student).

Learning Outcomes

By the end of this lesson, students should be able to:

- Analyse primary sources critically
- Understand how different perspective over the same figure and past appear in society
- Be open to listening to other beliefs and worldviews over historical events

Pedagogical Recommendations

The lesson teaches about the importance of nuance and [multiperspectivity](#), that issues of public contestation are complex, and that points of view are not simply 'for' and 'against'. This lesson is applicable to all physical and tangible commemorative objects (monuments, markers, memorials, and names of streets and other landmarks). It works best with objects that have been subject to intense and well-documented protests, as this often provides more context and better engagement on behalf of students.

With this lesson, students will mainly work with primary written sources, so they need to be reasonably confident readers to read the sources. Alternatively, less confident readers could read as a class, or turned into sound recordings to make them more accessible. In addition, some students can think about the contestations without prompt questions, while others will need more guidance. The questions are topic-specific, but they will provide you with an idea about the level of detail needed and how it can be adapted for other topics and levels.



Breakdown of Activities Step-by-step

step 1

The first step is to introduce the monument dedicated to a national figure your lesson will focus on. This part of the activity should last around **20 minutes**.

Explain the monument's background information to your students so they know who JP Coen was, and then ask your students:

- Why might JP Coen be worthy or unworthy of commemoration?; What did he do?
- Why are there different opinions on the legacy of JP Coen?
- Where is the monument erected? When was it built? Who sponsored it?
- How is JP Coen depicted in the statue?
- Are there any elements relevant to the statue (i.e. location, symbolism, plaque...)?
- Why is JP Coen's monument contested? Since when has it been contested?

step 2

For this activity, you need to select between 5 to 6 primary sources from different periods of time that mention and reflect on the figures' legacy and the contestation around the monument. You should aim for sources that showcase different narratives and perspectives. This gives students insight into how historical figures might be perceived differently and how their perceptions might change over time. This part of the activity should last around 20 minutes.

When choosing which perspectives to include, ensure a diverse range of contrasting viewpoints, keeping in mind that these should be reflective of real-life debates, ideally based on existing groups. Simplified, there are three key areas within the spectrum that should be represented to ensure a good debate: those in favour of removal, those in favour of preservation, and those that want a middle ground – for example, those who ask for a contextualising plaque. Within these three areas, there can be nuanced perspectives, but having these three represented at a minimum ensures that the discussion and lobbying by the students will begin on opposite sides of the spectrum. Once you have found and selected the primary sources, you can anonymise them and create source cards to give the students. You can ask them to order the sources according to the timeline of the monument's history in this first part of the activity.

Instructions: Read the following excerpts and organise them following the timeline below. Consider when each excerpt was published, considering what you know about JP Coen's legacy and the construction of the monument in Hoorn.

Excerpt 1: Our national history has no greater villain than Coen. He founded Batavia by first completely burning the city down. He committed genocide on the Banda Islands by killing almost all of the 15,000 inhabitants. Coen wrote about his actions: 'The natives were mostly destroyed by war, poverty and defects. It is very difficult to escape to the surrounding islands.'

Excerpt 2: Jan Pieterszoon Coen, the thought bourgeois boy turned world conqueror, the brave and astute merchant developed into a discreet statesman, the industrious trader revealing himself as a master of the art of war on land and sea, the serious, strict Christian filled with a sense of duty, but also with all the means of human ingenuity and exerting power to fulfil his duty. It really goes without saying that we have the right to be proud of a man like JP Coen. It cannot be called vanity that we openly display this pride.

Excerpt 3: According to the organisations, the municipality of Hoorn refuses to listen to years of protests by the Moluccan, Dutch, Indian and Indonesian diaspora, and by maintaining this image it clearly shows where it stands. 'The pain caused by colonialism is still considered less important than the commercial interests of the city. The municipality uses the image as a marketing tool without batting an eyelid. The image of JP Coen is a glorification of Colonialism and Genocide.'

Excerpt 4: There are those who accuse Coen of cruelty because he stole the Banda Islands. Depopulated by the sword and famine. It is forgotten that he did not destroy out of the desire to destroy but that his action was dictated by the concepts of the times and the demands of the moment before his departure to the mother country; he wrote down the articles of association for an urban government in Batavia, which was not an easy task, especially in those days.

Excerpt 5: Who was JP Coen? He was a Dutch trader of the 17th century who did not shy away from atrocities if they benefited the East India Company in whose service he was. It is difficult to find a good name for this horrible man. We like the title that we once read from a writer of his, that of "bloodhound." The blood stains from Coen's memory cannot be wiped away by the claim that he should be regarded as a child of his time, that he acted as a "Calvinist." Coen is and remains a dog.

Timeline: when do you think the excerpts were published?

- > 1887
- > 1888
- > 1893
- > 2011
- > 2020

step 3

After students have carefully read and ordered the sources, you can reflect more on why they ordered in a specific way and make them reflect on their preconceptions. At this step, students should be able to consider their own preconceptions and share their reflections on the sources and activity. This part of the activity should last around **30 minutes**.

Instructions: Divide your students into small groups of 3 or 4, and let them discuss how they ordered the excerpts, when they think the excerpts were published and why. At this stage, you can also share with them the dates and the information of the dates and the newspaper (author and audience), and reflect on their pre-conceptions and how they were challenged.

For this, you can ask them the following questions:

- How did you organise the excerpts?
- Which ones did you organise differently and why?
- What point of view on the statute do you believe each excerpt presents?
- Who do you believe is the intended audience for each excerpt?

Excerpt 1: Beek, Eric van de. "Iemand als Coen hoor je niet te eren!" de Volkskrant, July 12, 2011. <https://archive.ph/RZuv>. Written by journalist Eric van de Beek (who submitted the citizens' initiative to the City Council) as an opinion piece.

Excerpt 2: Het Vaderland, "Een standbeeld voor Coen," October 19, 1887. <https://resolver.kb.nl/resolve?urn=MMKB23:001413096:mpeg21:p00005>. The Het Vaderland was a Dutch newspaper published from 1869 to 1982. It became a leading progressive-liberal newspaper and a place where much attention was paid to art and culture.

Excerpt 3: Mak, Martijn. "Komende vrijdag protest tegen beeld J.P. Coen in Hoorn: 'Slachter van Banda wordt ten onrechte als held vereerd,'" Noordhollands Dagblad, June 15, 2020. https://www.noordhollandsdagblad.nl/cnt/dmf20200615_89695433. In this article, journalist Martijn Mak covers the planning efforts of three organisations, We Promise, Building the Baileo and Decolonization Network of the former Dutch East Indies, in organising a protest against Coen's statue.

Excerpt 4: Delftsche Courant, "Vrije Studie," January 29, 1888. <https://resolver.kb.nl/resolve?urn=MMKB08:000139763:mpeg21:p002>. The Delftsche Courant was a local newspaper in the city of Delft in the Netherlands.

Excerpt 5: Recht voor Allen, "een standbeeld voor Jan Pieterszoon Coen," May 28, 1893. <https://resolver.kb.nl/resolve?urn=MMIISG05:000091330:mpeg21:p001>. The Recht voor allen was a Dutch social-democratic magazine published from 1 March 1879 to 1900.

step 4

Now that students have a critical understanding of how the perceptions of the figure and their legacy might have evolved through time, you can give them sources that delve deeper into the contestation over the monument today. This way, students can connect past and present and develop a critical understanding of the contestation. For this, you can find statements from those in favour of preserving the legacy and those contesting it. Give your students the sources and let them reflect on what voices and perspectives they highlight to be as compelling as possible. For the selection of the sources, follow the tips in part B. This part of the activity should last around **20 minutes**.

Excerpt 1: from a call to protest JP Coen's statue in Hoorn. The call for protest 'Peaceful Demonstration: Down with JP Coen!' was organised by We Promise, Building the Baileo and Dekolonisatie Netwerk voormalig Nederlands Indië, on June 19, 2020. You can read the whole call here: <https://www.facebook.com/events/186781756053073/>.

STOP THE GENOCIDE GLORIFICATION

Jan Pieterszoon Coen "the Slayer of Banda," is wrongly glorified as a hero on the Roode Steen in Hoorn. He engaged in horrific trade from 1607 and is responsible for genocide. Under his rule, 15,000 Bandanese were murdered for the sake of Holland's prosperity. The 900 survivors were enslaved. The "VOC mentality" that the municipality of Hoorn is now so fond of heaping on, is largely based on this man's atrocities. We have had enough of this VOC sentiment that has unjustly venerated genocidal colonialists like Coen as heroes for centuries.

The municipality of Hoorn truly refuses to listen to years of protests by relatives of Coen's victims and by maintaining this image clearly shows where it stands. Still the pain resulting from colonialism is considered of less importance than the commercial interests of the city. The municipality unblinkingly deploys the statue as a marketing tool.

Our goal:

The removal of the JP Coen statue by the municipality of Hoorn and recognition for the pain that maintaining this statue for decades, until today (has) caused. We want an end to the glorification of the Dutch colonial past, especially that of the VOC. Information is important, so erasing history is emphatically not our goal. But merely raising awareness is not enough. What good is education if the indoctrination and worship of mass murderers continues in the meantime? The image of JP Coen is of Colonialism and Genocide Glorification. If the municipality really wants to replace indoctrination with education it will remove the statue from the square and place it where it belongs: in a museum.

Our remedy:

Peaceful demonstration with different speakers from inside and outside Hoorn: direct descendants of the victims, musicians, poets, different generations of activists together.

With this protest we say:
STOP GENOCIDE GLORIFICATION!

In the words of a Moluccan freedom fighter who gave her life in the fight against the VOC
We call for: "COME FORWARD IN GREAT NUMBER AND SLAUGH VOC VAANDEL BACK".

Excerpt 2 from the call to preserve the statue of JP Coen in Hoorn. As for June 2024, the call has 4,643 signatures. You can read the whole call here: https://stopbeelden-storminhoorn.petities.nl/?fbclid=IwARog6h23ulZXzT7v58JTt-UZP5R5H-wYHnD3U-U3lu-3lsunSNlGMuE_ejng.

Recent events have led to a kind of new [iconoclasm](#). These images would not fit with today's society. We disagree with this. History is history. It is part of the culture and our own identity.

"We
We are the silent majority. A majority that until recently tolerated everything.

note that:

A vocal minority is now imposing a hypocritical ideology on us.

Residents born and raised in Hoorn, who care about Hoorn culture, want to stop this. This of course includes Jan Pieterszoon Coen. This man personally put Hoorn on the map and continues to contribute to our economy to this day.

The municipality has already responded to the activists before, when a plaque was hung about the life of Jan Pieterszoon Coen.

It is true that we should not deny what happened, but removing the statue is not the solution. Our culture should not be wiped away!

and request:

We ask the municipality to continue to recognize our history and not to give in to the cries of a loud minority."

step 5

After the activity, reflect with the students on their perceptions of how national figures are perceived and uplifted and how they have been contested throughout time. Ask them what surprised them about the perception about the figure and its legacy and about today's narratives about him. This part of the activity should last around **20 minutes**.

assessment

Class Presentation Participation Rubric

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Participating in Class Discussion	Actively contributes to discussions, offering insightful comments and encouraging peers.	Participates in discussions, providing some relevant input.	Rarely participates or contributes little to discussions.
Formulating Critical Questions	Asks thought-provoking questions that deepen understanding and stimulate discussion.	Ask relevant questions, though they may not always provoke further thought.	Struggles to ask questions or asks questions that do not relate to the topic.
Final Presentation - Language & Clarity	Presentation is clear, well-organised, and uses appropriate language effectively to convey arguments.	Presentation is mostly clear and organised, but may have minor language issues impacting clarity.	Presentation lacks clarity, organisation, or appropriate language, making arguments difficult to follow.

monument information background

Monument Name: Jan Pieterszoon Coen Statue in Hoorn, Netherlands

Representation: Monument

Type: Statue

Date of Inauguration: May 30, 1893

Sponsor: Committee led by the mayor of Hoorn, Willem Karel Baron van Dedem

Person: Jan Pieterszoon Coen

Historical Legacies: Colonialism, Racism and Slavery

Authority: Dutch Empire

Date of Initial Contestation: 2010

Intensity: Involved violence/destruction of property

Initial Actor: Citizens' initiative led by journalist Eric van de Beek and history teacher Bob Entius

Remedies used to deal with the contestations: Status Quo and Contextualisation

Fictional Representation? No

Jan Pieterszoon Coen was born in 1587 in Hoorn, the Netherlands. Nicknamed the 'Slaughterer of Banda,' he has become an increasingly controversial figure in recent years for his violent colonisation endeavours on the Banda Islands. During his tenure as the governor-general of the Dutch East Indies, Coen secured a monopoly on the nutmeg and mace trade but was also responsible for the massacre of 15,000 Bandanese individuals in 1621.

Coen began his career with the Dutch East India Company (VOC) in 1607. He was appointed head of the company's post in Java and director-general of Asian commerce in 1614. The Dutch interests conflicted, especially with England's, over nutmeg, a spice grown exclusively on the Banda Islands. When the islands' inhabitants had breached VOC agreements, Coen invaded the island in 1621. Bandese leaders were imprisoned and beheaded. Families were deported, some were forced into enslavement in Batavia, and others were sent to Sri Lanka. The Dutch ruthlessly pursued the islanders who had fled. The invasion led to the enslavement and brutal massacre of thousands of Bandanese. In the end, only 1,000 of the initial 15,000 inhabitants remained. The killings led to the monopolisation of Dutch interests in the nutmeg industry. Coen laid the foundation for the VOC to thrive for nearly 200 years.

Coen's violence against the civilians of Banda has made the Hoorn statue a debated monument since its unveiling in 1893. In 1830, the Kingdom of the Netherlands had separated from Belgium and needed new national heroes. Coen seemed a welcome figure who could embody the achievements of the Netherlands. Since then, his legacy has become a source of pride. In 1884, a local school teacher proposed erecting a monument in Coen's honour during an annual meeting of the Hoorn Association for Public Entertainment. Two years later, a committee was formed to construct a statue and raise money throughout the Netherlands. Sculptor Ferdinand K.A.C. Leenhoff (1840-1914) was commissioned to create the bronze statue. He designed the statue with Coen standing vertically, looking mightily into the distance. The statue was unveiled during a festive ceremony on May 30th, 1893, when Coen conquered Jakarta in 1619; several government ministers oversaw the unveiling. Since 1965, the statue has been a national heritage site.

Coen was already a controversial figure during his lifetime. The board of the East India Company had accepted his uncompromising rule of Batavia as governor but considered it ruthless. Similarly, the controversy around the statue is not recent. In 1886, seven years before the statue was constructed, historian J.A. van der Chijs stated that Coen had blood on his hands and claimed

that one statue of him, an already existing one in Batavia unveiled in 1876, was already enough.

The statue has been stained with red paint and graffiti numerous times in recent decades. In 2010, a citizens' initiative expressed criticism regarding the statue of Coen, and in response, a contextualising plaque was added. However, adding a plaque did not stop the contestation, as a new discussion started regarding the exact wording of this plaque. In the end, the plaque was added, but some protesting citizens were disappointed as the plaque lacked the word genocide. Thus, the debate over the monument remained the same. Years later, in 2016, the activist group De Grauwe Eeuw (The Gray Century) graffitied 'genocide' and the letters VOC, with the O shaped like a noose, across the statue's pedestal. In doing so, they pointed to a persistent sense of injustice and controversy surrounding historical figures honoured in the modern era. During the 2020 George Floyd protests, the statue became a large area of debate in the Netherlands. However, new voices emerged asking for the conservation of the statue. In 2020, student Joep Sturm launched a petition favouring the statue's preservation. The petition was signed by more than 4500 people and claimed to represent the silent majority afraid to speak their minds in public.

In November 2021, the group Collectief Ondeugend (Mischievous Collective) placed a counter statue of Maria Catherina Swanenburg, better known as 'Goeie Mie' (Good Mie), next to the Coen Statue as a form of protest. Goeie Mie was a serial killer from the nineteenth century. According to the group, adding her statue made the square complete. Goeie Mie's statue was inscribed with the following words: 'Nurse. National hero. Praised for being a decisive person. Poisoned about 65 neighbours, of whom 23 died, over six years.' In January 2022, a new series of protests advocated moving the statue into a museum. Today, critics continue to call for the statue's removal but local authorities and museums are reluctant to take a decision.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/jan-pieterszoon-coen-statue-in-hoorn/>

monument pictures



JP Coen Monument in Hoorn
Image by Rijksdienst voor het
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JP Coen Statue in Hoorn
Image by Dqfn13 via Wikimedia Commons CC BY-SA 4.0



Image by Gouwenaar via
Wikimedia Commons CCO
1.0 Universal



Jan Pieterszoon Coen (Hoorn 1587 - Batavia 1629)

Koopman, directeur-generaal en gouverneur-generaal van de Verenigde Oostindische Compagnie (VOC). Vormgever van het succesvolle handelsimperium van de VOC in Azië. Stichter van Batavia, het huidige Jakarta.

Geroemd als krachtadig en visionair bestuurder. Maar evenzeer bekritiseerd om zijn gewelddadige optreden bij het verwerven van handelsmonopolies in Indië. Voerde in 1621 een strafexpeditie uit tegen één van de Banda-eilanden, omdat de bewoners tegen het verbod van de VOC nootmuskaat leverden aan de Engelsen. Duizenden Bandanezen lieten hierbij het leven, de overlevenden werden naar Batavia gedeporteerd

Coen kreeg aan het eind van de negentiende eeuw de status van nationale held, compleet met standbeeld in zijn geboortestad. Een landelijk oprichtingscomité onder leiding van de Hoornse burgemeester Van Dedem zamelde hiervoor het geld in. Het bronzen beeld, een ontwerp van Ferdinand Leenhoff (1841-1914), leraar aan de Academie voor Beeldende Kunst in Amsterdam, werd in 1893 feestelijk onthuld.

Onomstreden is het standbeeld niet. Volgens critici verdient Coens gewelddadige handelspolitiek in de Indische archipel geen eerbetoen.

Meer weten over Jan Pieterszoon Coen? Scan de QR code en bezoek het Westfries Museum, waar de beroemde portretten van Coen en zijn vrouw Eva Ment te zien zijn, gemaakt door de kunstenaar Jacob Waben.

Jan Pieterszoon Coen (Hoorn, 1587 - Batavia, 1629)

Merchant, Director-General and Governor-General of the Dutch East India Company (VO). Architect of the VOC's successful trading empire in Asia. Founder of the city of Batavia, currently known as Jakarta.

Coen was praised as a vigorous and visionary administrator. But he was also criticised for the violent means by which he built up trade monopolies in the East Indies.

In 1621 Coen led a punitive expedition against one of the Banda Islands, as the local population was selling nutmeg to the English in disregard of a VOC ban. Thousands of Bandanese lost their lives during the assault and the survivors were deported to Batavia

By the end of the nineteenth century Coen had grown into a national hero and was honoured with a statue in his home town. A national committee headed by the Mayor of Hoorn, Baron Van Dedem, collected money to realise this. The bronze work which was designed by Ferdinand Leenhoff (1841-1914), an instructor at the National Academy of Visual Arts in Amsterdam, was unveiled during a festive ceremony in 1893.

The statue is controversial. According to critics, Coen's violent mercantilism in the East Indian archipelago does not deserve to be honoured.

Would you like to know more about Jan Pieterszoon Coen? Scan the QR code and visit the Westfries Museum, where you can find the famous portraits of Coen and his wife Eva Ment painted by the artist Jacob Waben.



www.jpcoen.com

Despot Stefan Monuments in Serbia

Skills and Concepts developed in the lesson plan

This lesson will help students develop analytical skills and the ability to identify visual and contextual elements of monuments that represent important historical figures taking a significant place in public recollection. Students should be put at the centre of research by comparing and finding analogies or dissimilarities between monuments dedicated to the same historical figure erected in different chronological periods. Following this inquiry process, they should distinguish the second-order concepts of continuity and change, as well as [historical significance](#) and interpretation.

Learning Outcomes

By the end of this lesson, students should be able to:

- Recognise the contestations linked to the context and representation of monuments and establish connections between artistic forms/approaches and promote political ideas.
- Challenge and critically evaluate different interpretations of historical narratives.
- Reflect critically on the importance of memorialisation and monuments in shaping the modern world.
- Recognise the diversity of forms and symbolic messages by the monument's author or those who commissioned the monument.
- Identify the change of societal and political values over time reflected through monuments.
- Compare the ways monuments are misappropriated or mis/used for political purposes, the public culture of remembrance, and official interpretations of the past.

Pedagogical Recommendations

Another important aspect is revealing how society and political officials could manipulate and use or misuse historical figures, events, public recollection and memorialisation for political purposes. Main conclusions should be drawn by analysis of historical contextualisation, visual elements, times and dates of raising monuments, their position and orientation in public space, artistic styles/iconography, symbolic messages/significance and memorial legacy.

This lesson enables students to engage in classroom and place-based learning activities. Students will be instructed to do their research based on the multifaceted observations of monuments and analysis of historical interpretations. For the inquiry, they are supposed to use relevant and verified historical material, digital technologies, and reliable sources of information that reflect contemporary context. The main task for the teacher will be to facilitate the process of gathering and analysing relevant information and context and conducting on-site learning, giving students clear ideas on how to approach the analysis of the monument. Students should be motivated to use their creative capacity and foster a critical understanding of the past and present.



16 to 18 years old



180 minutes



How can monuments to national heroes or historical 'role models' reflect societal changes and evolving societal norms and values over time?



Print the [worksheet](#) for your students.



Breakdown of Activities Step-by-step

step 1

The first step is to introduce to prepare your students with an opening ice-breaking conversation with questions, this part of the lesson should take around **20 minutes**.

- What makes history or monuments contested ?
- What are [contested histories](#) and what are the main reasons for contestation?
- Who are the national heroes, and why do the public, state, and institutions praise them?
- Why is public recollection and memorialization important?
- Who deserves public memory, i.e. monuments in public spaces?

step 2

After reflection on the importance of public monuments and memorials, you should contextualise and explain to your students the monuments dedicated to despot Stefan Lazarević and present the main outcomes of the project/ place-based learning, this part of the lesson should take around **20 minutes**.

- Students are introduced to the project by familiarising themselves with the historical context. They should renew or learn the [historical significance](#), period, and personality of despot Stefan Lazarević. For these purposes students can use the contextual background information (in the annex to this lesson plan), history textbooks, selected literary sources, or other relevant (online) material.
- Distribute and show images of monuments that cannot be visited during the place-based learning (monuments erected in other cities) and explain how they can be used for further research and comparative analysis after the on-site class.
- Introduce the monuments students are going to visit as part of the class and explain how to observe the monument in situ, i.e., what features they should consider.
- Afterwards, distribute the working sheets and tables (in printed or digital form if students are carrying tablets or mobile phones) to students. The working sheets will be used to enter relevant data during on-site learning or afterwards.
- Give students guidelines on what kinds of contestations they should be looking for during the learning process/small project; provide a timeline past, present and future what values colour the past, what today and how to look at tomorrow? One of the main tasks is to determine the values and interpretations of the past change over time. You should refer to the key question: How can monuments of national heroes/historical "role models" reflect societal changes, evolving norms and values through time?

step 3

Before visiting the monument sites, students will be organised into pairs or small groups. To prepare the time for this part of the lesson, please consider how long does it take you to get to the monument.

At the monument sites, students will observe the monuments following the previously given instructions and the criteria outlined on their worksheets. During the visit they are advised to use mobile phones, or any other equipment for taking photos or short videos.

As the teacher, you shall coordinate the activities helping students to spot/detect the main features of the monument and associate them with the question of contestation. At the end of the visit, students will be given tasks to prepare for the reflection at school as homework (it will depend on possibilities if students can use digital tools for a more creative approach to the analysis of the monument, or just fill in the worksheet and answer certain questions for the analysis and comparison). Additionally, they could search for the answers on how the official ceremony of erecting the monuments looked, what were public reactions to the monuments, were there any challenges regarding the response or reactions of the civil sector and society, etc.

step 4

After the visit, you should organise a concluding classroom activity:

- It should be scheduled a few days after at school, allowing students enough time to analyse the collected material, fill in the work sheets and potentially use their creativity to present their findings (visuals, memes, reels that could be distributed via specially created social media/groups, or google classroom/other platforms, ppt, collage, etc). During the last lesson, since they are organised as groups or pairs, students are supposed to briefly present their work/conclusions identifying similarities/dissimilarities, specificities, replication, and notice if state officials or institutions used these monuments for political or any other purposes, i.e. responding to the key question.
- The final group discussion should be dedicated to the self-reflection, and assessment of the students by reflecting the questions like "What did I learn from this? How challenges and contestations reflected in monuments will develop in the future? What we might expect regarding the interpretations of the past, and our present when it becomes past? etc."

Worksheet for the students

CITY	DATE of erecting monument	PLACE in the city (orientation, position, city centre, near important public buildings or space?)	STYLE & ICONOGRAPHY (artistic style, posture, elements of the statue, etc.)	SYMBOLIC SIGNIFICANCE (message the monument addresses to the public)
CONCLUDING REMARKS				

assessment

During the final lesson, the teacher will evaluate each group's contributions and the completed worksheets, focusing on determining the level of contestation and understanding the relationship between the erection of monuments and their evolution over time. This assessment will be formative, allowing the teacher to provide constructive feedback based on national assessment standards.

For the final activity (group/plenary discussion), the teacher can individually assess students' responses, focusing on their insights into the symbolism of the sculpture, the changing (informative) nature of artistic representations over time, and how different messages reflect style and iconography. The teacher's feedback will be based on the conclusions reached and the strength of the arguments presented.

Plenary Discussion Participation Rubric

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Understanding of symbolism of the sculpture	Demonstrates a thorough understanding of the symbolism, providing insightful analysis and examples.	Shows a clear understanding of the symbolism, with some analysis and examples.	Lacks understanding of the symbolism, with minimal or no analysis.
Understanding of the changing nature of artistic representations over time	Explains the evolution of artistic representations in detail, connecting historical context effectively.	Describes some changes in artistic representations, but lacks depth in historical context.	Fails to address the changes in artistic representations, lacking context.
Understanding of how different messages are reflected in style and iconography	Analyses how style and iconography convey varied messages, with strong examples to support points.	Identifies some messages reflected in style and iconography, but with limited examples.	Does not identify or analyse messages in style and iconography.

monument information background

Monument Name: Stefan Lazarević Statues in Serbia

Representation: Monument

Type: Statue

Date of Inauguration: 1982

Sponsor: City Council

Person: Stefan Lazarević

Historical Legacies: Nationalism, Sectarianism

Authority: Serbian Government

Date of Initial Contestation: 1990s

Intensity: Involved antagonistic public debates

Initial Actor: Unknown

Remedies used to deal with the contestations: Status Quo

Fictional Representation? No

Stefan Lazarević (1377-1427) was a Serbian mediaeval ruler, poet, legislator, warrior, patron, and saint of the Serbian Orthodox Church. He was the son of Prince Lazar, who perished in the Battle of Kosovo in 1389 (near the city of Priština) fighting against the Ottoman forces opposing their conquest of Serbian lands. In the early 15th century, Despot Stefan stabilised Serbia through political manoeuvring and reforms, earning the title of despot from the Byzantine emperor. The Hungarian king made him the knight and granted him lands, including Belgrade, which became Serbia's capital for the first time. After his death, Serbia existed in independent or semi-dependent status for another three decades before falling under Ottoman rule. Stefan's inclination towards art and literature was reflected in his poetic works, creation of a court library, promotion of monastic scriptoria, and cultural rise in the state.

Stefan's reign is deeply intertwined with the legacy of his father and the Battle of Kosovo, which became central to Serbian national identity. The battle is often portrayed in Serbian tradition as a decisive conflict between Christianity and Islam, a sacrifice for faith, and a struggle between good and evil. This narrative fostered strong national martyrdom cults, which were later used for political manipulation, particularly during the 600th anniversary of the battle in 1989. The commemoration played a role in sparking the violent dissolution of Yugoslavia in 1991 and subsequent conflicts, including the 1999 NATO bombing of Yugoslavia and Kosovo's 2007 declaration of independence.

In recent years, amid stalled political negotiations and unresolved ethnic tensions in Kosovo*, Serbian state authorities have increasingly emphasised the Battle of Kosovo and its legacy and key historical figures in national recollection. Monuments to mediaeval rulers like Stefan Lazarević have been erected to assert historical continuity and the Serbian "historical" rights and raise awareness about the status of the Serbian population in the seceded province of Kosovo and Metohija. These monuments symbolise the idea of reclaiming the "temporarily lost" territories of Kosovo and Metohija, positioning Despot Stefan as the successor who will avenge his father's death and restore full control of Serbian state in its southern province. The strong connection between Despot Stefan and the Serbian Orthodox Church exemplifies his canonisation as a saint in 1927.

For more information please see Historiana case study:

<https://historiana.eu/historical-content/viewpoints/borders-and-self-determination-the-case-of-kosovo>

monument pictures



Image 1 - The monument of Despot Stefan in Kruševac

The monument in the capital city he shared with his father in the 14th century, before he moved it to Belgrade at the beginning of the 15th century, was erected in 2020. The monument is positioned to the south pointing at the place where The Battle of Kosovo 1389 occurred. In the city is another monument dedicated to the fallen warriors killed in the battle of Kosovo erected in 1904, and two monuments dedicated to his father Prince Lazar.



Image 2 - The monument of Despot Stefan in Despotovac (toponym of the town derived from Stefan's title despot), erected 2010.

The town is less than 5 km from the monastery Manasija dedicated to the Holy Trinity built between 1406 and 1418 as the foundation of Despot Stefan. He was buried in the monastery where his grave is still today.



Image 3 - The First Despot Stefan monument in Belgrade, erected 1982.

The statue is located within the Kalemegdan fortress, where in the Middle Ages the despot's court and the capital of the state were located.



Image 4 - The Second monument of Despot Stefan in Belgrade, erected 2021.

The statue is erected in The Boulevard of despot Stefan, one of the two central streets named after him.

Skill

Media

**Literacy
and Critical**

Source

Analysis



Robert E. Lee Statue in Charlottesville, Virginia, US

Skills and Concepts developed in the lesson plan

With this lesson, students will better understand the contestations surrounding the American Civil War and its historical figures, like Confederate General Robert E. Lee. They will also learn to detect media biases, especially when dealing with historical narratives present in media. Additionally, students will understand how past events and historical figures are distorted to fit into a narrative



16 to 18 years old



90 to 110 minutes



How can media coverage of controversial events and figures influence the way we think about them?



Print the [Bias Evaluation Sheet](#) (one per student), and the [sources](#) to give your students. If you have internet connection and a projector, you can prepare the prompt questions on WOOCLAP or SLIDO.

Learning Outcomes

By the end of this lesson, students should be able to:

- Be open to other beliefs, worldviews and practices.
- Identify biased media and misinformation.
- Have deepened their historical knowledge and developed media literacy.

Pedagogical Recommendations

During this lesson, students will work primarily with written sources. Thus, they need to be reasonably confident readers to do the work, as exemplified here. Alternatively, less confident readers could be paired with more confident peers, and/or stories could be translated, reduced in length, read as a class, or turned into sound recordings to make them more accessible.



Breakdown of Activities Step-by-step

step 1

Once you have selected the event or figure, you can start with a warm-up reflection with your students about media and biases. This part of the activity should last around **15 minutes**.

Explain the monument information background about the Lee statue in Charlottesville so your students know who he was, and reflect with them:

- Why might Robert E. Lee be worthy or unworthy of commemoration?
- Why are there different opinions on the legacy of Robert E. Lee?
- Where is the monument erected? When was it built? Who sponsored it?
- How is Lee depicted in the statue?
- Are there any elements relevant to the statue (i.e. location, symbolism, plaque...)?
- Why is Lee's monument contested? Since when has it been contested?

step 2

Present the 3 types of media bias to your students and ask if they have any questions. This part of the activity should last around **30 minutes**.

1. Spin: vague, dramatic, or sensational language is used to promote a product, service, or idea and downplay or discredit alternative views.

Words & Phrases to promote or downplay /discredit information		
emerge	Turn up the heat	Facing calls to...
serious	critical	meaningful
refuse	decrying	Even though
crucial	offend	monumental
high-stakes	Stern talks	significant
tirade	offensive	landmark
Words & Phrases to imply "bad behaviour" and sensationalise information		
surfaced	mocked	Lashed out
conceded	raged	gloated
Admit to	bragged	rant
dodged	fumed	erupted

2. Opinion Statements Presented as Facts: subjective language or statements that are based on the author's opinion, assumptions, beliefs, tastes, preferences, or interpretations that are presented as facts or factual information.

Words & Phrases	
good/better/best	bad/worse/worst
Considered to be...	It's likely that...
seemingly	dangerous
extreme	suggest
apparently	possibly

3. Sensationalism/Emotionalism: subjective language or statements which are based on the author's opinions, assumptions, beliefs, tastes, preferences or interpretations are used to portray a situationx

Words & Phrases	
shocking	explosive
remarkable	slams
showdown	rips
chaotic	warning
onslaught	desperate

In addition, students should be aware that not all bias is deliberate. Despite the journalistic ideal of 'objectivity,' every news story is influenced by the attitudes, assumptions, and backgrounds of its interviewers, writers, photographers, and editors. You can become a more aware news reader/viewer by watching for the following:

- **Bias through selection and omission:** an editor can express a bias by choosing to use or not to use a specific news item. This has a significant impact on what audiences deem important. Within a given story, some details can be ignored, and others included to give readers or viewers a different opinion about the events. Remember that the biggest bias is always towards what journalists see as being 'newsworthy,' but this question is always political, even if it isn't seen that way. Bias through omission is difficult to detect. This form of bias can only be observed by comparing news reports from a wide variety of outlets. You can use the News tab on Google to see how different outlets cover the same story.
- **Bias through placement:** Readers of papers judge first-page stories to be more significant than those buried in the back. Television and radio newscasts run the most important stories first, leaving the less significant ones for later. Online news puts the most important stories on the home page and prompts them on social media. What section a story appears in matters, too. Bias through placement can also happen when a story is placed near something else. Putting a news story next to an opinion article on the same topic changes how we read it. How the story is organised is also significant. Most news stories are written in what is called an 'inverted pyramid' style, beginning with what is considered the most newsworthy facts, followed by important details and background information to provide context. This can be a form of bias because context often helps you to understand a topic fully.
- **Bias by headline:** Many people only read the headlines of a news item. Headlines are the most-read part of a paper. They can summarise and present carefully hidden biases and prejudices. They can convey excitement when little exists. They can show approval or condemnation. Shorter headlines often give a much simpler and more biased picture.
- **Bias by photos, captions, and camera angles,** Pictures can either flatter or make someone look unpleasant. The choice of which visual images to display is extremely important on television and social media, as are the captions below the photos.
- **Bias by word choice:** What words are used to write a story has a major effect on how we read it. For example, sentences written in passive voice make it seem like an event just happened without anyone doing it.
- **Bias by source and quote:** Always consider where the news comes from. Is the information supplied by a reporter, an eyewitness, a police or fire department, or appointed government officials? Each may have a particular bias that is introduced into the story. You should also consider who is quoted.
- **Bias through false balance:** It is important for news articles to give both sides of a story, and journalists take that responsibility seriously. Unfortunately, some take advantage of that to make it seem like stories have more sides than they really do, or devote more attention to one side over the other.

- **Bias through statistics:** Many news stories include statistics, such as crowd counts, vote totals, temperature records, and so on. However, there can be bias in which statistics are included and in how they are described or interpreted.

To explore their own media biases, you might ask your students the following questions:

- Where do you read the news?
- If they say social media, ask whom they follow.
- If they say TV, ask them which channels.
- If they say news, ask them which newspaper.
- Why do you read them there?
- Why do you think media bias is problematic?
- Create a list of the problems students identify linked to media bias on the blackboard: news affects public opinion, news can disseminate stereotypes and prejudice...
- What is the impact of media bias on contestations over legacies of the past?
- Create a list of problems identified by the students on the blackboard: strengthened extremist views and opinions, discriminate against certain groups and minorities, etc.
- Do you think your preferred media displays bias or includes ideological messages?
- If they say no, you can ask them to share some other sources they think do.
- If they say yes, you can ask them why they think so.

To save time, and if you count the internet and a screen or projector in the classroom, you can use websites such as WOOCLAP or SLIDO, where students can share their answers through their mobile phones. However, if you do not have an internet connection or a screen, you can ask them directly and reflect out loud.

step 3

Divide students into groups of 3 to 4 and give them 2 to 3 sources to read. Alternatively, you can give one source per group so they read more carefully. It might be more fitting for those students with lower-ready skills to be given one source.

Ask the students to read the sources carefully and to fill in the bias evaluation sheet in Annex 1. Students should closely read each source, making notes where bias comes across in the text. Students may focus on specific word choices, omissions and exclusions, and the specific context each writer gives as possible points of bias. Encourage them to consider the photographs and visuals included in the articles. Students may also pay attention to the title, visuals, and other articles on the news site to comment on bias. This part of the activity should last around **30 minutes**.

Source 1: Laughland, Oliver. "Charlottesville mayor opposes Robert E. Lee Statue: 'A lightning rod' for terrorism," The Guardian, August 18, 2017 <https://www.theguardian.com/us-news/2017/aug/18/charlottesville-mayor-opposes-robert-e-lee-statue-a-lightning-rod-for-terrorism>.

Source 2: AP. "'An Incredible Day' As Lee Statue Removed in Charlottesville", Breitbart, July 10, 2021. <https://www.breitbart.com/news/robert-e-lee-statue-removed-in-charlottesville/>.

Source 3: Katz, Andrew. "Clashes Over a Show of White Nationalism In Charlottesville Turn Deadly," Time, n.d. <https://www.breitbart.com/news/robert-e-lee-statue-removed-in-charlottesville/>.

Source 4: Fox News. "Charlottesville white nationalist rally blamed for 3 deaths, dozens of injuries," Fox News, August 12, 2017. <https://www.foxnews.com/us/charlottesville-white-nationalist-rally-blamed-for-3-deaths-dozens-of-injuries>.

Source 5: Kuruvilla, Carol. "Man who Claims to be Robert E. Lee Descendant Says It's Time For The Statues to Come Down," Huffpost, August 14, 2017. https://www.huffpost.com/entry/descendant-of-gen-robert-lee-says-its-time-for-his-ancestors-statues-to-come-down_n_5991e544e4b08a2472765ec9.

Source 6: Reuters. "Klan members rally against removal of General Lee Statue in Virginia," Reuters, July 9, 2017, <https://www.reuters.com/article/idUSKBN19T141/>.

step 4

Reflect with your students why certain historical figures and events might be more targeted than others in the media and might produce more biased media. This part of the activity should last around **20 minutes**.

Share with your students other monuments to Robert Lee that have been contested; you can find a short explanation below and the images at the end of the lesson plan. You can ask them:

- Why is Robert Lee's figure so contested?
- Why do you think these contestations have been more prevalent on the news than others?
- Do you know any other figures and monuments that are highly contested and extensively covered by the media?

Robert Lee Monument in Monument Avenue, Richmond, Virginia: The origins of Monument Avenue date to the search for a site for a memorial statue of General Robert E. Lee. Lee served as a general of the Confederate States Army. After the Civil War, he accepted the end of slavery but opposed racial equality for Black Americans. In 1886, a nephew of Robert E. Lee planned to erect a monument celebrating his uncle. The monument was inaugurated in May 1890. The establishment of the Confederate memorials on Monument Avenue aligned with a period of intense White supremacist politics. Thus, since their initial construction, the statues on Monument Avenue have been the source of significant controversy. Opponents have long claimed that the memorials propagated harmful White supremacist narratives. However, these contestations increased over the past few decades, culminating in the statues' removal. During the 2020 Black Lives Matter protests, the Confederate monuments were frequent sites of protests, both violent and peaceful. The statues, particularly the statue of Robert E. Lee, became covered by graffiti. Additional artistic responses include a series of light projections that transformed the Confederate Statues into works of anti-racism at night. In June 2020, Richmond council members voted to remove the Confederate statues on Monument Avenue. However, no further action could be taken after William C. Gregory, an heir to the family that donated the Lee statue, filed a lawsuit. The suits eventually failed, and the statue was lifted from its plinth on September 8, 2021.

Robert Lee Monument in New Orleans, Louisiana: Even though Lee lacked any personal relation to the city, the Robert E. Lee Monumental Association of New Orleans vocally urged for the construction of the statue. In 1884, a bronze of Lee was placed atop a towering column in the centre of a highly visible traffic area, subsequently renamed 'Lee Circle.' Lee was intentionally positioned to face north so that he could always face his defining enemy. After the 2015 Charleston shooting, Mayor Mitch Landrieu requested the removal of four Confederate statues from the city. After this announcement, the council voted in favour of removal. However, due to a vocal minority, the issue was far from settled. Louisiana preservationist groups turned to the judicial apparatus to obstruct the implementation of the plans. Though denied by a district court in early 2016, the preservationists appealed once more. In March 2017, the court ruled in favour of the city, granting ultimate approval for removal. Authorities took down the statues on unannounced days throughout the spring of 2017.

Robert Lee Monument at the University of Texas, Austin: The statues of Jefferson Davis and Woodrow Wilson were removed from the South Mall of the University of Texas and placed in storage following a resolution passed by the student government in March 2015. In the aftermath of the violent protests in Charlottesville in August 2017, the remaining four confederate statues in the South Mall were relocated – the Lee, Johnston, and Reagan statues were added to the collection of the Briscoe Center, while the Hogg statue was considered for reinstallation on another campus site. George W. Littlefield originally commissioned the statues as a part of the Littlefield Fountain on the university campus. Littlefield had commissioned the project to commemorate fallen Confederate soldiers from the Civil War. In December 2018, Fennes announced that the statue of James Stephen Hogg was to be reinstalled on campus between the Main Building and the Will C. Hogg Building.

assessment

Oral Participation Reflection Rubric

Criteria	3 - Exemplary	2 - Proficient	1 - Needs Improvement
Openness to Other Beliefs, Worldviews, and Practices	Demonstrates a strong respect and understanding of diverse perspectives; actively engages with differing views.	Shows respect for diverse perspectives but may not fully engage with them.	Shows limited respect for diverse perspectives; struggles to engage with differing views.
Ability to Identify Bias in Media and Misinformation	Consistently identifies and critiques biases in various media; provides strong examples.	Identifies some biases in media but may lack depth in critique.	Rarely identifies bias in media; lacks understanding of misinformation.
Historical Knowledge	Displays a comprehensive understanding of historical contexts; connects reflections to historical events effectively.	Shows adequate historical knowledge but lacks connections to reflections.	Limited historical knowledge; struggles to make connections to reflections.
Media Literacy	Demonstrates excellent media literacy; critically evaluates sources and content effectively.	Displays basic media literacy; evaluates some sources but lacks depth.	Limited media literacy; struggles to evaluate sources and content.

**additional
materials**

Bias Evaluation Sheet

List all examples of each form of bias in the sources. You can include quotes or other evidence that shows the bias.

Source:

Bias through selection and omission:

Bias through placement:

Bias by the headline:

Bias by photos, captions and camera angles:

Bias through word choice:

Bias by source control:

Bias through false balance:

Bias through statistics:

monument information background

Monument Name: Robert E Lee Monument in Charlottesville, Virginia, US

Representation: Monument

Type: Statue

Date of Inauguration: 1917

Sponsor: Paul Goodloe McIntire

Person: Robert E. Lee, General of the Confederate States of America

Historical Legacies: Slavery, Racism

Authority: US Government

Date of Initial Contestation: 2012

Intensity: Involved fatalities

Initial Actor: City Council of Charlottesville

Remedies used to deal with the contestations: Erasure and Resignification

Fictional Representation? No

Robert E. Lee served as a general in the army of the Confederacy during the American Civil War. He commanded the Army of Northern Virginia from 1862 until its surrender in 1865, earning a reputation as a skilled tactician. Lee's own history with slavery is complicated. Still, he certainly owned enslaved people during parts of his life, married into an estate worked by hundreds of enslaved people, and fought to preserve the institution of slavery with the Confederate Army. After the Civil War, Robert E. Lee accepted the end of slavery but opposed racial equality for Black Americans. Following his death in 1870, he became a popular figurehead of 'The Lost Cause' mythology. The Lost Cause is a form of revisionist history that romanticises slavery and the 'Old South' before the war. It contends that the cause of the Confederacy was just and centred around states' rights rather than slavery, which historians have largely and repeatedly discredited. Since the 1880s and into the present day, Lee has also been a rallying figure for the alt-right, Neo-Nazi, Ku Klux Klan, and other domestic terror groups in the United States.

The statue of Robert E. Lee in Charlottesville, Virginia, has been the site of significant contention since 2012. Debates surrounding the monument intensified in 2016 with the establishment of a City Council commission and escalated in 2017 to a violent rally called "Unite the Right" that left dozens injured and one counter-protester dead. While supporters of removing the statue said that maintaining the monument reinforced a legacy of slavery and racism, others contended that removing it would erase history. There was also a significant group of people who believed the statue should remain in place because they valued Lee and his white supremacist cause. These protestors of the statue's removal included members of known Neo-Nazi organisations, who chanted white-supremacist and antisemitic messages at a gathering in Charlottesville the night before. The violence in Charlottesville resulted in a State of Emergency in Virginia and garnered international attention. In July 2021, city workers removed the statue, and in December 2021, lawmakers voted to melt it down, which occurred in October 2023 after the dismissal of several legal appeals. Currently, there are plans to turn the remains of the statue into ingots, which will be used in the creation of a new art piece.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/robert-e-lee-statue-in-charlottesville-virginia/>

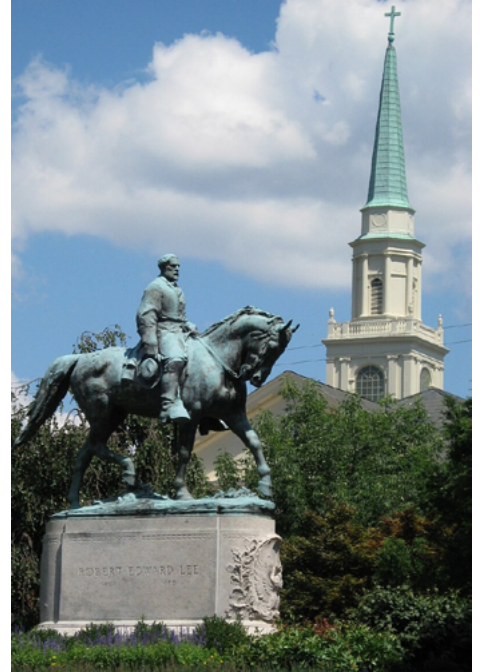
monument
pictures



Robert E Lee Statue in Charlottesville, Virginia, US.

Image by Bob Travis via Flickr, CC BY-NC 2.0

Image by Bill McChesney via Wikimedia Commons CC By 2.0



Robert E Lee Statue in
Charlottesville, Virginia,
US.

Image by Agnos-
ticPreachersKid via
Wikimedia Commons
CC BY-SA 4.0



Robert E Lee Statue in Austin, Texas, US.

Image by Daderot via Wikimedia Commons CCo 1.0



Robert E Lee Statue in Richmond.

Image by Martin Falbisoner via
Wikimedia Commons CC BY-SA
3.0

Katyń Massacre Monument in Warsaw, Poland and Katyń, Russia

Skills and Concepts developed in the lesson plan

With this lesson, students will develop skills in media literacy and in identifying misinformation.. Incorporating source analysis into the lesson plan ensures that students not only learn about the historical event but also develop essential skills in source criticism.. With the lesson, students will have a better understanding of how historical narratives are formed and the contestations that arise between contrasting narratives.



15 to 18 years old



120 minutes



How do narratives around monuments change? How can monuments be used to influence public opinion?



Give your students the [Monument Pictures](#) for the completion of the activities.

Learning Outcomes

By the end of this lesson, students should be able to:

- Comprehend and recognise the significance of honouring human dignity and upholding human rights.
- Have developed skills for critically identifying historical sources, perspectives, information, and complexity.
- Learn to recognise the significance of historical occurrences in comprehending current politics and events.

Pedagogical Recommendations

This subject is intricate and delicate, and it continues to evoke strong emotions among many Polish individuals. Since three distinct countries are involved in the dispute, it has led to intense emotions and disagreements. It is essential for educators to feel self-assured in guiding such conversations, making sure that they stay positive and considerate of students' individual perspectives and/or identities.

The monument's history is quite intricate and necessitates a certain level of familiarity with the political dynamics between the USSR, the Allies, and the Nazi regime, along with the USSR's occupation of Poland. Recently it has become tied to more current geopolitical events in the region and disputes over memorial narratives. To avoid this issue, make sure to share with your students the case background information included at the end of the lesson plan. The lesson might be best suited to students who have already received significant teaching on WWII history.



Breakdown of Activities Step-by-step

step 1

Students need to be given an overview of the history of the Soviet invasion of Poland without an official declaration of war, including the political relationships between the Soviets, the official Polish government in London, Nazi Germany, Great Britain, and the USA. Additionally, they should be informed about the Katyń Massacre, the concentration camps in Poland, the delivery of the bodies by the Germans, and the geopolitical implications that this had during and after the war, as well as its relevance today. This part of the activity should last around **30 minutes**.

For the more recent geopolitical implications and a brief introduction to the background of the contestation, you may consider showing the following video clip published by Al Jazeera English: [Katyn massacre: Tensions continue between Russia and Poland](#)

Other useful resources to understand the background of Katyń can be accessed through the Institute of National Remembrance of Poland, including the "[Basic Facts](#)" document and [documentary film](#) (25 min, in Polish with English subtitles).

step 2

Introducing the Monument: Divide your students into groups of 3-4 and give each group a photo of one of two monuments and one of the two propaganda posters. They should answer the following questions:

- What is visible in the photo?
- What is the poster attempting to convey?
- Which date is mentioned on the memorial?

After **15 minutes** of discussion and documenting their insights, they will share their findings with the class.

step 3

Explain how the historical narratives have been instrumentalised to foster a specific narrative; make sure to include the following points. This part of the activity should last around **30-45 minutes**.

Consider using the YouTube video from Al Jazeera English referenced in Step 1 to reduce the overall time required.

- The Germans discovered mass graves at Katyń and other locations in 1941 after their invasion of the USSR.
- The USSR denied responsibility and blamed the Germans for the atrocities.
- Investigations by Soviet commissions led by Nikolai Burdenko.
- The omission of the Katyń massacre from the Nuremberg Trials.
- Censorship in the media and educational institutions during the communist era.
- The self-immolation of Walenty Badylak, a former Home Army soldier, in Kraków in 1980 to protest the concealment of the truth about Katyń.
- The European Court of Human Rights (ECHR) classified the massacre as a war crime on April 16, 2012.
- In 2019, the Russian Supreme Court upheld a verdict denying the posthumous rehabilitation of ten Polish soldiers executed at Katyń.

step 4

For a final reflection, divide your students into groups again and make them reflect on how the instrumentalisation of the past and propagandistic narratives affected the public view of the Massacre and the situation today.

Consider the following guiding questions:

- What are the different symbols used by the different memorials?
- What are the differences between the posters you looked at in this exercise?
- Is it significant that someone attempted to change the date of the Katyn massacre?
- Who would be concerned about this and why?

You can also discuss with your students the difficulties related to commemorating these events or figures. This part of the activity should last around **20 minutes**.

assessment

For this activity's assessment, you can evaluate the student's ability to think critically, their historical analysis skills, ability to evaluate sources, and understanding of the complexities surrounding historical events and monuments. As the students share their group reflection in the third step, you can base the assessment of the activity on how well they have cooperated and conveyed their ideas and opinions.

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Historical Context Understanding	Demonstrates comprehensive understanding of the Katyn Massacre, including political, social, and historical complexities with precise historical details	Shows basic understanding of the event with some key historical context	Minimal or superficial understanding of the Katyn Massacre
Critical Thinking	Provides deeply analytical and nuanced interpretation of historical sources, connecting multiple perspectives and drawing sophisticated conclusions	Offers moderate critical analysis with some insightful observations	Limited critical analysis with minimal depth of interpretation
Source Evaluation	Expertly evaluates multiple primary and secondary sources, critically assessing their reliability, bias, and historical significance	Demonstrates basic source analysis with some critical examination	Weak source evaluation with limited critical engagement
Oral/Written Delivery	Communicates ideas with exceptional clarity, coherence, and scholarly precision; demonstrates excellent command of historical terminology	Communicates ideas clearly with moderate use of historical language	Unclear communication with limited historical vocabulary
Collaborative Skills	Demonstrates exceptional teamwork, actively contributes to group discussion, and respectfully integrates diverse perspectives	Participates cooperatively with some meaningful contributions	Minimal team collaboration or engagement
Historical Significance	Articulates profound understanding of the broader historical implications and long-term consequences of the Katyn Massacre	Explains basic historical significance with some contextual understanding	Limited explanation of the event's historical importance

monument information background

Monument Name: Katyn Massacre Monument in Warsaw, Poland

Representation: Monument

Type: Monument

Date of Inauguration: November 7, 1995

Sponsor: Council for the Protection of Struggle and Martyrdom Sites (Rada Ochrony Pamięci Walk i Męczeństwa)

Event: Katyn Massacre

Historical Legacies: Authoritarianism and Communism

Authority: Polish Government

Date of Initial Contestation: 1995

Intensity: Involved fatalities

Initial Actor: Unknown

Remedies used to deal with the contestations: Status Quo

Fictional Representation? Yes

The Katyń Massacre, which took place in 1940, involved the execution of approximately 22,000 Polish military officers, intellectuals, and civilians by the Soviet NKVD. Initially, the Soviet Union denied responsibility, blaming Nazi Germany for the atrocity. It wasn't until the late 1980s and early 1990s, with the political changes in the USSR, that the Soviet government officially admitted to committing the massacre.

Commemoration efforts for the victims began discreetly in the 1950s, with various monuments being unveiled in 1981, 1993, and 1985. The official erection of both monuments did not occur until 1995. In 1988, Russian President Boris Yeltsin visited Poland, laid flowers at the monument, and asked for forgiveness on behalf of the Russian people. In 2019, the Russian Supreme Court upheld the verdict denying the posthumous rehabilitation of ten Polish soldiers executed in Katyn. Acknowledging the Soviet Union's responsibility for these crimes is a matter of dispute, as Russia does not formally recognise it. Due to its complex historical and political background, the monument remains a subject of considerable contention. It symbolises the broader struggle for historical truth and justice, reflecting the contested narratives between Poland and Russia. The acknowledgement of Soviet crimes is a sensitive issue, impacting diplomatic relations and public memory.

This lesson plan has been adapted from Skiendziel, Anna. "The Katyń Massacre: Human Rights and the Katyń Lie." *Confronting Memories*. <https://confronting-memories.org/lesson-materials/10-pedagogical-guide/36-the-katyn-massacre/>

monument
pictures



incamerastock / Alamy Stock Photo. "We are at war with the Pansky race, and not with the Polish working people!" Photograph by ICP. Russian State Library, March 7, 2019. JPEG, 4137 x 6000 px. Accessed June 20, 2024. <https://www.alamy.com>.

Unbekannter Künstler. The Katyn Massacre (Nazi Propaganda Poster). 1943. Colour lithograph. Fine Art Images. Reference FAL_012930. EAN 4053262518505.





Eugeniusz, Roman. Sady Żoliborskie, Warszawa, Poland. August 24, 2016. Wikimedia Commons. Accessed June 25, 2024. [https://commons.wikimedia.org/wiki/File:Sady_%C5%BBoliborskie,_Warszawa,_Poland_-_panoramio_-_Roman_Eugeniusz_\(1\).jpg](https://commons.wikimedia.org/wiki/File:Sady_%C5%BBoliborskie,_Warszawa,_Poland_-_panoramio_-_Roman_Eugeniusz_(1).jpg).



Katyn Museum collection. A plaque with an inscription attributing the crime to the Germans, placed by the Soviets at the cemetery of Katyn. 1988. Photo. The text on the monuments reads: "Victims of fascism – Polish officers shot by the Nazis in 1941."

Skill

Conflict
Resolution



Hans Egede Statue in Nuuk, Denmark

Skills and Concepts developed in the lesson plan

The activity focuses on analytical thinking skills and openness to other opinions and perspectives – both those of the past and present times. Past versus present perspective taking is at the centre of the activity. The aim is to encourage students to investigate what makes some issues more contested than others? And how do we deal with it? Also, the activity invites students to consider types of contested issues they have personal experiences with.



12 to 15 years old



45 to 60 minutes



Why is the figure of Hans Egede contested? How did local people deal with the contestation?



You will need post-it notes, Three large labels with the names 'HOT', 'COLD' and 'LUKEWARM'; two large labels saying – 'FROM THE POINT OF VIEW OF TODAY' and 'FROM THE POINT OF VIEW OF THE PAST'; a blank wall and to print the [handouts](#).

Learning Outcomes

By the end of this lesson, students should be able to:

- Become aware of the sorts of factors that make historical issues contested in the present time.
- Become aware of the differences between past and present perspectives.
- Recognise the challenges that different types of issues pose in different historical situations.

Pedagogical Recommendations

The activity can be used in the context of a unit on Greenland, a former Danish colony and, today, a member of the Kingdom of Denmark, although with autonomy and independent government. The activity encourages students to take the perspectives of the Indigenous people of Greenland (see background information).

Prior to the activity, it is recommended to provide 1-2 lessons with the student materials for background information.



Breakdown of Activities Step-by-step

step 1

To prepare for the activity, find a blank wall area and attach a large label saying 'HOT' on one end. Attach another label saying 'COLD' at the other end, and one saying 'LUKEWARM' in the middle.

At the very top of the wall, attach the label saying 'FROM THE POINT OF VIEW OF TODAY'

Make copies of the Handout on 'Factors that make issues controversial'—one for each student—or convert it into a PowerPoint slide (see below).

step 2

Now, give the students some post-it notes, 5 or 6 each.

First, based on background knowledge about the past and present times histories of the Hans Egede statue, ask the students to think of the following scenarios: 'the statue should be removed and destroyed' OR 'the statue should be moved to a museum' OR 'the statue should remain in place'.

step 3

Then, ask the students to write down each scenario on a post-it note and stick each of the scenario notes on the wall in the position that indicates how contested they consider the scenarios—COLD for completely uncontested, HOT for too hot to handle/very contested, and 'LUKEWARM' for no feelings either way.

Give them a few minutes to look at the scenarios and where they have positioned them (post-its), and let the students comment. Discuss their placement and consider the perspectives they represent.

step 4

Then change the top label to 'FROM THE POINT OF VIEW OF THE PAST' (1921). Based on background information about the statue's erection in 1921, ask the students to consider and perhaps remove their post-its. Discuss the changes and differences between looking at Hans Egede's statue from either present or past perspectives.

step 5

Change the top label back to 'FROM THE POINT OF VIEW OF THE PRESENT' and redo the activity based on examples of different opinions and perspectives from local Greenlanders participating in the modern debate about the statue.

For example, the statement by Matilda Høegh-Dam, member of the Greenlandic party Siumut and Greenlandic member of the Danish Parliament, 2021:

"Hans Egede was a missionary who spearheaded the colonisation of Greenland under a Danish king. This statue stands on top of a mountain and almost watches over Nuuk. It ultimately symbolises colonial violence [...]. It's important to know the history. But you shouldn't have a statue of him standing on a mountaintop near Nuuk. It should be in a museum instead [...]."

Reference: Nuuk Ugeavis Tamanut, 23 June 2021.

And, the statement from Peter Stefani from the Nuuk Local History Association:

"[...] It (the statue of Hans Egede) is not harmful to anyone. It makes us proud. It is a memorial to our ancestors. It was erected by our ancestors, erected by our relatives to honour a relative [...]. So, you might as well erase the entire history of Greenland. [...] What good will it do if we just sweep the evil things that happened under the carpet. We won't achieve anything by doing that. That's how things were back then [...]."

Reference: KNR - Kalaallit Nunaata Radioa (Greenlandic Broadcasting Corporation), 1. July 2021.

step 6

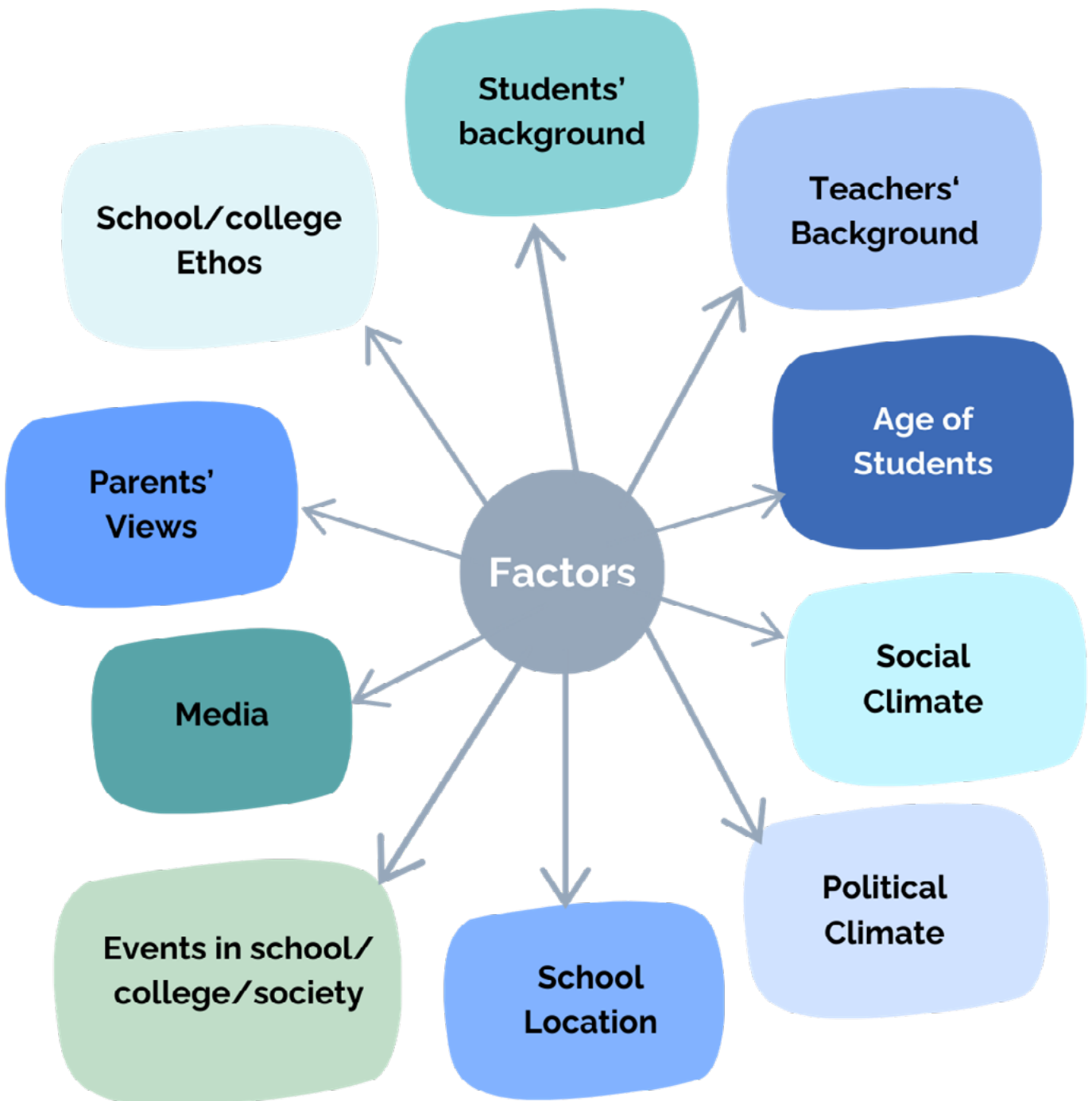
After having finished and discussed the above mentioned examples, discuss whether it makes a difference if perspectives/opinions represent the past or the present times.

Based on the discussion and knowledge from background information, use the model below to discuss which factors that make issues/statues contested. If necessary, add additional factors.

additional materials

Handout: Factors that make issues controversial.

Reference: The activities featured found inspiration in Teaching Controversial Issues, European Council 2015, p. 42. (Teaching controversial issues (coe.int))



Student Material 1: 'Hans Egede Statue' - short historical overview

Christianity and the colony

Hans Egede was a priest on the Norwegian island of Lofoten in the early 1700s. He had heard about Greenland and the 'wild' hunter-gatherers who lived there. Greenland belonged to the Danish-Norwegian kingdom. This had been the case since the Norse, people from Iceland, settled in the south-western part of Greenland around the year 1000. But after 300-400, the Norse disappeared from Greenland. Since then, the kings had not paid much attention to Greenland. Like others at the time, Hans Egede was convinced that you had to believe in God and Jesus and live a Christian life. The Greenlanders did not. They believed in spirits and shamans. According to Egede they did sinful things and lived in a completely wrong way. Therefore, he decided to travel to Greenland to do missionary work, i.e. teach people about Christianity so they could be baptised and start living as Christians.

Hans Egede travelled to Copenhagen. Here he received the king's support for missionary work in Greenland. The king wanted everyone in the kingdom to be Christian. The king also wanted Denmark-Norway to have colonies like other European countries. The colonies would provide goods that were not available in Europe. By making Greenland a colony, they could get skins and other goods that were needed in Denmark-Norway. Blubber from whales and seals was particularly important. Among other things, it was used to cook cod liver oil, which was used for lighting, and as oil to lubricate machines and tools.

The mission and colonisation

In 1721, Hans Egede, his family and helpers arrived in Greenland. Near present-day Nuuk, they built houses. And from here they tried to spread Christianity. All means were used - including threats, coercion and punishment. This particularly affected the shamans, who were opposed to the missionaries.

Over the course of 50-60 years, Christianity was spread along the west coast of Greenland, where most Greenlanders lived. Along with the mission, the king had trading houses built, which from the late 1700s were controlled by the Royal Greenlandic Trade (KGH). Only in KGH's shops were Greenlanders allowed to sell or exchange their skins, dried fish, and other goods with items from Denmark and Norway. Until 1950, KGH had exclusive rights to trade with Greenland. KGH decided which goods Greenlanders could buy and sell and at what price.

From the mid-1800s, Greenlanders gained more influence over their own affairs. But it was still the Danish government that decided most things. The Danish state built hospitals and schools and ensured that Greenlanders had better tools and boats for fishing. Greenland - a part of Denmark

In 1953, Greenland became part of Denmark and was no longer a colony. The plan was that within 20 years the country would be modernised so that conditions in Greenland were like the rest of Denmark. The Danish authorities decided how this would happen. Many Greenlanders felt that they had no say in how the major changes to their country would take place. In the 1970s, young Greenlanders in particular protested. They believed it was wrong that only the Danes decided the development in Greenland.

In 2009, Greenland became an autonomous territory within the Kingdom of Denmark with its own government. The people of Greenland remain Danish citizens.

In 1921, it was 200 years since Hans Egede began spreading Christianity in Greenland and the country became a colony. To mark the occasion, a statue of him was erected on a mountain overlooking the colonial harbour in Nuuk. It was a Greenlandic initiative that the statue was erected in 1921. The statue was not placed in Nuuk by outsiders, but by the citizens of Nuuk. Despite this fact, for some Greenlanders, the statue is a symbol of Denmark's colonisation of Greenland and the oppression of the population. 21 June is Greenland's national day. On this day in 2021, red paint was thrown on the Hans Egede statue near Nuuk and "DECOLONIZE" was written on the plinth. The statue had been vandalised before. This time, however, the story was reported in the media around the world, and the question became whether the statue of Hans Egede should be removed or not.

Student Material 2: 'Hans Egede Statue' - pictures supporting the historical overview

The statue of Hans Egede was erected near the colonial harbour in Nuuk in 1921 and can be seen on the small mountain in the background in the photo. The yellow building is the hospital. To the right of it is the Church of Our Saviour, the cathedral of Greenland.



Image by TL-O via Flickr CC BY-SA 2.0.

Student Material 3: 'Hans Egede Statue' - developing further knowledge - discussing historical source content

As mentioned in the text above, Hans Egede (1686-1758) considered Greenlanders to be primitive. He believed that making them Christian so that they lived according to Christian teachings and preaching would make them more civilised.

Image from the late 1800s showing Hans Egede preaching to the Greenlanders.



Hans Egede preaching to the Greenlanders via Wikimedia Commons CC BY-SA 4.0.

In his letters and books, Hans Egede expressed his views on Greenland and Greenlanders. Here are some edited and translated extracts.

Text 1: About the Greenlanders

"[...] the temperament of this people is phlegmatic (lazy and indifferent). They are, overall, stupid, and cold-hearted by nature. They rarely show emotion and passion. You could rather say that in their way of being they have an emotionless mind. However, I believe that part of the explanation for their stupidity and coldness is that they lack education and methods to sharpen their minds. [...] They (Greenlanders) must be kept under strict education and discipline. [...] their lying necromancers and their superstitions and imaginations, and the evil that comes from them, must be forbidden."

Bobé, L. (1925). Hans Egede: Relationer fra Grønland 1721-36 & Det gamle Grønlands ny Perustration, 1741: Registre. Kbh.

Text 2: A sinful life

According to the Christian teachings, a man and a woman could only sleep together if they were married. The law had severe penalties for adultery. That's why Hans Egede was upset that Greenlanders took a more liberal approach.

"Many men and women meet. Then they eat and start singing and dancing in the way they are used to. Then one man after another disappears with a woman behind a curtain hung at one end of the house. Here they lie on the couch and cuddle each other. Only the married ones participate in this shameful whore-play. The women consider it a happiness and honour if a shaman sleeps with them. Yes, many men even pay the shaman to lie with their wives."

Bobé, L. (1925). Hans Egede: Relationer fra Grønland 1721-36 & Det gamle Grønlands ny Perustration, 1741: Registre. Kbh.

Text 3: Terrible Shamans

Hans Egede believed that shamans were a big problem. In 1725 he wrote:

"Why are you so foolish as to believe the lying angakkut (shamans) when you know they are good for nothing. Why don't they switch during the day and when it's light so we can see it? If you don't stop witchcraft, we will eventually kill you and eradicate you from the earth, for God has commanded us to kill such people."

Bloch-Hoell, N. E. (1960). Et Egede-manuskript fra 1725. (Et Egede-manuskript fra 1725 | Norsk tidsskrift for misjonsvitenskap (mf.no))

Task - discussing informations

In groups: Based on the information you've heard, please:

Describe Hans Egede's view of the Greenlanders and their way of life.

At the time, most Europeans agreed with Hans Egede's views on other non-Christian cultures and societies. Explain the lack of openness to cultural otherness and to other beliefs, world views and practices.

Why did Hans Egede want to change the culture and religion of Greenlanders?

Consider examples of other cultures' ways of life that you find strange and alien. Discuss whether you should be open and tolerant towards them.

assessment

To assess this activity, students can write evaluation letters. For this you will need writing paper and envelopes.

They write a short letter to the teacher mentioning any questions or thoughts that have come to their minds during participating in the Hans Egede activity, also they examine their view of what 'controversial' means.

The letters are put in the envelopes and are handed to the teacher. The teacher can follow up on the letters in the following lesson.

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Reflection Depth	Demonstrates deep, insightful analysis of Hans Egede activity with multiple thoughtful connections and personal insights	Provides basic reflection with some limited personal connections	Minimal reflection with surface-level observations
Understanding of 'Controversial'	Clearly articulates a nuanced, well-developed personal definition of 'controversial', providing specific examples and critical thinking	Offers a basic understanding of 'controversial' with limited explanation	Provides a vague or unclear interpretation of the term
Language Clarity	Uses precise, age-appropriate vocabulary with clear, well-structured sentences that effectively communicate ideas	Uses mostly clear language with some minor grammatical or clarity issues	Writing is difficult to understand with significant language barriers
Critical Thinking	Demonstrates advanced critical thinking by questioning assumptions, exploring multiple perspectives, and showing deep analytical skills	Shows some critical thinking with limited exploration of different viewpoints	Minimal evidence of critical analysis or deeper thinking
Personal Connection	Makes strong, meaningful personal connections to the historical content, showing deep engagement and personal reflection	Creates basic personal connections with limited depth	Lacks meaningful personal connection to the material
Reflection Depth	Demonstrates deep, insightful analysis of Hans Egede activity with multiple thoughtful connections and personal insights	Provides basic reflection with some limited personal connections	Minimal reflection with surface-level observations

monument information background

Monument Name: Hans Egede Statue in Nuuk

Representation: Monument

Type: Statue

Date of Inauguration: 1921

Sponsor: Indigenous Population of Greenland

Person: Hans Egede

Event: Founding of Nuuk

Historical Legacies: Colonialism

Authority: Danish Empire

Date of Initial Contestation: June 2020

Intensity: Involved violence and destruction of property

Initial Actor: Unknown

Remedies used to deal with the contestations: Referendum and Status Quo

Fictional Representation? No

Han Egede was a Protestant missionary who holds a contentious position with respect to the history of Kalaallit Nunaat. Supported by the Danish-Norwegian crown, his arrival to Kalaallit Nunaat in 1721 and founding of Nuuk in 1728 marked the start of European imperialism in the territory. While initially his mission sought to Christianise the population, it conjoined with the establishment and expansion of the Bergen Greenland Company which undertook exploitative trade with the indigenous population, trading Kalaallit commodities, such as seal skins and whale blubber, until 1774 when the Danish government established a monopoly on trade with Kalaallit Nunaat. During this period, the Danish nation-state also imposed its cultural values and norms on the Kalaallit, including conversion to Christianity and the coerced erasure of indigenous language, culture, and traditions. The history of decolonisation in Kalaallit Nunaat follows an unconventional path, in part contributing to its anomalous geopolitical position today. Following World War II and international moves to decolonise, Kalaallit Nunaat was integrated into the Danish nation-state as a 'municipality' in 1953. In this process, the territory was increasingly 'Dane-ified'– and, indeed, colonised– as Danish labour was imported, alongside Danish governance and investment.

While such processes increased Danish dominance in Kalaallit Nunaat, the increased numbers of the indigenous population undertaking higher education and becoming involved in governance enabled a growing political consciousness and calls for independence. In response to these calls, the Home Rule system was introduced in 1979, following a referendum. This provided Kalaallit Nunaat with its own parliament and significant autonomy over internal affairs, supported by a grant from the Danish government. The desire for greater autonomy led to the establishment of a Self-Government Commission in 1999, resulting eventually in a referendum on Self-Government in 2008. This system, ratified by the Danish parliament and established in 2009, sets forth a mechanism through which Kalaallit Nunaat can become independent from Denmark at any point of their choosing.

The statue of Hans Egede rests upon a mountaintop in Kolonihavnen (Colony Harbour) in Nuuk, facing and looking out towards the sea with the capital city at his back. Built-in 1922 and funded by the indigenous population to commemorate the founding of Nuuk by Hans Egede, it matches a statue sculpted by August Saabye, which stands outside Frederik's Church in Copenhagen. His figure was not contested until the apparition of the movement that led to home-rule in 1979, until then he was considered as a 'soft coloniser' who had a positive influence on Greenland's

development. Since the 1980s, his figure has been scrutinized in different cultural products, like music from the rock group Unneraarsuit and novels from author Kim Leine. He is not only controversial because his arrival to Greenland meant its colonisation, but also due to his role in 'eradicating the culture of the Inuit of the island, including their old beliefs.' Nowadays, it is well documented that 'he spoke badly of the Inuit, using threats and punishments and even recommended turning them into slaves.'

The vandalising of the statue in June 2020 was not the only time activists have used it as a symbol of protest. The statue had been vandalised in 1970, 2012 and again in 2015. However, previously, the statue was cleaned, and little societal debate followed. Even his statue in Copenhagen was vandalised with similar red paint, on June 30, 2020 outside of Frederik's Church in Copenhagen. It is unclear if the same actors undertook this further work.

To resolve the debate surrounding the statue, the Semersooq council opted to hold a local community referendum for the Semersooq municipality (23,123 people out of the wider Kalaallit population of 56,000). The vote was held between July 3 and July 21 and used an online platform. However, postal votes were distributed to older residents to ensure that individuals were not excluded by this mode. Despite these efforts, there was a notably low turnout, with only 1,646 people voting. This could be attributed to the reasonably short period given to vote- a criticism voiced at the time by local opposition political party, Siumut. Of those who voted, 62% opted to keep the statue, while 38% looked to remove it.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/hans-egede-statue-in-nuuk-kalaallit-nunaat/>

monument pictures

Hans Egede in Nuuk.

Image by Beko via Wikimedia Commons CC BY 2.0





Hans Egede in Nuuk.

Image by David Stanley via Wikimedia Commons CC BY 2.0



Hans Egede in Copenhagen, Denmark.

Image by Albertyanks via Wikimedia Commons
CC 0 Public Domain.

Edward Colston Statue in Bristol, England, UK

Skills and Concepts developed in the lesson plan

With this lesson, students will learn to examine historical events and figures within their broader social, economic, and political contexts. This lesson will help students to look beyond the surface of present contestations by exploring their historical roots and develop their capacity to make decisions and judgements in light of this historical context. Students will learn how a resolution was reached in the case of the Colston statue.



16 to 18 years old



120 minutes



How does the way we see monuments change over time? How do we appropriately contextualise a monument? How do we decide what should happen to contested monuments?



Give your A3 sheets and the [additional materials](#).

Learning Outcomes

By the end of this lesson, students should be able to:

- Develop their historical knowledge of Britain's role in the transatlantic slave trade.
- Learn how to work together to create a larger narrative from its constitutive parts.
- Appreciate how multiple events, actors and decisions contribute to an outcome.
- Analyse the reasons why the statue was moved from its previous position

Pedagogical Recommendations

This activity can be used at the end of a unit on the transatlantic slave trade to revise core elements and reflect on issues of memorialisation. In the course of the activity, students may share their thoughts on what should happen/should have happened to the statue and therefore teachers should prepare for potential disagreement between students. While this may arise, the main purpose of the activity is to understand the historical development of the contestation. If disagreements seem to be taking too much lesson time or distracting students too much from completing the activity, students can be reminded of the central task that needs to be completed.

For the lesson to go smoothly, students would benefit from having a prior, very basic understanding of the transatlantic slave trade. If this is the first time in students' schooling that the transatlantic slave trade is discussed, a short introduction led by the teacher conducted with the whole class will help to give students a foundation for the activity.

Many pedagogues recommend that before teaching about the transatlantic slave trade, students should be taught about a specific African society affected by the trade, highlighting the political, social and economic dimensions of this society at the time of (or prior to) the transatlantic slave trade. Without knowledge of the texture of one of these societies, enslaved Africans may appear anonymous and dehumanised in narratives of the transatlantic slave trade. It is also essential that students do not misconstrue Africans as being 'without history' outside of their interactions with Europeans.

Be careful with the terminology used. The phrase 'enslaved people' is preferable to the term 'slaves' as the former highlights the humanity of enslaved persons while the latter tends to objectify them. Similarly, 'slaveholder' is preferable to 'slave owner' as this recognises that no one can be the 'owner' of another human being.



Breakdown of Activities Step-by-step

step 1

Students work together during this lesson to answer the following enquiry question: How did the graffiti covered statue of Edward Colston end up in Bristol's M Shed museum?

In this jigsaw activity, students will initially form 'home' groups and these groups will then split up into 'expert' groups. Each 'expert' group will learn about one historical 'layer' to the contestation by engaging with some short texts allocated to their group. These texts are shortened and simplified versions of longer articles. (Alternatively, older students can be assigned the longer, original articles online to read for homework.) Expert groups should have min 2 and max 6 students.

- Expert Group 1, Layer 1: Understanding the Trans-Atlantic Slave Trade
- Expert Group 2, Layer 2: The Life of Edward Colston
- Expert Group 3, Layer 3: Abolition, Civil Rights and Black History in Bristol
- Expert Group 4, Layer 4: Colston Goes for a Swim
- Expert Group 5, Layer 5: Out of the Harbour, into the Shed

Students will then return to their home groups and each take turns to 'be the expert' and explain the layer they learnt about to their home group. The home group will discuss the contribution of each 'layer' to the outcome (Colston's graffiti-ed statue laying in the M Shed). The lesson will end with a reflection on forms of memorialisation.

For more historical context and background, you can watch the following video: Richard Kennett, "Bristol Docks in the Early Modern Period". https://www.youtube.com/watch?v=HnRlxq1X4X8&list=PLj42bsxrdE2ns1NNL_N055sBM-jcW7SS3-&index=2

step 2

Decide how many groups students should be divided into and how large the groups should be. Print sufficient copies of each 'layer' handout so that each student will have a handout of one layer to present to their home group. Print a summary sheet for each student. Smaller classes could combine 'layers' such that each expert group discusses multiple layers, reducing the number of expert groups needed. Prepare an A3 sheet for each home group (and ideally, large felt-tip pens in different colours). [Optional: prepare a slide with the name of each expert group and a slide displaying the diagram 'How should Bristol remember transatlantic slavery'?]

Optional: Begin the lesson with a short explanation of the transatlantic slave trade if this is the first time your students learn about the topic.

step 3

Show students images of the Edward Colston statue in the M Shed and tell them the key question of the lesson is 'How did the graffiti covered statue of Edward Colston end up in Bristol's M Shed museum?' You may need to clarify that Bristol is a port city in England. Divide students into groups and explain that these are their 'home groups' which they will return to later to explain what they learnt in their 'expert groups'. Distribute an A3 sheet and large felt-tip pens to each group. Ask home groups to write the key question at the top of their A3 page. Write the name of each expert group on the board or display pre-made slides. Ask each home group to divide themselves such that each member of the home group has chosen an expert group.

With rambunctious classes it might be quicker and easier for the teacher to randomly assign students to expert groups.

Explain that experts will have to both write a short summary of what they learn in their expert group and verbally explain what they learnt to their home group.

step 4

Designate different parts of the room as the place where different 'expert groups' meet. Ask home groups to disperse and all experts to join their chosen/assigned expert group. 'Layer' handouts and summary sheets are distributed to the appropriate expert group and each expert group discusses their handouts. After 5-10 minutes of initial discussion, remind students that they will have to start filling out their summary sheets. Give students a further 5 minutes to do this.

step 5

Ask students to return to their home groups and, in order of layer, to explain what they learnt from their expert groups. Ask students to create a simple flow diagram on their A3 sheet of how each layer builds on the last, ultimately ending in the outcome. Ask students to discuss how each layer contributed to the outcome. [Optional: students can add these arrows of causality to their A3 diagrams.]

[Optional: For younger students it may be helpful to discuss each layer as a whole class before moving onto the reflection]

step 6

Ask students in their home groups to imagine that the Colston statue did not exist and ask how under these circumstances they might memorialise the history of the transatlantic slave trade in the city of Bristol. [Optional: display a slide displaying the diagram 'How should Bristol remember transatlantic slavery?']

[Optional: Give students the post-activity handout sheet for homework or to complete individually in class.]

assessment

For this activity's assessment, you can evaluate the student through the summary sheets and/or through giving students the post-activity handout sheet for homework.

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Historical Context	Demonstrates comprehensive understanding of Britain's role in the transatlantic slave trade with nuanced, well-researched details and critical insights	Provides basic historical context with some accurate information about the slave trade	Offers minimal or superficial historical background
Critical Analysis of Monument Controversy	Presents a sophisticated, multi-perspective analysis of the monument's removal, exploring complex social, historical, and ethical dimensions	Provides a moderate analysis with some consideration of different perspectives	Offers a simplistic or one-dimensional explanation of the monument's controversy
Understanding of Multiple Perspectives	Expertly synthesizes multiple viewpoints, demonstrating deep understanding of how different actors and decisions contribute to historical outcomes	Shows some ability to recognize multiple perspectives with limited depth	Presents a limited or single-perspective interpretation
Evidence and Supporting Arguments	Uses extensive, credible historical evidence and sophisticated argumentative reasoning to support claims	Provides some relevant evidence with moderate analytical reasoning	Offers limited or weak supporting evidence
Communication and Clarity	Articulates ideas with exceptional clarity, using sophisticated language and well-structured arguments	Communicates ideas clearly with some organizational structure	Demonstrates weak communication and limited organizational skills

additional materials

Summary Sheet

Question 1. Summarise what you have learnt about this 'layer' of history in your expert group.

Question 2. How do you think this layer may have contributed to the outcome of the graffitied statue lying in the museum? (You may answer this after returning to your home group.)

Expert Group 1, Layer 1

Layer 1, Article 1

(adapted from an article on the website of Bristol Museums: "Bristol and the Transatlantic Traffic in Enslaved Africans", no date given)

What was the transatlantic slave trade?

The slave trade was part of the network of trade which existed between Britain, West Africa and the Caribbean (as well as slave-holding British colonies in North America, like Virginia). Although Spain and Portugal had originally dominated the trade, by the eighteenth century Britain had become the most important slave-trading nation in the world. Between 1501 and 1866, over 12 million Africans are estimated to have been exported to the Americas and the Caribbean. Caribbean and North American plantations run by British landowners profited from cheap enslaved labour to produce sugar, rum, tobacco, cotton and other lucrative commodities. You can find an overview of the approximate total of enslaved people per country on the following link: <https://www.slavevoyages.org/assessment/estimates>

Although slavery has existed in various forms for centuries, the Atlantic slave trade was unique in its almost exclusive enslavement of Africans. During the seventeenth and early eighteenth centuries, the idea that human beings were born equal and had the right to freedom and decent treatment was not widely held. It was assumed by many that slavery was part of the natural order of things ordained by God. The slave trade directly stimulated the growth of racist theory in order to justify the enslavement of Africans.

Bristol's involvement

The port city of Bristol in the UK was involved in the slave trade with a few Bristol ships being licensed to engage in trading in enslaved Africans as early as 1690. The trade, though risky, was very profitable, and Bristol, as an international port since mediaeval times, was well placed to exploit it. By the late 1730s Bristol had become Britain's most important slaving port. In 1750 alone, Bristol ships transported some 8,000 of the 20,000 enslaved Africans sent that year to the British Caribbean and North America. Many Bristolians profited from the trade in enslaved Africans, not only shipbuilders and slavers but also merchants, tradespeople and manufacturers. By the latter half of the century, Bristol's position had been overtaken by another British port city, Liverpool.

Layer 1, Article 2

(adapted from an article on the website of Royal Museums Greenwich: "The history of the transatlantic slave trade": <https://www.rmg.co.uk/stories/topics/history-transatlantic-slave-trade>)

How did the slave trade develop in Britain?

After seeing the huge profits to be made, Queen Elizabeth I of England lent Royal Ships to two slaving expeditions of John Hawkins – the first English trader of enslaved people from West Africa to the Americas. In the 17th century the English also began to acquire colonies which expanded rapidly and created a large demand for plantation labour.

Africa and Enslavement

As demand for cheap labour to work on plantations in the Americas grew, people enslaved in West Africa came to be seen as a valuable 'commodity' for European traders. Slavery existed in Africa before Europeans arrived. However, the European demand for slave labour was so great that it devastated the region. Powerful African leaders fuelled the practice by exchanging enslaved people for goods such as alcohol, beads and cloth.

The Middle Passage

The 'Middle Passage' was the harrowing voyage experienced by the millions of African captives transported across in European ships to work as slaves in the Americas. Conditions on board slave ships were appalling: overcrowding, poor diet, dehydration and disease led to high death rates.

Resistance

Enslaved people fought to retain their families, cultures, customs and dignity. Resistance took many forms: from keeping aspects of their identity and traditions alive to escaping and plotting uprisings. On the plantations enslaved Africans broke tools and damaged crops to frustrate plantation owners and their ambitions for greater profits. At other times, they made bids for freedom by escaping. Large-scale organised uprisings were also a common reaction to the cruelties of the slave system. Armed resistance also contributed to the ending of the slave trade and eventually slavery itself.

Layer 1, Article 3

(adapted from an article on History.com: "What was the Royal African Company", Published 18 May 2023, Written by Sarah Pruitt: <https://www.history.com/news/what-was-the-royal-african-company>)

As profits piled up and slavery spread through the American colonies, the British monarchy decided to exert control over the slave trade in the colonies (and the wealth it generated). In 1660, King Charles II granted a charter to the Company of Royal Adventurers Trading to Africa. Led by the king's younger brother James, the Duke of York (later King James II) as the Governor of the company, the Company of Royal Adventurers Trading to Africa had a monopoly on British trade with West Africa, including gold, silver and slaves. Thanks to England's war with the Netherlands, the original company collapsed under mounting debts in 1667, reemerging in 1672 with a new royal charter and a new name: the Royal African Company (RAC).

RAC ships sailed from Bristol, Liverpool and London to West Africa, operating from military forts based along some 5,000 miles of coastline from Cape Sallee (in present-day Morocco) to Cape of Good Hope (in what is now South Africa). From 1680 to 1686, the company transported an average of 5,000 slaves per year, most of which were shipped to colonies in the Caribbean and Virginia.

Thousands of slaves arrived in these places with the company's initials branded on their chests. Demand for slaves was still too high for one company to meet, however, and the RAC effectively lost its monopoly in 1689, after the Glorious Revolution toppled King James II in favor of William and Mary. By the end of the 17th century, England led the world in slave trading and would continue to do so throughout the 18th century. The RAC continued to engage in slave trading until 1731 when it switched to trafficking in gold dust and ivory. In 1752, Parliament dissolved the RAC and transferred all of its assets to the Company of Merchants Trading to Africa.

Expert Group 2, Layer 2: The Life of Edward Colston

Layer 2, Article 1

(Extract from Bristol and Transatlantic Slavery: origins, impact and legacy, p. 14-15: <https://www.bristolmuseums.org.uk/blog/teaching-bristols-history-transatlantic-slavery-textbook/>)

Layer 2, Article 2

(Extract from Bristol and Transatlantic Slavery: origins, impact and legacy, p. 53)

"Colston's statue was erected in 1895, more than 170 years after he died. In the early 19th century, Colston was not particularly well-known or popular in Bristol. However, there were at least four societies dedicated to doing charitable works in his memory. They began to raise funds for a Colston statue by asking for public donations. They admired Colton because he was a successful businessman who had spent a lot of money improving the city. They believed that how he spent his money was more important than how he made it. They did not consider that, by commemorating Colston, they might also be condoning his slave trading past. In the 1920s, a historian, H. J. Wilkins, wrote a biography of Colston that made public just how involved Colston was with transatlantic slavery. He wrote, 'We cannot picture him just except against his historical background' - pointing out that it was important to remember how he made his money, as well as how he spent it. Throughout the 20th century, individuals and groups in Bristol lobbied to have the statue removed. As the time of transatlantic slavery moved further away and ideas about equality moved forward, fuelled by wider debates about civil rights and race relations, more people became uncomfortable with the commemoration of Colston."

Layer 2, Article 3

(adapted from a BBC news article: "Who was Edward Colston and why is Bristol divided by his legacy?", Published February 2018, Written by Pamela Parkes: <https://www.bbc.com/news/uk-england-bristol-42404825>)

Bristol's fame and wealth were built on the slave trade and few slave traders were more infamous or wealthy than Edward Colston. In 1680 Colston became a member of the Royal African Company which at the time had a monopoly on the slave trade. By 1689 he had risen to become its deputy governor. Slaves bought in West Africa were branded with the company initials RAC, then herded on to ships and plunged into a nightmarish voyage. Almost 300 years since his death, Colston's past is set to be formally acknowledged by the city for the first time. But does this go far enough?

In the city he called home, his memory has been honoured for centuries. On his death in 1721, he bequeathed his wealth to charities and his legacy can still be seen on Bristol's streets, memorials and buildings. His charity is commemorated during processions and church services. School children have paid homage to him at services. His statue stands in the city centre on Colston Avenue, inscribed as a "memorial of one of the most virtuous and wise sons of the city". It makes no mention of his notorious past. But this could be about to change. The city council is proposing to put a plaque on the statue which will recognise and acknowledge the people Colston and others in the city enslaved.

It's a move that has been a long time coming, says Ros Martin, one of the driving forces behind the Countering Colston campaign group. "The plaque is good but we need it to be part of an ongoing examination of historical narrative and a change of attitudes and culture.

"What we want goes beyond tokenism - we want institutions and organisations in the city to examine their history and acknowledge their individual roles in the slave trade and beyond."

There have been questions about Colston and his profile in Bristol since the 1920s but they remained largely ignored until 1999 when Prof Madge Dresser, at the University of West England, spoke about Colston and his involvement in the slave trade. The next morning, "Slave Trader" was scrawled across his statue. The graffiti was scrubbed off and the city went back to turning a blind eye until two years ago, when Countering Colston ignited the debate once again. The group has staged protests outside many events linked to Colston and called for the city to remember, among other things, the "full, true history of transatlantic slavery, colonialism and exploitation".

However, for some the campaign is simply going too far. "We all knew what he'd done but it wasn't spoken about," says Jane Ghosh, a former head girl of Colston Girls school. Founded in 1891 with an endowment left in his will, the school has steadfastly refused to drop his name. During her school days, Ms Ghosh took part in many Charter Day ceremonies to commemorate the school's founder. As head girl, she joined the procession through the city to place a wreath on his tomb, while Colston buns - created by and named after the merchant - were handed out during the service. "I'm not an apologist [for slavery] but I am a realist," she continues. "So many families, so many buildings in Bristol are connected to the slave trade and one of the reasons I get a bit cross is because I think, 'Why are we picking on Colston?' So many people were a mixture of good and bad - as we all are - and he seems to be singled out and I don't know why."

Layer 3, Article 1

(adapted from an article on the website of Bristol Museums: "Bristol and the Transatlantic Traffic in Enslaved Africans", No date given: <https://collections.bristolmuseums.org.uk/stories/transatlantic-traffic-enslaved-africans/>)

The British trade in enslaved Africans ended in 1807 by an Act of Parliament. Slavery itself was formally outlawed in British territories in 1834. The issue of exactly why slavery was abolished continues to be intensely debated. The tireless campaigning by anti-slavery groups in Britain has long been acknowledged as important. But other factors played a part, economic and social as well as philosophical. The economic attractiveness of cane sugar and other slave-produced crops declined with the development of the new industrial economy, based on 'free' waged labour and dynamic new production methods.

Historical research has recently emphasised the importance of the role enslaved Africans played in ending slavery. Resistance to enslavement took many forms. Enslaved Africans took covert guerrilla action against their masters in the form of poisoning, arson and refusal to work at full capacity. The many slave rebellions throughout the Caribbean made slavery seem increasingly untenable to the British establishment, especially after the successful slave revolt in Saint-Dominique (Haiti) that culminated in 1803 in a victory against thousands of French and British troops.

Layer 3, Article 2

(adapted from an article on the website of Bristol Museums: "Abolition", No date given: <https://collections.bristolmuseums.org.uk/stories/transatlantic-traffic-enslaved-africans/abolition/>)

Abolitionists in Britain

Anti-slavery feeling developed as early as the 1650s but it was in the late 18th century, when the transatlantic traffic in enslaved Africans was at its height, that enough people in Britain felt strongly enough to develop a campaign to end it. From the late 18th century, there was growing concern in Europe and America over the transatlantic traffic of enslaved Africans. Violent slave rebellions were one reason for the change in attitude but a growing humanitarian movement in Europe also contributed. The campaign to end the transatlantic traffic in enslaved Africans, called Abolition, took many years. A Committee was formed in 1787 with the aim of getting the law changed to ban the enslavement of Africans, their transportation from Africa, and their sale in the Caribbean plantations.

Against Abolition

The Abolition movement was challenged by a pro-slavery campaign. The Bristol West India Association was founded in 1789 to counter the local Abolition committee formed the previous year. The West India Committee, organised by the Society of Merchant Venturers, organised petitions in support of slavery. The members were all men with a direct financial interest in the slave trade. They argued that the transatlantic traffic in enslaved Africans was of vital importance to the trade and wealth of Britain, not just Bristol, and worked with committees of merchants in other cities to campaign against Abolition.

The end of the transatlantic traffic in enslaved Africans

In 1807 a Bill was passed in Parliament making it illegal to purchase, transport and sell enslaved people from Africa, but slavery still existed. It was still legal to buy, sell and keep enslaved people already in the British colonies. Enslaved men and women continued to resist their enslavement in large numbers. This encouraged campaigners in Britain to continue their anti-slavery committees until, finally, the Abolition of Slavery Act was passed in 1833. Slavery was now illegal in all British colonies but enslaved people were not freed straight away as Parliament felt

they needed training in how to be free. Everyone over the age of six years had to complete an apprenticeship of seven years (later reduced to four) to earn their freedom. Plantation owners and anyone who held enslaved Africans were compensated or paid money for the loss of their 'property'. This has been estimated at around £20 million (£2.3 billion today). The freedmen, women and children were not compensated for their enslavement at all.

Layer 3, Article 3

(adapted from an article on the website of EqualiTeach: "A History of Black Legal Equality in Britain", Published 5 October 2022: <https://equaliteach.co.uk/a-history-of-black-legal-equality-in-britain/>)

Here, we take a look at some of the key events throughout history that contributed towards legal equality for Black British people.

Black people have had a presence in Britain since the Roman period. Archaeological evidence discovered in York and at Hadrian's Wall suggests that African people, of varying degrees of social status, were fully integrated into British communities in the 2nd and 3rd centuries. The Roman Empire was large, covering much of Europe, northern Africa, and western Asia, and its population, particularly its army, was incredibly mobile. And so, it makes sense that Romans from all corners of the empire, and their families, maintained a presence in Britain.

Transatlantic Slavery

The number of Black people living in Britain saw a marked increase from the 16th century during the 300-year period of transatlantic slavery. The vast majority of Black people arriving in Britain during this time did so as enslaved people, brought here to work predominantly as household slaves in the homes of the upper and middle class. Whilst some Black enslaved people were granted access to education, freedoms were greatly restricted. After a tireless, 20-year long campaign by abolitionists, Parliament finally passed The Abolition of the Slave Trade Act in 1807, ending the buying and selling of enslaved people within the British Empire.

Post-Abolition Views

After abolition, British attitudes to race remained closely linked to ideas of imperialism. Britain's colonial rule extended across five continents and notions of Britain "ruling" other parts of the world, and the people who lived there, fueled the idea that colonial citizens, particularly those in Africa, South Asia, and the indigenous people of Australia and New Zealand, were second-class citizens.

Post-WWII Race Relations

Despite the racial prejudice that was rife across the British Empire, in the 1950s, a huge recruitment drive in the former colonies was undertaken to fill the significant gaps in the British workforce that existed after the Second World War. As a result, a large number of migrants from the Caribbean, as well as people from Africa and Asia, moved to Britain for work. But despite the necessity of their labour, these migrants were subject to direct discrimination and overt racism. The colour bar of the early- to mid-20th century prevented Black residents from finding affordable housing, jobs and entering certain public places.

In the early-1960s, racial discrimination was legal and the Bristol Omnibus Company, which was run by the local government, were open about their refusal to employ Black bus drivers and conductors. In the spring of 1963, 18-year-old Guy Bailey was refused a job interview at the company once the manager realised he was Black. This incident triggered a boycott of the bus network, supported by both Black and White members of the community. The boycott soon became a general campaign about the racism that was rife within the city and the protests triggered a move towards the outlawing of racial discrimination in Britain.

Introduced in response to the high levels of discrimination that Black citizens suffered, the 1965 Race Relations Act banned racial discrimination in public places. Later in 2010, the Equality Act brought all existing equalities legislation together, outlawing discrimination based on protected characteristics such as race, religion and sex. This is the legislation that is still in place today.

Despite the legislation that has been put in place to protect people of colour living in the UK, there have been, and continue to be, numerous instances of injustice where Black citizens rights have been neglected. Whilst people of colour have much better legal equality today than during the days in which most Black people living in the UK were enslaved, Britain still has a long way to go before true racial equality is achieved.

Layer 3, Article 4

(adapted from an article on the website of Bristol Museums: "Bristol's Black History", No date given: <https://collections.bristolmuseums.org.uk/stories/bristols-black-history/>)

When did Bristol's Black history first begin? We may never know, but the earliest records show a 'blacke moore' [Black] gardener (or maybe watchman or security guard) living and working in the city in the 1560s. Bristol later wrote itself indelibly into African history by becoming one of the major players in the Transatlantic Slave Trade. We can still see the legacy of this in the city's often fraught relationship with race. Some of the descendants of enslaved Africans arrived in Bristol as Caribbean migrants. Many settled in Bristol in the 1950s having been invited here to fill the skills gap after the Second World War. In the ongoing struggle for acceptance and equality, Bristol's Black citizens played an important role in changing British laws forever. The Bristol Bus Boycott in 1963 started out as a protest against the bus company's racist recruitment policies and ended up influencing the UK's first Race Relations Act which sought to outlaw such discrimination. This migrant community also started St Paul's Carnival – a celebration of multiculturalism and Caribbean culture – which still attracts tens of thousands every year.

Expert Group 4, Layer 4: Colston Goes for a Swim

Layer 4, Article 1

(adapted from The Conversation article: "Black Lives Matter: how the UK movement struggled to be heard in the 2010s", Published June 7, 2021, Written by Patricia Francis: <https://theconversation.com/black-lives-matter-how-the-uk-movement-struggled-to-be-heard-in-the-2010s-161763>)

The original Black Lives Matter movement was founded in the US in 2013 by three Black women - Patrisse Cullors, Alicia Garza and Opal Tometi - in response to the acquittal of George Zimmerman for the killing of Black teenager Trayvon Martin in Florida in 2012. By 2015, the first Black Lives Matter chapter in Europe was set up in England.

In 2016, Black Lives Matter UK led a "national shutdown", in which activists blocked roads, trams and an airport. The protest also marked the fifth anniversary of the police shooting of Mark Duggan in London, as well as highlighting deaths of Black people in police custody. One Black Lives Matter protester said the intention was to "put Black issues back onto the political agenda". But while the shutdown received media and public attention, some outlets were unsympathetic about the cause and attempted to decry the integrity and validity of the demonstrations. To many, the shutdown was considered irrational, and they argued there was no real requirement for protests in the UK. Rather than acknowledge the inequality that Black people in the UK face, the movement attracted annoyance and frustration, with activists seen as unnecessarily disruptive. It was a huge contrast to current widespread sentiments that the movement is justified.

In the hush created by the pandemic, there appeared to be sufficient quiet for the injustice of George Floyd's killing to reverberate around the world. Suddenly, the once blurred reality of Black people's experiences had become too blatant to ignore and empathy was offered up in droves, from public figures to political recognition of the movement. A year after the 2020 protests, there are small indications of improvement – more non-white faces on our screens, for example. But a year is still insufficient time to see significant change.

Layer 4, Article 2

(adapted from BBC News article: "Edward Colston statue: Protesters tear down slave trader monument", Published June 8 2020: <https://www.bbc.com/news/uk-52954305>)

A slave trader's statue in Bristol has been torn down and thrown into the harbour during a second day of anti-racism protests across the UK. It comes after largely peaceful demonstrations across the weekend saw some clashes with police.

On Sunday evening, police in central London issued a dispersal order compelling protesters to leave the area after skirmishes. Thousands of protesters massed for a second day in London, as well as cities across the UK including Bristol, Manchester, Wolverhampton, Nottingham, Glasgow and Edinburgh.

Earlier in the day, in Bristol, protesters used ropes to pull down the bronze statue of Edward Colston, a prominent 17th Century slave trader, who has been a source of controversy in the city for many years.

Colston was a member of the Royal African Company, which transported about 80,000 men, women and children from Africa to the Americas. On his death in 1721, he bequeathed his wealth to charities and his legacy can still be seen on Bristol's streets, memorials and buildings. After the statue was toppled, a protester was pictured with his knee on the figure's neck - reminiscent of the video showing George Floyd, the black man who died while being restrained by a Minnesota police officer.

The statue was later dragged through the streets of Bristol and thrown into the harbour. The empty plinth was used as a makeshift stage for protesters. Home Secretary Priti Patel called the tearing down of the statue "utterly disgraceful", adding that "it speaks to the acts of public disorder that have become a distraction from the cause people are protesting about". "It's right that the police follow up and make sure that justice is undertaken with those individuals that are responsible for such disorderly and lawless behaviour," she said. In a statement, Avon and Somerset Police confirmed there would be an investigation into the "act of criminal damage".

Historian Prof David Olusoga told BBC News that the statue should have been taken down long before. He said: "Statues are about saying 'This was a great man who did great things.' That is not true, he [Colston] was a slave trader and a murderer."

Layer 4, Article 3

(adapted from The Guardian article: "BLM protestors cleared over toppling of Edward Colston statue", Published 5 January 2022, Written by Damien Gayle: <https://www.theguardian.com/uk-news/2022/jan/05/four-cleared-of-toppling-edward-colston-statute>)

Anti-racism campaigners have hailed a jury's decision to clear protesters responsible for toppling a statue of the slave trader Edward Colston as a huge step in getting the UK to face up to its colonial past. Jake Skuse, 33, Rhian Graham, 30, Milo Ponsford, 26, and Sage Willoughby, 22, did not dispute the roles they had played in pulling down the statue and throwing it into Bristol harbour during a 2020 Black Lives Matter protest but all denied criminal damage. Each defendant described being motivated by sincere antiracist conviction, frustration that previous attempts to persuade the council to remove the statue had failed, and a belief that the statue was so offensive it constituted an indecent display or a hate crime. In closing statements following the nine-day trial, the defence had urged jurors to "be on the right side of history", saying the statue, which stood over the city for 125 years, was so indecent and potentially abusive that it constituted a crime. After just under three hours' deliberation, a jury found the so-called "Colston Four" not guilty.

"This verdict is a milestone in the journey that Bristol and Britain are on to come to terms with the totality of our history," said David Olusoga, the broadcaster and historian of the slave trade, who gave evidence in the trial. Olusoga said: "For 300 years Edward Colston was remembered as a philanthropist, his role in the slave trade and his many thousands of victims were airbrushed out of the story. The toppling of the statue and the passionate defence made in court by the Colston Four makes that deliberate policy of historical myopia now an impossibility." Colston was a 17th-century shareholder in the Royal African Company when it shipped 84,000 Africans into slavery, including 12,000 children; he rose to become the equivalent of a modern chief executive, Olusoga had told the trial. Overall, he said, the company "transported more Africans into slavery than any other company in the whole history of the slave trade in the north Atlantic".

But some critics reacted with fury. Scott Benton, a Conservative MP, denounced the verdict as an "absolutely appalling decision", tweeting: "Are we now a nation which ignores violent acts of criminal damage? This sends out completely the wrong message." Responding to the verdict, Liz Hughes, chief superintendent of Avon and Somerset police, said the toppling of the statue was an incident that "attracted worldwide attention and ... polarised public opinion", which the force had had a duty to investigate. "Having been presented with the evidence, a jury has now determined their actions were not criminal, and we respect its decision."

Layer 4, Article 4

(adapted from The Telegraph article: "'Colston four' walk free as jury finds no crime was committed in toppling statue", Published 5 January 2022, Written by Gordon Rayner, Associate Editor and Max Stephens and Danielle Sheridan: <https://www.telegraph.co.uk/news/2022/01/05/blm-activists-dumped-edward-colston-statue-bristol-harbour-cleared/>)

Four Black Lives Matter activists who openly admitted toppling the statue of Edward Colston walked free from court after a jury agreed that they had committed no crime. The three men and one woman - dubbed the Colston Four - were acquitted of criminal damage after opting for a jury trial and arguing that pulling down the bronze statue in Bristol and rolling it into a harbour was justified. The verdict led to concerns that other protesters will be encouraged to take the law into their own hands. Cabinet ministers expressed disquiet at the verdict. Amid warnings that the verdict amounted to a "green light for mobs", MPs urged ministers to consider whether further changes to the law were needed. Whitehall sources said the verdict stunned ministers. A source close to Oliver Dowden, the Conservative Party Chairman and former Culture Secretary, said he "thinks that people who commit criminal damage should be held to account regardless of the circumstances". There are now fears that extremists will be "emboldened" to attack any monument they dislike. Julian Knight, chairman of the Digital, Culture, Media and Sport Committee, said: "The events that happened in Bristol were clearly unacceptable and as a country we need to protect our heritage from mob rule. The fact that no one is going to be punished for the destruction of this statue is disquieting in terms of being able to protect our nation's heritage."

Calls for the Colston statue to be removed began in the 1920s. The city's first black elected mayor, Marvin Rees, has said in the past that a lack of a "playbook" for removing statues by consent, especially when they are listed, had hampered previous campaigns. The Government has strengthened laws against the illegal toppling of statues. In future, those found guilty of illegally removing or damaging public statues, whether listed or not, will face a jail sentence of up to 10 years.

Expert Group 5, Layer 5: Out of the Harbour, into the Shed

Layer 5, Article 1

(adapted from BBC News Article: "Edward Colston statue removed from Bristol's Harbour", Published 11 June 2020: <https://www.abc.net.au/news/2020-06-11/george-floyd-protests-trump-gone-with-wind-black-lives-matter/12341808>)

A statue of slave trader Edward Colston which was thrown into Bristol's Harbour has been pulled out. It was toppled by anti-racism protesters during a Black Lives Matter protest in Bristol on Sunday [7 June 2020]. The statue was quietly removed from the harbour at 5am by Bristol City Council, who say it will now be preserved and placed in a museum.

Layer 5, Article 2

(adapted from an article on the VisitBristol.co.uk tourism website: "M Shed", No date given: <https://visitbristol.co.uk/listing/m-shed/2431101/>)

Located on Bristol's harbour front, M Shed is a museum that tells the story of our city. The museum's name is derived from the way that the port identified each of its sheds. M Shed challenges the perceptions of what it has meant to live here over the centuries through the recollections of the people who shaped the city. M Shed explores the city's history from prehistoric times to the 21st century. Rich collections of objects, art and archives also play an important part in bringing those stories to life. Recently refreshed displays on protest throughout Bristol's history now include the statue of Edward Colston which was toppled during the Black Lives Matter march in June 2020. M Shed is free of charge. Visit and you can explore over 2,000 years of Bristol's history, access over 150 restored and digitalised films, and uncover Bristol's trading past and its role in the transatlantic slave trade. Explore the city's war-time experiences, industrial heritage and engineering history.

Layer 5, Article 3

(adapted from an article on the Bristol.gov.uk local government website: "We Are Bristol History Commission", No date given: <https://www.bristol.gov.uk/council/policies-plans-and-strategies/we-are-bristol-history-commission>)

The We Are Bristol History Commission is an independent group who will:
help Bristol better understand its history and how it became the city it is today
work with citizens and community groups to make sure that everyone in the city can share their views on Bristol's history
build an improved, shared understanding of Bristol's story for future generations

This process will be facilitated by the commission asking questions of the city to start a conversation. The first question the commission is asking is 'what have we remembered?' The commission was set up in September 2020 by Marvin Rees, Mayor of Bristol, after the pulling down of the statue of Edward Colston in the summer. While the commission's focus will initially consider the future of the statue as its first theme, in later questions the commission will consider: history of slavery; growth of education; struggles of workers for pay and working conditions; the key roles of wars; protests; harbour and the docks; modern gentrification; migration and faith.

In the summer of 2021, the 'We are Bristol' History Commission consulted with the public about the future of the Colston statue and the Colston plinth. People had a chance to see the statue and learn about its history in a temporary display at the M Shed museum, as well as view the display online. Alongside the display was a survey that invited people from Bristol and beyond to share their views on a number of questions that asked:

1. Do you agree or disagree that the Colston statue should be put on display in a museum in Bristol? If you don't agree that the statue should be in a museum, please tell us what you think should happen to it instead; If you agree that the statue should be in a museum permanently, please tell us how you would like to see it displayed.

2. What should be in the plinth space?

Update the plaque on the plinth to reflect the events of 7 June 2020?

Use the plinth for temporary artworks / sculptures?

Use the plinth for a permanent artwork / sculpture?

Keep the plinth but leave it empty?

If 'Other', please specify.

3. How do you feel about the statue being pulled down?

With each question, there was also free space for people to share ideas and views in their own words. You will find a selection of these words throughout this report. This survey was a chance for people to help to decide what happens to the statue and plinth. We are very grateful to all who took the time to participate. The answers you have given will help to decide their future.

Layer 5, Article 4

(adapted from an article on the website of Bristol Museums: New display at M Shed: the toppling of the Colston statue, Published 15 March 2024, Written by Helen McConnell Simpson, Senior Curator of History for Bristol Museums: <https://www.bristolmuseums.org.uk/blog/new-display-at-m-shed-the-toppling-of-the-colston-statue/>)

Today we have launched an extended display about the history of protest in Bristol, with the permanent inclusion of the statue of slave trader Colston. The new display focuses on the protest in which the statue was toppled. It features accounts from protestors and shares the perspectives of those opposed to the toppling. The display contextualises the statue into the wider picture of protest against racial injustice over the last 400 years, both in Bristol and around the world.

Why has the Colston statue been put on display?

In the summer of 2021, the statue was put on display temporarily in M Shed, to support the public conversation on what should happen to the statue. The We Are Bristol History Commission ran a public consultation which received 14,000 responses, half of them from Bristol residents. 80 percent of city residents who responded said the statue should be displayed in a museum in Bristol. The History Commission also recommended that the statue should be displayed lying down, without being cleaned up, to show what happened to it during the protest.

Is the statue now part of the museum's permanent collection?

The toppling separated the statue from the plinth. In February 2024, Bristol City Council's Development Control Committee approved an application to keep the bronze part of the statue at M Shed. The bronze figure has now become a permanent part of Bristol Museums' collections, but the plinth will remain in place in the city centre. As part of our collection, we will look after the statue forever, and, as with all items, do our best to preserve it in its current state, graffiti and all. How did M Shed decide what to include in the new display?

For almost four years, staff at M Shed have been discussing how to display the statue and which stories to tell about it with members of the public, community leaders, academics and other museums across the country. So, following on from the work of the History Commission, we had a good starting point of understanding the range of people's views and concerns. To help us narrow this down to what was essential to include in a relatively small display, we gathered a working group of local academics, artists, activists, historians, and community leaders. Together, the group created a set of guidelines which M Shed staff then followed in creating the display.

What is the thinking behind the new display?

The working group recommended that the display should create a space where people consider different perspectives on the toppling of the statue and reflect on the bigger picture in which this incident sits. A lot of people in Bristol's African Caribbean community told us that the underlying issues of racial injustice were more important than the statue itself, or Colston as an individual. We decided that the best place for this conversation was in the Bristol People gallery at M Shed.

The Protest display in the Bristol People gallery at M Shed

Many people have different views on Colston and the toppling of the statue, so it was really important to include different voices in the display. To do this, we put large quotes showing different points of view on the wall opposite the statue. The placards which were carried at the march each represent the voice of a protestor, so we included lots of these. We screened the statue from the rest of the gallery, to allow visitors to choose whether they want to see it. We created a timeline, in collaboration with the working group, to put the toppling of the statue in a wider context of protest against racial injustice in Bristol and around the world. We only had space to include a small selection of the important events in this story over the last 400 years. Visitors can add their own cards to the timeline, to fill some of these gaps. We also hope visitors will look to the future and include cards on what might come next in this story.

What next for M Shed?

This display is one step in a bigger programme of work around the transatlantic trafficking of enslaved Africans and its historical impacts and legacies in Bristol. This is one of the most important topics for us to address and our work on it will never be finished. In the next few years, we want to collaborate with members of Bristol's communities to improve our displays about transatlantic trafficking. We're also working to make relevant documents accessible to researchers, to interrogate our collections, and to include a wider range of people in our decision making.

Post-Activity Worksheet

Question 1. At the end of class you were asked to think of a new way the city of Bristol in the UK could commemorate the transatlantic slave trade. Can you also think of a way to incorporate a fact that you have learnt about the transatlantic slave trade into a new commemoration/memorial of the transatlantic slave trade in Bristol? e.g. A day of commemoration could be called 1698 Day, highlighting the year Bristol merchants began to trade in enslaved people.

Question 2. In 1807 Britain formally abolished the slave trade and dedicated a small part of the British Royal Navy to patroll the coast of West Africa to try to stop the slave trade. In 2023, a group proposed putting up the below memorial in the city of Portsmouth in the UK to commemorate this part of the British Royal Navy trying to suppress the slave trade. In 2024, the company who owned the site where the group wanted to erect the new memorial said they would not let them use the site.

The company said no because according to them 'the proposed memorial lacked sensitivity and authenticity to what is a very emotive topic and dark part of our history as a nation'. Looking at the below image, what feature(s) of the proposed design of the monument do you think led the company to reject the design?

Question 3. You can read about the new proposed monument, the West African Squadron Memorial on here: <https://alanlester.co.uk/blog/the-west-africa-squadron-memorial-campaign-an-exercise-in-virtue-signalling-and-denial/>

After reading the explanation of the monument, why might feminists disagree with how the African woman is portrayed in the proposed design of the monument?

monument information background

Monument Name: Colston Statue in Bristol, England, UK

Representation: Monument

Type: Statue

Date of Inauguration:

Sponsor:

Person: Edward Colston

Historical Legacies: Colonialism, Racism and Slavery

Authority: British Empire

Date of Initial Contestation: 2020

Intensity: Involved violence and destruction of property

Initial Actor: Black Lives Matter movement

Remedies used to deal with the contestations: Erasure and Relocation

Fictional Representation? Yes

Edward Colston, a merchant born in Bristol, continues to contribute to worldwide conversation regarding the memory of the Atlantic slave trade and colonialism due to his complicated legacy surrounding imperialism, slavery, and local philanthropic activities. On June 7, 2020, during the height of the global Black Lives Matter protests, a multi-ethnic group of protesters pulled a statue of Colston down from its plinth and threw it into Bristol Harbour. This came after years of activist groups and individuals unsuccessfully petitioning for the statute to be removed through official channels. The inability of campaigners to remove the statue through legal channels reveals a deep-rooted connection between heritage, public narratives of the past, and local government in Bristol.

Following the statue's removal and the international public attention generated from the incident, the Society of Merchant Venturers, a politically influential Bristol-based charitable organisation which had previously supported and cultivated Colston's legacy, reversed its commitment to protecting Colston's presence in public spaces. In a public statement made on June 12, 2020, the group expressed a newfound commitment to 'removing statues, portraits and names that memorialise a man who benefited from trading in human lives' despite him having once been a member of their society. Notwithstanding this high-profile change in stance towards Colston's legacy, various groups and individuals publicly advocated for the statue to be put back on its plinth and the Colston name to remain present in Bristol's public space, arguing that to remove them would be to erase or obscure parts of Bristol's history. Overall, the forced removal of Edward Colton's statue and the subsequent acquittal of those responsible demonstrates how direct action outside of official processes can result in institutional and societal change. The contestation also represents a key moment in the timeline of the ongoing public discussion around controversial statues and heritage related to colonialism.

Today, the Edward Colston Statue is a well-known case of contested memory. Although there were earlier critiques of Colston and his presence in Bristol's public spaces, some of the first attempts to make real change in Bristol occurred in the 1990s. Despite facing petitions and scholarly criticism, city officials and SMV members failed to proactively address the controversy around the public commemoration of Colston's legacy. Back and forth between supporters and critics of Colston continued through different avenues, with the efforts of anti-Colston campaigners escalating from petitions to full-fledged protests. Historian Madge Dresser of the University of the West of England was one of the first individuals to challenge Colston's public legacy and cult-like following. While raising public awareness, Dresser highlighted how Colston and other well-known names played a major role in the Atlantic slave trade.

In September 2020, Mayor Marvin Rees established the Bristol History Commission to work with citizens and civil society groups to help Bristol better understand its history. The Commission's first task was deciding what to do with the toppled Colston Statue. To fulfil its mission, the Commission issued a survey aimed at better understanding public opinion on what should happen to the statue. While conducting the survey, the M Shed Museum in Bristol displayed the statue as the centrepiece of an exhibition on Colston, the slave trade, and activism in Bristol. The survey garnered almost 14,000 responses, with 55 per cent of respondents from Bristol. The survey carried found that most respondents felt that the protesters' actions were justified and that the statue should not be replaced. Nevertheless, not everyone favoured removal, with some respondents believing that such actions constituted a 'rewriting of history,' destruction of heritage, or a degradation of law and order. The ongoing work of the Bristol History Commission seeks to bridge this divide by collaborating with historians, community leaders, and activists to implement community awareness-raising activities and public education.

In addition to protests surrounding the statue, several campaigns contested other manifestations of Colston's legacy in the city. Most notably, calls for a change in the name of Bristol's primary concert venue, 'Colston Hall,' dated back to the 1990s. In 2017, the pressure group Countering Colston held a demonstration and handed out leaflets outside Colston Hall advocating for the venue to change its name. In April of that year, a project led by Black Bristolian and Colston Hall Trust member Marti Burgess finally managed to secure a commitment from the Bristol Music Trust to open the venue under a new name after scheduled renovations. In 2020 the venue announced its new name, 'Bristol Beacon,' after years of protests and boycotts by both performers and concert-goers.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/edward-colston-statue-in-bristol/>

monument pictures



The original position of the Colston statue on a high plinth in Bristol's city centre.

Image by Eirian Evans via [geograph.co.uk](https://www.geograph.co.uk)
CC BY-SA 2.0

<https://www.geograph.org.uk/photo/2477677>



Image by Greenhill22 via Wikimedia Commons CC BY-SA 4.0



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Image by Adrian Boliston via Wikimedia Commons CC BY 2.0.

Skill

Multipers-
pectivity
in Monuments



Liberty Monument in Nicosia, Cyprus

Skills and Concepts developed in the lesson plan

The activity focuses on the concept of multi-perspective and bias. The main focus lies on discussing the different elements and symbols present in the Liberty Monument and analysing the purpose and target group of the monument, building on and deepening their understanding of Cypriot history. The activity also aims to develop meta-cognitive and reflective skills at various stages.



14 to 18 years old



180 to 240 minutes



How do the symbols and figures in the monument reflect the historical events and figures of Cypriot independence? How might these representations differ from Greek Cypriot and Turkish Cypriot perspectives?



Print [Worksheets 1, 2 and 3](#) and distribute them among the students (one per student).

Learning Outcomes

By the end of this lesson, students should be able to:

- Explore how a specific historical narrative is represented in the monument
- Analyse the reasons why the monument is contested
- Develop ideas of how the monument can be adapted/changed to incorporate multiple perspectives

Pedagogical Recommendations

This learning activity is split into three parts: pre-, on-site, and post-visit. The activity starts with a more general analysis of the elements and symbols displayed in a variety of monuments. Another focus is for students to think about the role monuments play in creating historical narratives, who or what is represented and not represented in monuments, and how this links to the concept of multi-perspectivity. During the on-site activities, students engage with the monument, its elements and symbols, and its surroundings to analyse its purpose and target group. The final post-visit activities include a reflective essay on the role of monuments in creating a historical narrative, the challenge of including different perspectives in one monument and how the students engaged with the monument.



Breakdown of Activities Step-by-step

step 1

The first step is to prepare the visit to the monument. This part of the activity should last around **60 minutes**.

For this activity, you should print and give your students the Worksheet 1. The first part of the activity will be dedicated to a warming-up activity. After this, you should provide your students with an overview of British colonialism, the struggle for independence in Cyprus and the events leading up to the construction of the Liberty Monument.

As a first step, show your students an aimage of the Liberty Monument and ask them to stand in the position of the figures of the monument. After holding the position in silence, when tapped on the arm, each one says, in the first person, what they are thinking and feeling.

Throughout this activity, you should discuss the concepts and significance of monuments and their role in public memory and national identity.

At the end, ask the student to recreate the monument once more. This time when asked, they should share the thoughts and feelings of their character. This answer should be more informed and yet more tentative.

step 2

The second step is related to the in situ activities. This part of the activity should take from **60 to 90 minutes**, although you should also consider the time it takes for you to go to the monument.

For this activity, you should print and give your students the Worksheet 2. This will provide your students with an introduction to the Liberty Monument, its history, architecture and events.

During this activity students should explore the monument and its surrounding, writing down their first impressions, followed up by a group discussion and a historical analysis and presentation.

step 3

The third step is related to the post-visit activities. This part of the activity should take from **60 minutes**.

For this activity, you should print and give your students the Worksheet 3. This will provide your students with guidance for the culminating group discussion, and for the writing of their reflective essay.

assessment

Different types of assessment are possible:

- Participation in discussion
- Quality of the poster or infographic
- Reflective Essay, for this, you can follow the rubric below:

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Understanding of Monument's Context	Demonstrates deep understanding of why and for whom the Liberty Monument was created, including key details about its commissioning and historical significance. Insightful analysis of how the monument reflects differing perspectives on Cypriot history.	Provides general information about the monument's creation and historical context, but lacks depth or nuance in the analysis.	Limited understanding of the monument's background and purpose. Fails to acknowledge the diverse perspectives the monument represents.
Reflection on Personal Connection	Thoughtful reflection on how engaging with the Liberty Monument has deepened the student's own understanding of Cypriot history and culture. Offers personal insights and makes strong connections between the monument and their own experiences or beliefs.	Reflection on the monument's impact is present but lacks depth or personal relevance. Makes some connections to Cypriot history and culture but they are not fully developed.	Reflection is superficial or absent. Fails to draw meaningful connections between the monument and the student's own understanding or experiences.
Quality of Writing	Essay is well-organised, with a clear thesis and coherent flow of ideas. Language is precise, engaging, and tailored to the audience. Proper grammar, spelling, and punctuation are consistently observed.	Essay is generally organised, with a thesis and supporting ideas, but may lack fluidity or contain minor errors in grammar, spelling, or punctuation.	Essay lacks clear organisation or a central thesis. Writing is difficult to follow, with significant errors in grammar, spelling, or punctuation that detract from the overall quality.

Worksheet 1 - Pre-visit classroom activities

Warming-up Activity

How do we use symbols in monuments to convey messages?

- Monument Images Discussion
Look at the images of various famous monuments.
What do you think these monuments symbolise or represent?
Your teacher will collect your ideas and write them on the board.
- Team brainstorming
Use the sticky notes given to you by your teacher.
With a partner, brainstorm and write down as many symbols you can think of that might be used in a monument to represent freedom, independence, unity, or struggle.
For each team, stick your notes on the whiteboard and briefly explain your choices.
- Symbol interpretation and perspective
Choose a few symbols and discuss their potential meanings in different cultural or historical contexts.
- How might the same symbol be interpreted differently by various groups or at different times?
- What influences the way we understand symbols?



Monument 1: Statue of Liberty, New York, USA

Image by Rojypala via Wikimedia Commons CC By 2.0



Monument 2: Memorial to the Murdered Jews of Europe in Berlin, Germany.

Image by Alexander Blum via Wikimedia Commons CC BY-SA 4.0



Monument 3: Uhuru Garden Memorials in Nairobi, Kenya

Image by Aaron Knox via Flickr CC BY-NC-SA 2.0



Monument 4: Titanic Memorial in Washington, US

Image by AgnosticPreachersKid via Wikimedia Commons CC BY-SA 3.0

Worksheet 1 - Pre-visit classroom activities

Contextualising the Liberty Monument

Use the information of the factsheet to familiarise yourself with the background of the Liberty Monument and Cypriot History.

- What was the full name of the monument? Why was it given this name?
- With your neighbour, discuss how monuments help point out important moments in a nation's history.
- What - and whose - story does the Liberty Monument tell?

Factsheet "Liberty Monument" in Nicosia, Cyprus

Background

The full name of the monument is "Monument to Liberty and the Motherland". "Motherland" refers to Greece. Until 1960, Cyprus was a British crown colony. Between 1955 and 1959, members of the Greek-Cypriot EOKA group fought an armed struggle against British colonial rule to unite Cyprus with Greece (Enosis). Many members of the group were imprisoned, tortured, and hanged by the colonial authorities. Turkish Cypriots and members of the communist party did not participate. EOKA and its leader, General Grivas, had the support of Archbishop Makarios. When the Zurich-London agreements to end the colonial rule in Cyprus were signed on February 19, 1959, Greek artist Ioannis Notaras approached Archbishop Makarios III with a suggestion to create a monument that would commemorate the members of EOKA and victims of the independence struggle. After the monument was erected, it remained unveiled and got caught up in the 1974 Turkish invasion of Cyprus, which was the result of an attempted coup by Greek army leaders (EOKA B) to unite Cyprus with Greece. The ensuing Turkish invasion resulted in population exchanges and the division of the island into a Greek and Turkish part, separated by the so-called Green Line.

The monument is contested as it does not – and was not meant to – represent the Turkish Cypriot population in Cyprus as well as other groups. For the Turkish Cypriot population, it is seen as an attempt to erase their identity and presence on the island. The location of the monument, which is in line with the Archbishop's Palace in Nicosia, also indicates the close link between the church and Greek identity. Attempts to redesign, remove, or relocate the monument have not been realised.

Apart from Cyprus, other territories had been part of the British colonial empire, for example, Ireland. Some of them, like the sovereign territories in Cyprus or Gibraltar, continue to be controlled by Britain.

EOKA

EOKA was an underground nationalist movement of Greek Cypriots dedicated to ending British colonial rule in Cyprus (achieved in 1960) and to achieving the eventual union (Greek enosis) of Cyprus with Greece.

EOKA was organised by Col. Georgios Grivas, an officer in the Greek army, with the support of Makarios III, the Orthodox archbishop of Cyprus. Its armed campaign, begun early in 1955, reached a climax in 1956, with the exile of Makarios to the Seychelles and the temporary depletion of British forces on the island because of the Suez Crisis. By early 1957, however, a reinforced British army renewed attacks on the mountain hideouts of the considerably outnumbered EOKA. Violence subsided after Makarios's release from detention in exile in March 1957, though there were increased hostilities leading up to mid-1958 when EOKA clashed with Turkish

Cypriot guerrillas. In 1958, Makarios announced that he would accept independence for Cyprus rather than enosis. In February 1959, a compromise agreement was reached between Turkish and Greek representatives in Zürich, and it was endorsed by the Cypriot communities in London (see Cyprus: British rule). The next month, EOKA disbanded.

In 1971, Grivas, who had served for a time as commander of the Greek Cypriot National Guard but had been recalled by the Greek government, reentered Cyprus secretly to form EOKA B to "prevent a betrayal of enosis." After Grivas's death in January 1974, his followers vowed to continue the struggle. Makarios (then president of Cyprus) officially proscribed EOKA B in April 1974, three months before he was ousted and before Turkish forces invaded and divided the country in a brief civil war. In 1978, EOKA B declared its dissolution.

Georgios Grivas

Georgios Grivas (born May 23, 1898, Trikomo, Cyprus—died Jan. 27, 1974, Limassol) was a Cypriot patriot who helped bring Cyprus independence in 1960. His goal was enosis (union) with Greece, and in this, he failed; indeed, he was a fugitive at the time of his death.

Grivas organised EOKA (Ethnikí Orgánosis Kipriakou Agónos, the "National Organization of Cypriot Struggle") in 1955 after leading a right-wing resistance group in the Athens area during the German occupation of World War II. With his friend, afterwards his enemy, the Orthodox cleric Makarios III, Grivas conducted a guerrilla war against the British that led to the independence of Cyprus but not to the enosis that was always his objective. Grivas, who had been serving as commander of the Greek Cypriot National Guard, was recalled by the Greek government in 1967 following clashes between the National Guard and Turkish Cypriots near Larnaca. In 1971, he returned to Cyprus to revitalise the underground movement against Makarios (then president of Cyprus). On his death, his followers vowed to continue his armed campaign for enosis.

Enosis

The political union of Cyprus and Greece is supported by EOKA and EOKA B.

Archbishop Makarios III

Head of the Cyprus Orthodox Church and President of the Republic of Cyprus from 1959 until 1977. He supported enosis with Greece and was suspected of collaborating with General Giorgios Grivas during the independence fight against Britain. During his time, Turkish and Greek Cypriots fought against each other. Makarios started to work towards the integration of the Turkish and Greek Cypriot communities, which was rejected by nationalist Cypriot groups and members of the Cypriot National Guard, whose officers were mostly from mainland Greece. Greece at the time was ruled by a military junta who supported a coup against Makarios. This coup was led by General Samson.

Map of Nicosia



Image by Open-StreetMap contributors via Wikimedia Commons CC 1.0 Public Domain

Woksheet 2 - In Situ Classroom Activities

Activity 1 - Observation and Reflection

Spent 15 minutes to observe the monument and its surroundings.

Take notes on first impressions and think about:

- Size
- Design
- Inscriptions
- Sculptures or figures
- Location
- Material
- Symbols

Activity 2 - Group Discussion

As a class, think about the following questions:

- What emotions or thoughts do you have looking at the Liberty Monument?
- What elements of the Liberty Monument do you find the most striking or important?
- How do you think the Liberty Monument reflects the history of Cyprus?
- What is the message of the monument?
-

Activity 3 - Historical Analysis

Analyse the symbolism of the Liberty Monument.

- What do different elements (statues, inscriptions) represent?

Element:

- What does it represent?
- Whose perspective does the Liberty Monument reflect? How do you know?

Activity 4 - Create an infographic

In groups of three or four students, create an infographic of what you have learned about the Liberty Monument and its significance. Include as many perspectives as you can think of.

Use an A3 sheet and the stationery provided by your teacher.

- Present your poster to the class.
- Be ready to pose questions for the posters by other teams and answer questions about your poster.
- Keep the poster for the next classroom activity.

Worksheet 3 - Post-visit Classroom Activities

Activity 1 - Class Discussion

Using the information and discussion points from your visit of the Liberty Monument, discuss the following points with the students in the group that designed the posters:

- How important is the Liberty Monument in contemporary Cypriot society? What or whose perspectives does it represent or not represent?
- How can more perspectives be represented? Can you think of any design or other ideas?
- What are the challenges when creating a more inclusive monument?

Activity 2 - Reflective Essay

Write a reflective essay on why the Liberty Monument is contested.

You can use these prompts:

- Why and for who was the monument created?
- Who commissioned the creation of the monument?
- How does the monument help you deepen your understanding of Cypriot history and how different groups/communities would see it?

monument information background

Monument Name: Monument to Liberty and the Motherland in Nicosia, Cyprus

Representation: Monument

Type: Monument

Date of Inauguration: 1973

Sponsor: Makarios III

Event: Independence of Cyprus

Historical Legacies: Colonialism and Sectarianism

Authority: Republic of Cyprus

Date of Initial Contestation: 1974

Intensity: Involved fatalities

Initial Actor: Turkish Cypriot Communities

Remedies used to deal with the contestations: Status Quo

Fictional Representation? yes

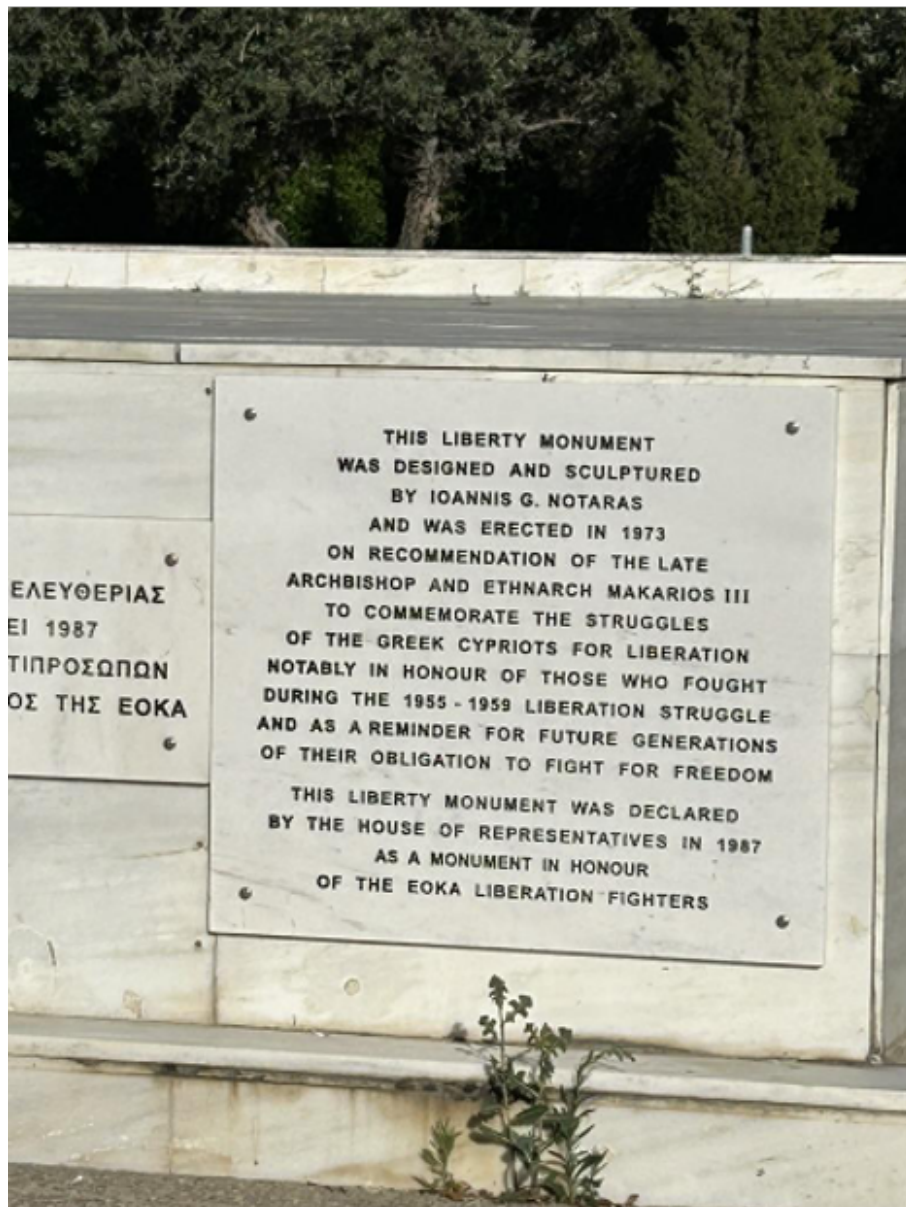
The full name of the monument is "Monument to Liberty and the Motherland". "Motherland" refers to Greece. Until 1960, Cyprus was a British crown colony. Between 1955 and 1959, members of the Greek-Cypriot EOKA group fought an armed struggle against British colonial rule to unite Cyprus with Greece (Enosis). Many members of the group were imprisoned, tortured, and hanged by the colonial authorities. Turkish Cypriots and members of the communist party did not participate. EOKA and its leader, General Grivas, had the support of Archbishop Makarios. When the Zurich-London agreements to end the colonial rule in Cyprus were signed on February 19, 1959, Greek artist Ioannis Notaras approached Archbishop Makarios III with a suggestion to create a monument that would commemorate the members of EOKA and victims of the independence struggle. After the monument was erected, it remained unveiled and got caught up in the 1974 Turkish invasion of Cyprus, which was the result of an attempted coup by Greek army leaders (EOKA B) to unite Cyprus with Greece. The ensuing Turkish invasion resulted in population exchanges and the division of the island into a Greek and Turkish part, separated by the so-called Green Line.

The monument is contested as it does not – and was not meant to – represent the Turkish Cypriot population in Cyprus as well as other groups. For the Turkish Cypriot population, it is seen as an attempt to erase their identity and presence on the island. The location of the monument, which is in line with the Archbishop's Palace in Nicosia, also indicates the close link between the church and Greek identity. Attempts to redesign, remove, or relocate the monument have not been realised.

monument
pictures

All images are courtesy of Ute Ackermann Boeros, author of the photos.





Indisch Monument in The Hague, Netherlands

Skills and Concepts developed in the lesson plan

In history teaching, [multiperspectivity](#) is defined as "a form of historical representation in the classroom in which a historical fact is presented from several, at least two, different perspectives of involved and affected contemporaries who represent different social positions and interests." (Wörterbuch Geschichtsdidaktik, 2014) Multiperspectivity can add complexity and nuance to our understanding of the past and the ways in which history is constructed, it can foster an appreciation for contestability and ambiguity, and it can highlight previously marginalised voices. Beyond its benefits for learning within the discipline of history itself, multiperspectivity also encourages open-mindedness and an appreciation of difference and diversity.



14 to 18 years old



90 minutes



What does a monument mean to different groups of people?



Print the [additional materials](#) and hand them to your students.

Learning Outcomes

By the end of this lesson, students should be able to:

- Be acquainted with primary sources.
- Have an understanding of the complexity of history seen through the lens of a public monument.
- Be able to be open to listening to other beliefs and worldviews over historical events.

Pedagogical Recommendations

This lesson plan is meant as a template for employing the concept of [multiperspectivity](#) when using a monument as an object to teach. The approach is particularly useful when applied to monuments that are subject to public contestations and whose meanings differ widely across different groups of people.

The example used in this lesson, the Indisch (Indies) Monument in The Hague requires some prior knowledge of the history of Dutch colonialism in Southeast Asia, World War II in the Dutch East Indies, and the subsequent emigration from Indonesia to the Netherlands after Indonesian independence. The sources included in this lesson also make references to people that will likely be unfamiliar to students (e.g. Sukarno, van Heutsz - a glossary is included).

The complex legacies of WWII and Dutch colonialism in today's Indonesia are contested in part due to feelings of patriotism, belonging, and national identity. Bringing these topics to the classroom can be highly rewarding, however keep in mind that the topic may give rise to strong feelings and disagreements. It is crucial that you as an educator feel confident in steering such discussion, ensuring that they remain constructive and respectful of students' individual positions and/or identities



Breakdown of Activities Step-by-step

step 1

The first step is to contextualise the historical legacy linked to the monument. For this, provide students with an overview of the history of WWII in the Dutch East Indies, the Japanese occupation and the Indonesian War of Independence, as well as an explanation of who the Indo people (Indo-Europeans) are. This part of the activity should take around **10 minutes**.

step 2

The next step is to contextualise the monument itself. Share the article from Dutch popular history magazine *Historiek* in the Additional Materials, detailing the history of the monument, its commemoration and artistic interpretation. After showing additional images of the Indisch Monument to your students, ask them to make a short timeline with key dates/events provided in the article and on the images. This part of the activity should take around **10 minutes**.

step 3

The next step is to contextualise the contestation over the monument. For this, share images of the 2020 paint-spraying. Ask the students to update the timeline with new dates mentioned (17 August 1945) and what it might signify, and ask what the reasons for the paint-spraying might be. Give the students time to research the date. This part of the activity should take around **10 minutes**.

step 4

Share the Statement of Aliansi Merah Putih ('Red-White Alliance') about their 2020 pain-spraying protest action, and the article published by FIN (Federatie Indische Nederlanders, 'Dutch-Indo[nesian] Federation') in response included in the Additional Materials. After reading the statement and the FIN article, discuss the following questions with your students:

- Which groups of people does the monument commemorate, in your view?
- Based on these sources, what does the Indisch Monument represent to different groups of people?
- What kind of organisation do you think FIN is and whom does it claim to represent?
- What kind of organisation do you think Aliansih Merah Putih is and whom does it claim to represent?
- Why do you think the Monument is so important to FIN that they call for it to be surveillanced?

step 5

Conclude the lesson with a classroom reflection on how the complexity of history and historical actors are evident in the different interpretations of the Indisch Monument in The Hague. Could it challenge common assumptions, often implicit, that we bring to particular historical topics? What do we think of actions such as those undertaken by Aliansi Merah Putih? Could the commemoration taking place 15 August be made more inclusive? This part of the activity should take around **30 minutes**.

assessment

Divide your students into smaller groups and ask them to draw a mindmap/chart with the respective actors in the contestations and their viewpoints. Ask all or some of the groups to present to the class in plenary.

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Historical Context and Research	Demonstrates comprehensive understanding of the monument's historical background, using multiple credible primary sources to provide deep, nuanced insights	Presents basic historical context with limited primary source evidence	Minimal historical research with superficial understanding of the monument's significance
Perspective Analysis	Expertly explores multiple perspectives, showing profound empathy and critical thinking about different historical interpretations and cultural viewpoints	Identifies 2-3 perspectives with some depth and consideration of alternative viewpoints	Provides limited or one-dimensional perspective on the monument's significance
Critical Thinking and Complexity	Demonstrates exceptional ability to analyze complex historical narratives, showing sophisticated understanding of historical nuance and competing interpretations	Shows moderate ability to recognize historical complexity and multiple interpretations	Demonstrates limited ability to engage with complex historical perspectives
Visual Representation (Mindmap)	Creates a highly organized, visually compelling mindmap that clearly illustrates multiple perspectives with sophisticated connections and insights	Develops a coherent mindmap with some meaningful connections between perspectives	Creates a basic or disorganized mindmap with minimal insight
Respectful Engagement	Exhibits exceptional respect for diverse perspectives, demonstrating deep empathy and nuanced understanding of different cultural and historical viewpoints	Shows moderate respect and attempts to understand different perspectives	Displays limited respect or understanding of alternative perspectives
Source Evaluation	Critically evaluates primary sources with exceptional depth, demonstrating advanced understanding of source reliability and historical context	Identifies primary sources with some critical analysis	Uses sources with minimal critical evaluation

Historiek Article: <https://historiek.net/indisch-monument-indie-herdenking/61330/>

The Indies Monument in The Hague and the Indies commemoration

November 27, 2023

Detail of the Indies Monument



On August 15, 1988, the Indies Monument was unveiled in The Hague by Queen Beatrix, in memory of all Dutch citizens and soldiers who fell victim to the Japanese occupation during the Second World War. The unveiling took place exactly 43 years after the acceptance of the Potsdam Declaration and the Japanese announcement of surrender. Every year on August 15, the Indies commemoration is held at the statue.

In 1987, a total of three designs were made for the monument. The Indian Monument Foundation, which was established especially for this purpose, ultimately chose the design of the Bulgarian-Dutch artist Jaroslawa Dankowa. 500,000 guilders were allocated for it. It is striking that it took more than forty years before a monument was erected. The then chairman of the 15 August 1945 Commemoration Foundation, Rudy Boekholt, called this a painful matter:

"People here initially had no interest at all in the experiences of those quarter of a million compatriots from the Indies. These people encountered a wall of incomprehension: here [in The Netherlands] we had the Hunger Winter [famine], under the tropical sun it couldn't have been that bad. But in the Dutch East Indies there were three times as many victims as in the Netherlands during the war with the Germans."

No liberation

While in the Netherlands the end of the war symbolizes liberation, that term is generally not used by survivors from the Dutch East Indies. After the capitulation the problems were not over for many of them. An authority vacuum emerged in the former colony. [Indonesian] freedom fighters targeted (Indo-) Dutch people during the period, with thousands more victims killed in the months following the end of Japanese occupation.

Commemoration

In 1970, the end of the Second World War in Asia was commemorated for the first time [in the Netherlands]. Only ten years later did this become an annual tradition. The initiative to also create a national monument came from an advisory committee of the Ministry of Education, Culture and Science. The monument had to be recognizable for at least four groups of war victims



Woman with flowers in hand stands in front of the monument. Silent laying of flowers for victims of the Second World War at the Indian Monument in The Hague following the death of Emperor Hirohito of Japan. (cc – Heritage in Focus)

in the period 1941-1945: soldiers, women and children from the camps, prisoners of war and Indo-Europeans who had generally remained outside the camps and the hardest-hit Indonesian group of forced laborers, the romushas.

Seventeen figures

The monument consists of seventeen bronze figures, placed in front of a high fence. These figures symbolize the different faces of suffering: the pain, the despair and the protest. The outer figures refer to liberation. With their heads held high and their fists clenched, they look to the future with a fighting spirit.

The image also contains a map of the [Dutch East] Indies and the text "the spirit conquers". On the left of the monument is the text 8 December 1941 - 15 August 1945. These dates refer to the Netherlands' declaration of war on Japan and Japan's capitulation after the American bombing of the Japanese cities of Hiroshima and Nagasaki.

A small version of the monument has been located in the miniature city of Madurodam since 2005. That year, an urn containing soil from war cemeteries in Southeast Asia was also cemented into a column near the monument.



The Indian Monument in The Hague (CC BY-SA 3.0 – Henkgron – wiki)

Sources

Source 1 'Facebook Statement by Aliansi Merah Putih (self-described Indonesian grassroots organization for justice against Dutch colonialism)', 14 August 2020. Dutch original.

Friday, August 14 - The Hague

Last night, the Indies monument in The Hague was daubed. Action group Aliansi Merah Putih claimed the action. '4 juta korban' (4 million victims), 'merdeka atau mati' (freedom or death!), 'anjing' (dog, derogatory insult) 'kami belum lupa' (we have not forgotten) and '17 August 1945' were daubed on the monument. It is a day before the national commemoration will take place.

Action group AMP:

Listen to Indonesian voices!

For years, the Indies commemoration has been criticised as a racist one. However, the perspective of Indonesians is never included in the societal debate.

Only people with European status are remembered during this commemoration, while 4 million indigenous people are systematically erased. According to the Netherlands, they too were Dutch subjects, as the Netherlands does not recognise Indonesia's sovereignty on 17 August 1945, insisting on 27 December 1949. Commemorating the end of occupation is hypocritical. The Netherlands invaded a sovereign state after World War II and wanted to reoccupy it, all the while Rotterdam was still in ruins. How can you commemorate the end of an occupation when you simultaneously legitimise and fail to name the occupation and oppression of non-white people. The violence against those who were oppressed the most and the longest was far from over. The Indies commemoration means thus nothing to Indonesians. When one legitimises the commemoration, one also automatically legitimises colonisation and, as part of it, the racism and exploitation of an indigenous people. We echo the criticisms given earlier from our community. It is more than clear that this commemoration is entirely problematic. Colonial aggressors are commemorated while indigenous peoples are routinely erased and their voices ignored. The presence of politicians like Nanninga and Baudet and the criminals of Van Heutsz says it all. There have been enough peaceful debates. We will continue to be a thorn in your side like when Sukarno and Hatta declared independence.

References

'Criminals of Van Heutsz' refers both to Jo van Heutsz (1851-1924), former governor-general of the Dutch East Indies and to the Regiment van Heutsz, an infantry regiment of the Royal Netherlands Army named after him. From 1832 to 1950 a substantial colonial army was maintained in the Dutch East Indies under the title of the Royal Netherlands East Indies Army (KNIL). Following Indonesian independence, the Dutch and indigenous personnel of this force were demobilised but with the establishment of the Regiment van Heutsz on July 1, 1950 the traditions and distinctions of the KNIL were transferred to the new regiment.

Annabel Nanninga (1977-) is a Dutch politician, founder of the party JA21 (right-wing, populist)

Thierry Baudet (1983-), is the founder and leader of Dutch far-right party Forum for Democracy (FvD).

Sukarno (1901-1970), Indonesian statesman and revolutionary nationalist who was the first president of Indonesia.

Mohammad Hatta (1902-1980), Indonesian statesman, nationalist, and independence activist who served as the country's first vice president as well as the third prime minister.

Source 2: Federatie Indische Nederlanders (FIN, Indo-Dutch Federation) website, 14 August 2020. <https://www.federatie-indo.nl/20-08-14-4/>

FIN is the main interest and news organisation representing the 'Indo people' (in the broadest sense, anyone of mixed European and Indonesian descent or Dutch with a family background in the Dutch East Indies. FIN has about 2 500 members and estimates of the number of Indo-Dutch in the Netherlands run from 500 000 to 2 million)

'Moll: Permanent surveillance now necessary'

THE HAGUE (14 August 2020) - "Permanent surveillance of the Indisch Monument is now necessary". says Hans Moll, chairman of Federatie Indische Nederlanders (FIN), in a reaction to last night's defacement.

Moll saw the defacement coming from far and wide. FIN had therefore warned the authorities of impending vandalism and had called for extra vigilance around the war memorial. Yet the Indonesian action group Aliansi Merah Putih (AMP) managed to strike the day before the National Indies Commemoration. The question is how the defacement could have happened. "It is insane" responds Hans Moll. "There were a number of signs that it would happen. There was even a list released of monuments, including the Indies monument. And you just know: this is the most important monument for the Indonesian-Dutch people. It is a national monument for us".

Among Dutch Indos, the vandalism been met with disgust. The call for action is therefore strong. According to Moll, permanent surveillance is now "necessary and inevitable". Yet not everyone seems to have grasped this urgency yet. The 15 August 1945 Commemoration Foundation, for instance, through John Sijmonsbergen, says it does not see [the need for] permanent security. "I don't think we should go there," Sijmonsbergen told the AD newspaper. However, that something must be done is clear. "This is not the last time. This will remain a magnet for idiots", says Moll.



monument information background

Monument Name: Indisch Monument in The Hague, Netherlands

Representation: Monument

Type: Monument

Date of Inauguration: August 8, 1988

Sponsor: Dutch Government and Private Donations

Event: Second World War and Japanese Occupation of the Dutch East Indies

Historical Legacies: Colonialism, Racism and Nationalism

Authority: Dutch Government

Date of Initial Contestation: August 14, 2020

Intensity: Involved violence and destruction of property

Initial Actor: Aliansi Merah Putih

Remedies used to deal with the contestations: Status Quo

Fictional Representation? Yes

The Indisch Monument in The Hague was unveiled by Queen Beatrix on August 15, 1988, exactly 43 years after Japan surrendered to the Dutch Empire. The monument was created to remember the victims of the Japanese occupation of the Dutch East Indies between 1941 and 1945 during the Second World War. These included thousands of Dutch soldiers and civilians, but also many Indonesians and Indo-Europeans, that were interned in Japanese concentration or internment camps.

The Dutch East Indies was established from the nationalised trading posts of the Dutch East India Company, which came under the administration of the Dutch government in 1800 and the archipelago remained under Dutch colonial rule up until the Second World War when it was occupied by Japan. Following the Japanese surrender on August 15 1945, the Dutch East Indies declared independence as Indonesia on August 17. The Netherlands, however, set out to restore their colonial rule over the archipelago. The resulting Indonesian War of Independence, or Indonesian National Revolution (in the Netherlands often euphemistically referred to as *Politioenele Acties* ('Police Actions'), ended in 1949. The chaotic situation and power vacuum resulting from the Japanese withdrawal led to heavy casualties and thousands of Europeans and Indo-Europeans were killed in the so-called *Bersiap* killings.

Despite the monument being appreciated by the Indish (Indo-European) community in the Netherlands, it was besmirched in 2020 by the activist group Aliansi Merah Putih. The group argues that the monument is upholding white colonial narratives whilst neglecting the lives of the colonised. Though the Indish community largely condemns the actions of this group to destroy the monument, there is a general consensus that the August 15 Remembrance Day does not capture decolonial stories enough. As such, there was an initiative in 2022 to create a separate remembrance day, which became the Decolonial Indies Remembrance Day on August 16.

monument
pictures



Image by Benzita Abdelhadi via Wikimedia Commons CC BY-SA 4.0

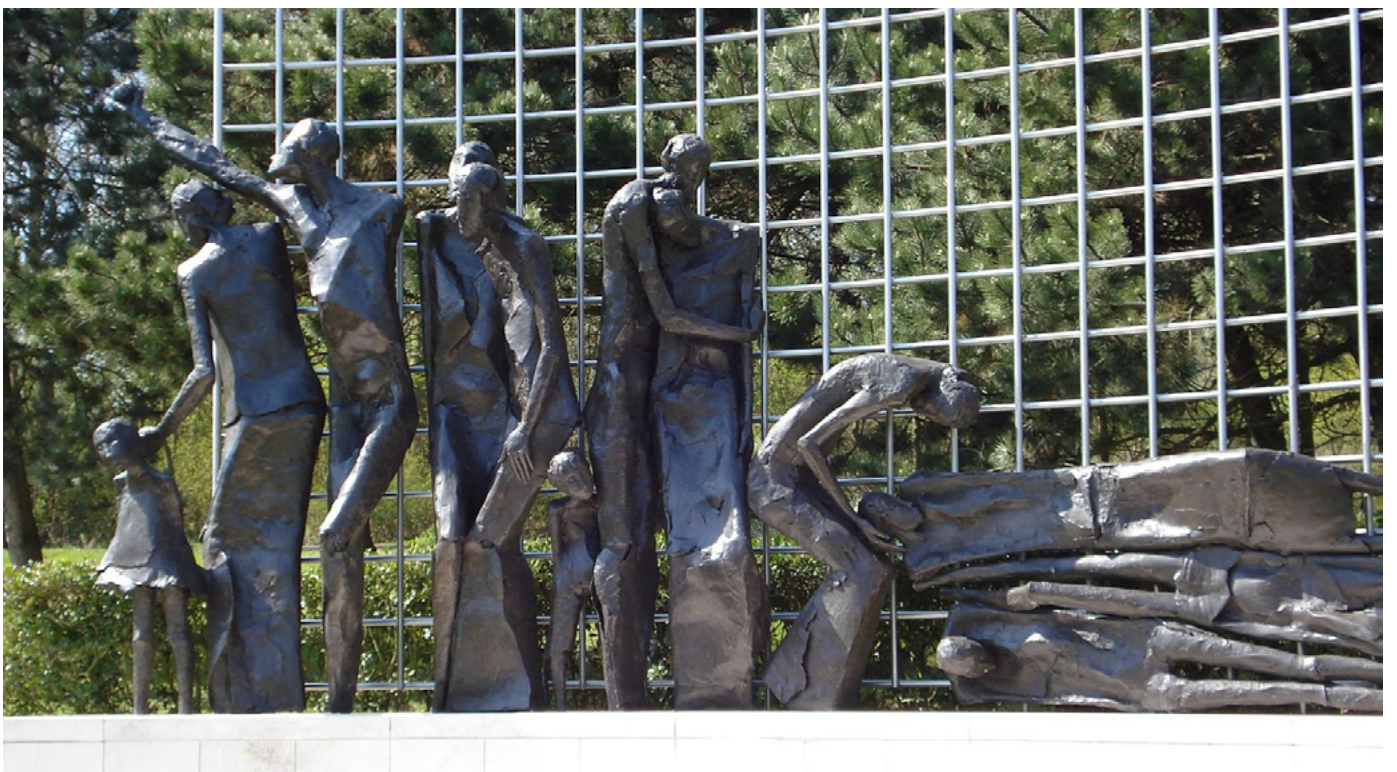


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Skill

**How would
you design a
monument?**



“Comfort Women” Statue in Seoul, Republic of Korea

Skills and Concepts developed in the lesson plan

With this lesson, students will develop their analytical and critical knowledge of East Asia's 'comfort women' histories. They will also develop their creative thinking skills as they design their own monument, their observation and analytical skills for the design of the monument, and their cooperation skills as they work in groups.



14 to 18 years old



160 minutes



How would you design a monument to commemorate the 'comfort women'?



Your students will need colour pencils, blank paper and tape. Print the [Constructive Feedback Form](#) for them, one per student.

Learning Outcomes

By the end of this lesson, students should be able to:

- Have more awareness on human rights.
- Have strengthened their respect and civic-mindedness for other worldviews and opinions.
- Have learnt to apply historical knowledge.
- Have developed their creative thinking.

Pedagogical Recommendations

The lesson teaches about monuments' importance, representation in society, and symbolic nature. This lesson applies to any contested historical events or figures, as students will be designing their own monuments. This will allow them to have a better critical understanding of history and to apply their knowledge creatively and in cooperation with their peers.

This lesson plan will ask your students to design their own monument, for which they will develop and strengthen their creative thinking skills. However, some students might struggle with this more than others. Because of this, it is important to keep this in mind while making the working groups. It is advisable to make sure that there is a variety of skills in the group so students feel empowered to complete the task.



Breakdown of Activities Step-by-step

step 1

The students will design a monument containing stories, images, and symbols representing four key features of contested past events or historical figures. You will need to give your students the historical background information of the event or figure they will be focusing on. This part of the activity should last around **20 minutes**.

For example, you can use this lesson plan to teach your students about the legacies of sexual slavery in the territories occupied by Japan during World War II, such as the Republic of Korea's 'comfort women' and their commemoration by installing a statue in Seoul. You can give your students the case study rubric with the background.

step 2

To start the activity with a warm-up reflection, you can discuss the nature of monuments with your students. You might reflect on the following questions:

- Why do we make them?
- What forms do they take?
-

You might also look at specific examples and debate what people or events are memorialised, what memorials say about a society's values, and what the symbolic nature of monuments is. This part of the activity should last around **20 minutes**.

You can then slowly move into the topic of the "comfort women" statues. Show your students the various monuments around the world commemorating "comfort women" and reflect with them about the nature of the monuments and their symbolic language and visuals by 'reading' the monument.

- What symbols can they find?
- What do they represent?
- How does the 'comfort women' representation change from country to country?

After reflecting together, you can explain the iconography of the "Comfort Women" statue in Seoul and debate what the symbols mean, why it is in that location, and what information is included in the plaque:

Cast in bronze, the statue of a young 15-year-old girl sits with her hands on her lap, wearing a full-length hanbok, a traditional Korean dress. Unlike the long, braided style common at that time, the girl has roughly chopped hair to evoke the experience of those who had their hair forcibly cut. According to one of the artists, the hairstyle also represents many women's sense of alienation from their families and Korean society as a result of their sexual exploitation. A small bird on the girl's shoulder symbolises the women's quest for 'freedom and peace.' The girl is barefoot, with her heels hovering slightly above the ground to represent 'the life stories of those women who couldn't have their presence properly recognised on this land and who couldn't live an ordinary and comfortable life', an empty chair adjacent to the girl commemorates the deceased and invites passers-by literally to sit in a 'comfort woman's' place.

step 3

Divide your students into groups of a maximum of 5 and encourage them to consider how they would design a monument commemorating that event or historical figure. This part of the activity should last around **20 minutes**.

Start by asking your students the following questions:

- What message do you want the memorial to convey?
- Who is the audience for the memorial?
- How will the memorial communicate your ideas?
- What specific materials, forms, imagery, or words will it include?
- How might the monument maintain the dignity of the victims?

They will need to think about what materials they have at their disposal and what they are capable of doing successfully. Depending on the resources available, you might give your students different materials to design their monuments.

- They can draw their monument, for which they will need paper and pens.
- They can create a model of the monument, which would require clay and cartons.
- They can create a mural or a collage for which they would need newspapers, pictures, glue, paper and pens.
- They can design the monument digitally by creating a digital collage in PowerPoint or by drawing something digitally.

step 4

Let your students create a first draft of their design. Encourage them to sketch a layout and indicate what features they will include, how they will visually represent the event or figure, and what symbols they will include. This part of the activity should last around **30 minutes**.

step 5

Create a gallery walk in the classroom where the students can see what the other groups did and give feedback. You can follow the constructive feedback grid in the additional materials for this. In the first part, the students should think of a good quality that their peers' monument has and what makes it good. In the second part, students should think of what quality can be improved and suggest how to do this. This part of the activity should last around **30 minutes**.

step 6

After receiving the feedback from their peers, allow students to finalise their monument. They should think of a title and write a brief description or artist's statement to accompany the monument. This part of the activity should last around **20 minutes**.

step 7

Once the students have finalised their monument, set up an exhibition in the classroom (or at any other suited location in the school) where each group will share their monument and explain the design process, what they have taken into account, how they integrated the feedback from their peers, and what they found challenging. This part of the activity should last around **20 minutes**.

assessment

Monument Creation Rubric

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Knowledge and Awareness of Civic-Mindedness, Respect for Other Worldviews and Opinions	Demonstrates a deep understanding of civic-mindedness and shows respect for diverse perspectives in the monument design.	Shows a basic understanding of civic-mindedness and respects other perspectives, but lacks depth in application.	Limited understanding of civic-mindedness; shows little to no respect for other worldviews.
Use and Application of Historical Knowledge	Effectively integrates relevant historical knowledge, enhancing the significance of the monument.	Uses some historical knowledge, but connections to the monument's significance are unclear.	Lacks historical knowledge; minimal or no relevance to the monument's significance.
Creativity	The monument is highly original, showcasing exceptional creativity and innovation in design.	The monument is somewhat original, displaying creativity, but lacks unique elements.	The monument lacks originality and creativity; design is generic or uninspired.

additional materials

Constructive Criticism Grid

In the first part, think of a good quality that you peers' monument has and what makes it good.

In the second part, you should think of what quality can be improved and suggest how to do this.

Positive

The monument is (quality)...	Because (technique)...

Suggestion

For the monument to be more (quality)...	You might try (technique)...

monument information background

Monument Name: Statue of Peace in Seoul, Republic of Korea

Representation: Monument

Type: Statue

Date of Inauguration: December 14, 2011

Sponsor: Korean Council for Justice and Remembrance for the Issues of Military Sexual Slavery by Japan

Person: Korean Comfort Women

Historical Legacies: Colonialism, Racism and Sexual Violence

Authority: Republic of Korea

Date of Initial Contestation: 2011

Intensity: Involved protest and taking to the streets

Initial Actor: Japanese Ambassador to Seoul

Remedies used to deal with the contestations: Status Quo

Fictional Representation? Yes

"Comfort women" is a euphemistic term for the women and children trafficked and forced into institutionalised sexual slavery between 1932 and 1945 by the Japanese Imperial Armed Forces during the Asia-Pacific War. All the armies on campaign provoked, created or used, to varying degrees, prostitution that they either directly controlled or allowed to develop outside of military camps or bases. Military brothels are not a Japanese specificity, far from it. But the case of 'comfort women' is of a different nature for several reasons. It targeted young girls, mostly aged 14 to 18. It is a systematic policy carried out and justified by the Japanese authorities: the 'comfort stations' were managed by the army or by agencies that depended on it. It was based on deception, kidnapping and roundups, considered as slavery practices (and often the work of recruiters from the local underworld and various collaborators). Scholars believe there are around 200,000 victims, although estimates vary from 20,000 to nearly 500,000. Most of the women were from occupied countries, including Korea, China, the Philippines, Thailand, French Indochina, Malaysia, Taiwan, the Dutch East Indies, Portuguese Timor, Papua New Guinea and other Japanese-occupied territories. 'Comfort Stations' were located in Japan, China, the Philippines, Indonesia, Malaya, Thailand, Burma, New Guinea, Hong Kong, Macau, and French Indochina.

In 1932, after 223 officially recorded cases of gang and individual rapes perpetrated by Japanese soldiers in Shanghai, the command decided to institutionalize the 'comfort stations.' The Ministries of the Army, the Interior, and Transportation collaborated to recruit young Korean women.

It took forty years for the victims to come forward. On August 14, 1991, Kim Hak-soon became the first survivor to speak publicly about her experience, and her testimony helped others to share their experiences. The Japanese government initially denied any responsibility, but, in 1992, historian Yoshiaki Yoshimi uncovered official documents from the archives of the Defense Agency's National Institute of Defense Studies which indicated Japanese military involvement in establishing 'comfort stations.' Following this, Prime Minister Kiichi Miyazawa became the first Japanese leader to issue a statement specifically apologising for the comfort women issue, and created the public-private Asian Women's Fund (AWF) to compensate former comfort women. This led to an intense increase of public interest in the topic as well. However, this has since triggered a counter reaction from the Japanese right-wing movement, with disputes over history textbooks being a common example.

Since the 1990s, victims and supporters have organised the first of many protests to demand compensation, which will continue to take place every Wednesday outside the Japanese Em-

bassy in Seoul. These protests became known as the 'Wednesday Demonstrations.' The unveiling of the Statue of Peace, sponsored by the Korean Council for Justice and Remembrance for the Issues of Military Sexual Slavery by Japan, occurred during the 1,000th Wednesday Demonstration on December 14, 2011. The statue of a young 15-year-old girl sits with her hands on her lap, wearing a full-length hanbok, a traditional Korean dress. The girl has roughly chopped hair to evoke the experience of those who had their hair forcibly cut. A small bird on the girl's shoulder symbolises the women's quest for 'freedom and peace.' The girl is barefoot, with her heels hovering slightly above the ground to represent 'the life stories of those women who couldn't have their presence properly recognised on this land and who couldn't live an ordinary and comfortable life', an empty chair adjacent to the girl commemorates the deceased and invites passers-by literally to sit in a 'comfort woman's' place. The only controversy against the statue comes from the Japanese government, who continues to ask for its removal. However, three successive South Korean administrations have refused Japan's request that the statue be torn down. The statue continues to serve as a physical representation of activists' and survivors' demands for an official apology and compensation from the Japanese government. Conversely, the Japanese government protests the location of the statue and argues that Japan has repeatedly apologised and maintains that many women were not coerced. The dispute hinders diplomatic relations between Korea and Japan.

The Statue of Peace in Seoul, Republic of Korea, is among the most iconic and contested statues dedicated to those 'comfort women.' Since its unveiling in 2011, the statue has been a source of inspiration, resulting in a proliferation of replica statues around the world. Over 40 similar statues exist throughout the world in South Korea, the United States, China, Australia, Germany and Canada. One in Shanghai includes a Chinese victim seated next to a Korean girl. Another in San Francisco depicts a Filipina holding hands with Korean and Chinese girls. Survivors embrace the statues, and supporters wrap them in scarves in the winter and decorate them with garlands of flowers in the summer.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/statue-of-peace-in-seoul/>

Timeline of the history:

- 1932 : 223 rapes committed by Japanese soldiers officially recorded in Shanghai. The authorities then create the first "comfort stations".
- 1938, April 1 : General Mobilisation Act in Japan. Recruiters in the pay of the army use this as a pretext to abduct young girls in countries colonized or invaded by Japan.
- 1947 : Tamura Taijiro's novel *Shunfuden* ('Biography of a Prostitute') about Korean 'comfort women' was published, and was adapted for the screen in 1965.
- 1965 : Agreement normalizing Japanese-Korean relations: no further claims for compensation will be accepted.
- 1991 : Kim Hak-sun, a Korean 'Comfort Women,' speaks publicly for the first time.
- 1992 : Academic Yoshimi Yoshiaki proves the responsibility of the Japanese state.
- 1997 : Creation of the Japan Conference, a revisionist lobby which currently has more than 280 members of parliament, including Prime Minister Abe Shinzo.
- 2000 : Organization in Tokyo by NGOs of an international tribunal on war crimes committed against women and sexual slavery suffered by comfort women.
- 2010: The first monument dedicated to the 'comfort women' in the USA is unveiled in Palisades, New Jersey.
- 2011 : The statue commemorating the Korean 'Comfort Women' is erected in Seoul, opposite the Japanese embassy.
- 2015: Abe Shinzo government acknowledges the Japanese state's responsibility for the Korean 'Comfort women' and agrees to compensate the 46 survivors.
- 2015, December: The first memorial hall dedicated to Chinese 'comfort women' opens in Nanjing.
- 2017, December: The Filipina 'Comfort Women' Statue is unveiled in Manila.
- 2017: The first 'comfort women' statue in Europe is unveiled in Wiesent, Germany.
- 2018, December: The first 'comfort women' statue in Taiwan is unveiled in the city of Tainan.

monument pictures



'Comfort Women' Statue in Seoul, Republic of Korea

Image by Sakaori via Wikimedia Commons CC BY-SA 3.0



'Comfort Women' Statue in Seoul, Republic of Korea

Image by Maina Kiai via Flickr CC BY 2.0.



'Comfort Women' Monument in San Francisco, USA.

Image by mliug2 via Wikimedia Commons CC BY-SA 2.0



'Comfort Women' Statues in Hong Kong.

Image by Ceeseven via Wikimedia Commons CC BY-SA 4.0



Comfort Women' Statue in Manila, Philippines.

Image by Ryomaandres via Wikimedia Commons CC BY-SA 4.0



Comfort Women' Statue in Hong Kong.

Image by Yatyebaiman SIO via Wikimedia Commons CC BY-SA 4.0

Georgios Grivas Statue in Limassol/Pafos, Cyprus

Skills and Concepts developed in the lesson plan

The activity focuses on the concepts of change, perspectives, and context. Students will develop an understanding of how the events after 1955 unfolded and the significance of historical narratives. Creating a timeline will help students understand the chronological order of events leading up to 1974. To better understand why the monument is contested, students will analyse a variety of primary sources, including newsreels and newspaper articles. Finally, students will be asked to apply their knowledge by being given a choice of culminating activities.



14 to 18 years old



200 minutes



How can we design a monument that can reflect changing perspectives over time?



You will need A3 sheets divided into 4 quarters, a padlet for the warming-up activity and to print the [worksheet](#) for your students.

Learning Outcomes

By the end of this lesson, students should be able to:

- Understand that monuments reflect the context and time in which they were created
- Analyse the perspectives and historical narratives represented/not represented by a monument
- Design a monument that can reflect different perspectives

Pedagogical Recommendations

The activity focuses on the question of representation of historical narratives/perspectives, the context (time and place) in which monuments are created, and how they are perceived. During this activity, students will analyse the origin of a specific monument, its purpose, and what it represents or not represents (inclusion vs exclusion). This involves thinking about elements of a monument, the tension between the artist's intention and how the audience receives or 'reads' the monument, and how this is influenced by one's perspective, which in turn is shaped by a variety of factors, such as culture, historical developments, or family and personal experiences. Students will then be asked to consider how these factors contribute to a contested monument. This activity focuses on students becoming aware of their perspectives and reflecting on how this influences their understanding of monuments. Furthermore, students will analyse how and why monuments are relevant in today's contexts and discuss the limitations of representing history in the form of monuments.



Breakdown of Activities Step-by-step

step 1

You should start with a warming-up activity, this part of the activity should last around **10 minutes**.

Students describe what they see in two photos depicting the removal of the Rhodes statue at the University of Cape Town and make inferences. After showing them the photos, you can start the reflection by asking:

- Describe what you can see in the photos.
- Where might this event take place?
- What inferences (conclusions) can you make (e.g., reasons and reactions)?



Colston statue toppled during protests in Bristol.

Image by Greenhill22 via Wikimedia Commons CC BY-SA 4.0

Cecil Rhodes statue being removed from the University of Cape Town in South Africa.

Image by Tony Carr via Wikimedia Commons CC BY-SA 2.0



step 2

The next step is a brainstorming activity on monuments. Students should reflect on their function, representation, and the limitations of the representation. This part of the activity should last around **15 minutes**.

For this activity, you can divide your students in groups or pairs. Each group or pair should have an A3 sheet divided into four quarters, or a digital tool like a Padlet, where they can write their answers for the following questions:

- What is a monument?
- What is the function of a monument?
- Can you think of monuments in your city/neighbourhood? Add an image if possible.
- Do you know what this monument represents?
- Who might not support this monument?

After the reflection time is finished, stick the A3 sheets on the wall and make a gallery walk, or study the Padlet. The reflection can follow these questions:

- What are the reasons for creating monuments? Who or what do they represent?
- What do the monuments have in common?
- What do you like/dislike about the monuments?

step 3

This part of the activity should last around **30 minutes**.

For this activity, students should familiarise themselves with the key developments in Cyprus' history between 1955 and 1974 by creating a timeline. For this, they can use the factsheet and videos included in the additional materials of this lesson.

After studying the background information and watching the videos, students should add details from the videos and the background information to fill in the timeline. It is important to note that they do not have to fill in all the boxes, instead they should focus on the key dates.

step 4

This part of the activity should last around **90 minutes**. It can be started in the classroom and finished at home. During this step, students should analyse why Grivas and EOKA are controversial by using the primary and secondary sources included below.

Instructions: Study the sources and the information in the links provided.

Source 1: The announcement of George Grivas Digenis for the start of the EOKA struggle

With faith in our honest fight and the support of the entire Greek population and with the Cypriot help we take charge of the fight for the persecution of the English army using the song that was left to us from our ancestors as a holy order "Come back victorious or dead."

Source 2: Excerpt from the obituary of Gen. George Grivas in The New York Times, Monday, January 28, 1974.

Summoned by Makarios

The general, a military man all his adult life, was a retired and virtually unknown 57-year-old Greek Army colonel in 1955 when Makarios, then the Greek-Cypriote leader, summoned him to the island to take over the underground campaign for independence.

Leading the guerrilla fight against British rule in the colony, he adopted the name of Digenis — a mythical Greek Cypriote hero — and defied efforts to catch him on the 3,572-square-mile island, half the size of New Jersey.

London put a \$28,000 price on his head and 30,000 troops on his trail, but for more than four years he directed a campaign that left more than 600 people killed and 1,300 wounded. Independence followed, with Makarios assuming the presidency of the new Commonwealth republic in August, 1960, but that was not what General Grivas had fought for.

Declaring that he had been betrayed, General Grivas refused to acknowledge the independence agreements underwritten by Britain, Greece and

Turkey, which contained a renunciation by Archbishop Makarios of union with Greece.

General Grivas returned to Greece a hero and was granted full general's rank and a lifetime pension. He tried politics but failed to get elected because analysts said, of his extreme right-wing views.

Though he continued to quarrel bitterly but at a distance with President Makarios, the two were reconciled briefly in 1964 when the general returned to Cyprus to command Greek forces there amid fighting between the Greek majority and the Turkish minority. Cyprus at that time threatened to become a world trouble spot, and a United Nations force was sent in to keep the peace.

General Grivas was recalled to Greece in 1967 after violence on Cyprus brought Greece and Turkey of the verge of war, with Turkey threatening to invade the island. Tensions abated, but the general had not abandoned his dream of union with Greece, and he returned to Cyprus in 1971 to resume his campaign.

£10,000 AND LIVE ANYWHERE

Reward for Capture of E.O.K.A. Leader

NICOSIA, MAY 3.

A reward of £10,000, British protection, and a free passage by sea or air to anywhere in the world, are offered to-day for information leading to the capture of George Grivas, who is believed to be chief of the Cyprus terrorists. The reward is the largest ever offered here.

Grivas, who is reputed to be the leader of the outlawed terrorist organisation E.O.K.A., and who signs himself Digenis, is a retired Greek Army general and "former resistance fighter."

This is the first time the Cyprus Government has publicly offered a reward for his capture. The reward notices, in English, Greek, and Turkish, have four photographs of Grivas, one showing him in Greek Army uniform.

Trained by British Officers

Early this year all British troops were warned to keep a particular watch for Grivas. British officers trained him in guerrilla tactics in Greece during the German occupation, when Grivas was the elusive leader of the "Chi" resistance movement.

His arrival in Cyprus is associated with the sudden increase in terrorist outrages in mid-summer last year. It has often been believed that the leadership of E.O.K.A. is vested in a triumvirate—one man in charge of operations, a second in charge of policy, and a third in charge of training. Grivas is believed to be chief of operations and as such the top man of the trio.

Grivas's description in the official poster is given as age about 57, height five feet six and a half inches, medium to broad build, strong broad face with small Hitler-type moustache, chestnut eyes, dark bushy eyebrows, a firm jaw, and is growing bald. If he indeed is the master of disguise his friends believe, security men feel his present appearance will be very different.

Archbishop's Message

From the Seychelles Islands Archbishop Makarios has virtually forbidden any Greek Cypriot to negotiate with Britain. The message, in an encyclical letter to be read in churches on Greek Orthodox Easter Sunday, this week-end, is written in thinly veiled metaphors. It had to pass the censors. Its most significant passage reads

"We are not hiding our deep-felt sorrow that we have been forcibly separated from our flock. But we feel certain that they have come to know the shepherd, and in the chief shepherd's own words 'His sheep follow him for they know his voice none other will they follow, running away from him not recognising anyone else's voice'"

Source 4: Photo of the Statue of General Grivas in Pafoss.



Image by Friedhelm Dröge via Wikimedia Commons CC BY-SA 4.0

Source 5: US Office of the Historian. "Intelligence Report Prepared in the Central Intelligence Agency". Washington, 24 September 1973. <https://history.state.gov/historicaldocuments/frus1969-76v30/d73>.

The upheaval in 1967 exemplified how a relatively minor incident in Cyprus can spiral into an international problem. General Grivas, then commander of the Cypriot National Guard, sent armed patrols into two Turkish Cypriot villages from which the guard had withdrawn three months earlier. Makarios probably did not favor this move, and Grivas was motivated in part by a need to do something about his sagging reputation. Fighting continued for several days, and the Turks threatened to invade the island. Only an agreement by Athens, after US mediation, to withdraw Grivas and its illegal troops from the island ended the confrontation.

...

Makarios would like to be rid of the General, but is constrained by certain factors. Grivas is a hero of the struggle for independence, and to arrest him would risk alienating the enosisists among the Greek Cypriots. Moreover, Makarios must be concerned over Athens' reaction. As a result, the Archbishop has been limiting his actions to rounding up Grivasites and to denigrating his group as "bandits."

...

Grivas is an avid anti-Communist and has vowed to destroy the party on Cyprus. The Communist Party supports Makarios and his drive for an independent Cyprus.

Source 6: Links to newspapers:

- In-Cyprus, "Grivas monument in Limassol desecrated," January 26, 2022. <https://in-cyprus.philenews.com/local/grivas-monument-in-limassol-desecrated/>
- CyprusMail, "Grivas statue vandalised," January 26, 2022. <https://cyprus-mail.com/2022/01/26/grivas-statue-vandalised/>
- CyprusMail, "Our View: Depressing that parties still use Grivas as bogeyman or hero," December 11, 2022. <https://cyprus-mail.com/2022/12/11/our-view-depressing-that-parties-still-use-grivas-as-bogeyman-or-hero/>

Evaluate the role EOKA, EOKA B and George Grivas played in the history of Cyprus between 1955 and 1974.

	EOKA	EOKA B	George Grivas
What were their main political goals for Cyprus?			
Which communities living in Cyprus supported them? Which did not? Why?			
Which countries outside Cyprus supported them? Why?			
Why are they controversial?			

Study source 4, the monument of George Grivas, and the newspaper articles (links) about the controversy around George Grivas.

- What are the reasons that Grivas' statue is vandalised?
- Who does the monument represent? Who does the monument not represent?
- Discuss whether the monument represents only the independence struggle or whether it carries other messages. What message do you think should be the dominant one to be inclusive?
- Discuss the following question with a partner: Should the statue be removed or stay? What arguments can you find for both sides? Who should decide? Share a summary of your discussion with the rest of the class.

step 5

This part of the activity should last around **60 minutes**. Students can choose one assignment from eight, and they can be assessed with the attached rubric.

assessment

Students have a choice of eight assignments. Teachers can also provide a smaller number of students to choose from. The focus of the assessment is for students to think critically about the reasons why the Grivas monument is contested. The rubric focuses on creativity, clearly stated arguments and the use of evidence to support the analysis. The assessment with the attached rubric can be either formative or summative. Students can also have a simplified rubric to do self-and peer assessments

Assignment Title	Assignment Description
Create an Infographic	Design an infographic that illustrates how Grivas's monument shapes and reflects how the history of Cyprus is told, and how you would design a monument that is more inclusive.
Conduct Interviews	Interview members of your community about their perspectives on Grivas' monument and how this impacts historical understanding.
Analyse Primary Sources	Use historical documents, newspaper articles, or other primary sources related to the construction or significance of Grivas' monument.
Create a Podcast	Record a podcast episode exploring how monuments can both celebrate and challenge how the history of Cyprus is told.
Design a Monument	Sketch or digitally create a design for a new monument that offers an alternative historical perspective.
Comparative Analysis	Compare and contrast two monuments that represent different interpretations of the same historical event or figure.
Persuasive Speech	Prepare a persuasive speech arguing for or against the preservation of Grivas' controversial monument.
Museum Exhibit	Curate a virtual or physical museum exhibit that showcases how monuments shape our understanding of the past.

Assessment Rubric

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Creativity	The infographic and other creative outputs demonstrate a unique and innovative approach to illustrating how the Grivas monument shapes historical narratives. The design is visually striking and effectively conveys complex ideas.	The infographic and other creative outputs show some creativity in depicting the role of the Grivas monument, but the approach is more conventional. The design could be more visually engaging.	The infographic and other creative outputs lack creativity and innovation. The design is basic and does not effectively communicate the significance of the Grivas monument.
Clearly Stated Arguments	The written summary, speech, and other argumentative outputs clearly and persuasively articulate the role of the Grivas monument in shaping historical narratives. The arguments are well-organised and supported by strong evidence.	The written summary, speech, and other argumentative outputs present a reasonably clear and coherent argument about the Grivas monument, but the logic and evidence could be stronger.	The written summary, speech, and other argumentative outputs fail to clearly articulate the role of the Grivas monument. The arguments are disorganised and lack sufficient evidence.
Supported by Evidence	The infographic, written outputs, and other work demonstrate a thorough analysis of primary sources and diverse perspectives related to the Grivas monument. The evidence is effectively integrated to support the central arguments.	The infographic, written outputs, and other work incorporate some relevant evidence related to the Grivas monument, but the analysis could be more comprehensive or nuanced.	The infographic, written outputs, and other work lack sufficient evidence to support the arguments made about the Grivas monument. The analysis of primary sources and perspectives is limited.

Factsheet - Summary of the History of Cyprus 1950-1974

In the first part, think of a good quality that your peers' monument has and what makes it good. In the second part, you should think of what quality can be improved and suggest how to do this.

The history of Cyprus from 1950 to 1974 is marked by a struggle for independence, intercommunal conflict, and geopolitical intrigue. Here's a summary of the key events and developments during this period:

1950s: Enosis and the Struggle for Independence

1950: A plebiscite organised by the Orthodox Church showed overwhelming Greek Cypriot support for Enosis (union with Greece). However, the British colonial administration ignored the result.

1955-1959: The National Organization of Cypriot Fighters (EOKA) launched a guerrilla campaign against British rule, aiming for Enosis (unification with Greece). This period saw significant violence, including attacks on British forces and clashes with the Turkish Cypriot community, who generally opposed Enosis and preferred continued British rule or partition.

1960s: Independence and Intercommunal Violence

1960: The Zurich and London Agreements led to the establishment of the Republic of Cyprus as an independent state, with Archbishop Makarios III as the first President. The constitution aimed to balance power between the Greek Cypriot majority and the Turkish Cypriot minority.

1963-1964: Constitutional crises and intercommunal violence erupted. President Makarios proposed constitutional amendments that were rejected by the Turkish Cypriots. This led to widespread violence and the withdrawal of Turkish Cypriots from government institutions. The United Nations deployed a peacekeeping force (UNFICYP) to maintain order.

1967: A military coup in Greece brought a pro-Enosis regime to power, increasing tensions in Cyprus. Renewed violence led to Turkish Cypriot enclaves and a brief threat of Turkish invasion, averted by diplomatic efforts.

1970s: Escalating Tensions and Turkish Invasion

1974: A coup d'état orchestrated by the Greek military junta aimed to achieve Enosis by overthrowing Makarios and installing Nikos Sampson as president. This action triggered a Turkish military intervention under the pretext of protecting the Turkish Cypriot minority and restoring constitutional order.

July-August 1974: Turkey launched a full-scale invasion, leading to the occupation of the northern third of the island. This resulted in significant population displacement, with Greek Cypriots fleeing south and Turkish Cypriots moving north.

Aftermath

The division of Cyprus into a Greek Cypriot south and a Turkish Cypriot north has persisted since 1974, despite numerous attempts at reunification and peace talks. The northern part declared itself the Turkish Republic of Northern Cyprus (TRNC) in 1983, recognised only by Turkey. The Republic of Cyprus, predominantly Greek Cypriot, remains the internationally recognised government and a member of the European Union since 2004. This period of Cyprus's history is characterised by the struggle for independence, ethnic conflict, and international intervention, laying the groundwork for the island's ongoing division.

EOKA

EOKA is an underground nationalist movement of Greek Cypriots dedicated to ending British colonial rule in Cyprus (achieved in 1960) and to achieving the eventual union (Greek enosis) of Cyprus with Greece. EOKA was organised by Col. Georgios Grivas, an officer in the Greek army, with the support of Makarios III, the Orthodox archbishop of Cyprus. Its armed campaign, begun early in 1955, reached a climax in 1956, with the exile of Makarios to the Seychelles and the temporary depletion of British forces on the island because of the Suez Crisis. By early 1957, however, a reinforced British army renewed attacks on the mountain hideouts of the considerably outnumbered EOKA. Violence subsided after Makarios's release from detention in exile in March 1957, though there were increased hostilities leading up to mid-1958 when EOKA clashed with Turkish Cypriot guerrillas. In 1958, Makarios announced that he would accept independence for Cyprus rather than enosis. In February 1959, a compromise agreement was reached between Turkish and Greek representatives in Zürich, and it was endorsed by the Cypriot communities in London. The next month, EOKA disbanded.

In 1971, Grivas, who had served for a time as commander of the Greek Cypriot National Guard but had been recalled by the Greek government, reentered Cyprus secretly to form EOKA B to "prevent a betrayal of enosis." After Grivas's death in January 1974, his followers vowed to continue the struggle. Makarios (then president of Cyprus) officially proscribed EOKA B in April 1974, three months before he was ousted and before Turkish forces invaded and divided the country in a brief civil war. In 1978, EOKA B declared its dissolution.

Georgios Grivas

Georgios Grivas (born May 23, 1898, Trikomo, Cyprus—died Jan. 27, 1974, Limassol) was a Cypriot patriot who helped bring Cyprus independence in 1960. His goal was enosis (union) with Greece, and in this, he failed; indeed, he was a fugitive at the time of his death.

Grivas organised EOKA (Ethnikí Orgánosis Kipriakou Agónos, the "National Organization of Cypriot Struggle") in 1955 after leading a right-wing resistance group in the Athens area during the German occupation of World War II. With his friend, afterwards his enemy, the Orthodox cleric Makarios III, Grivas conducted a guerrilla war against the British that led to the independence of Cyprus but not to the enosis that was always his objective. Grivas, who had been serving as commander of the Greek Cypriot National Guard, was recalled by the Greek government in 1967 following clashes between the National Guard and Turkish Cypriots near Larnaca. In 1971, he returned to Cyprus to revitalise the underground movement against Makarios (then president of Cyprus). On his death, his followers vowed to continue his armed campaign for enosis.

AKEL: "The Progressive Party of Working People" (Communist Party of Cyprus founded in 1925).

Enosis: The political union of Cyprus and Greece is supported by EOKA and EOKA B.

Archbishop Makarios III

Head of the Cyprus Orthodox Church and President of the Republic of Cyprus from 1959 until 1977. He supported enosis with Greece and was suspected of collaborating with General Georgios Grivas during the independence fight against Britain. During his time, Turkish and Greek Cypriots fought against each other. Makarios started to work towards the integration of the Turkish and Greek Cypriot communities, which was rejected by nationalist Cypriot groups and members of the Cypriot National Guard, whose officers were mostly from mainland Greece. Greece at the time was ruled by a military junta who supported a coup against Makarios. This coup was led by General Samson.



C Y P R U S

Cyprus. Public Domain Maps, CIA via Timelessmoon.

Videos and summaries

Video 1: Newsreel on arrival of new British governor. Dated 6 October 1955.

https://www.youtube.com/watch?v=6tVgRR_yalc

In the midst of tensions in Cyprus, particularly in its capital Nicosia, recent events have seen troops intervening due to disturbances during strikes. The situation is marked by a strong ethnic element, with the Mufti emerging as a significant figure. Conversely, Archbishop Makarios is also in the spotlight, leading services in village churches that are often seen as veiled political messaging. Following his sermons, he garners a considerable following of supporters.

To address the escalating crisis, Field Marshal Sir John Harding has been deployed to Nicosia with the task of restoring order and paving the way for constitutional reforms. His arrival was punctuated by inspecting the RAF guard of honour at the airfield before proceeding to Government House, where he was officially sworn in by the Chief Justice amidst ceremonial gestures. As the new governor and commander-in-chief of Cyprus, Sir John took the oath and signed pivotal documents, signalling the beginning of his mission.

With the hopes of Britain resting on his shoulders, Sir John Harding faces a challenging endeavour as he undertakes the task of pacifying the volatile situation in Cyprus and implementing much-needed reforms.

Video 2: Newsreel on a surprise swoop by the British army in Nicosia. Dated 16 Feb 1956.

<https://www.youtube.com/watch?v=n0sz1RlgdFQ>

On a fateful day in Metaxa Square, Nicosia, David Jacobs from Movie Tone reported a surprise swoop by the men of the Third Parachute Battalion. This swoop was part of a search mission to uncover any concealed weapons in the area

The previous day, tragedy struck a nearby street when two Royal Air Force men were brutally murdered by terrorists, leaving one of them seriously wounded. Shockingly, one of the men tragically succumbed to his injuries inside a local barber shop, while his comrade's lifeless body lay nearby. The cruel attacks targeted the men who were in civilian clothing and were cowardly shot from behind. Despite immediate search efforts, the perpetrators managed to flee without a trace.

In response to the escalating violence, the town was deemed off-limits to service personnel who were off-duty. Just moments before the heinous incident, supplies of food were being loaded at the Royal Air Force base for an airlift to mountain villages isolated by heavy snowdrifts. Remarkably, this humanitarian mission to assist marooned Cypriots coincided almost precisely with the fatal shooting of the three Royal Air Force men.

The cruel twist of fate was not lost on observers as they noted the irony of the situation. The terrorists chose to target members of the very service that had selflessly come to the aid of the Cypriots during their time of need.

The sudden and shocking events left many pondering the depths of human cruelty and the tragic consequences that unfold in times of conflict and unrest. As the community reeled from the loss of life and the senseless violence, the lingering sense of disbelief and sadness filled the air.

The Metaxa Square incident serves as a stark reminder of the harsh realities faced by those caught in the crossfires of political turmoil and the devastating impact of terrorism on innocent lives.

Video 3: Newsreel on Cyprus Modern History. Dated 23 June 1958.

https://www.youtube.com/watch?v=-Ly_jSVzoXU

Throughout modern history, Cyprus has been a contentious island with a complex past. Originally under Turkish administration for 200 years, a significant Turkish minority still resides on the island. In 1878, Britain assumed control through a treaty, later leading to Cyprus being annexed by the British crown in 1914. Despite a conditional offer to Greece, which was ultimately declined, the island's fate remained uncertain.

In 1955, John Harding, as governor and commander-in-chief, attempted to mediate between Greek and Turkish perspectives. Archbishop Makarios, representing Greek Cypriots advocating for enosis (Union with Greece), engaged in discussions with Harding. Simultaneously, the Turkish Cypriot leader pushed for partition. However, British proposals were consistently rebuffed, sparking a period of riots and atrocities.

Amid escalating violence, the underground terrorist organisation EOKA carried out numerous murders, prompting the enforcement of curfews as a temporary measure. Sir Hugh Foot succeeded Harding, adopting a personal approach by engaging directly with the island's inhabitants. Nonetheless, tensions reignited, this time fueled by Turkish Cypriots, leading to clashes with Greek Cypriot demonstrators and increased targeting of Greek properties.

As the crisis escalated, the British dispatched reinforcements, including the prestigious First

Guards Brigade. A new British initiative, termed an "adventure in partnership," aimed to foster reconciliation and peace in Cyprus. Royal Marine Commanders were deployed to support the Guards, emphasising the strategic significance of Cyprus as Britain's key base in the Middle East and a crucial point for NATO's defence system.

Cyprus's internal strife has posed a significant challenge to NATO's unity, highlighting the island's pivotal role in the region's stability. Amidst constant geopolitical pressures, Cyprus remains a vital asset for Western interests in the Middle East. The cyclical nature of crises and conflicts underscores the intricate dynamics of the region, with Cyprus at the forefront of political and military strategies aimed at maintaining peace and security.

The ongoing struggle for stability in Cyprus reflects broader geopolitical tensions, making it imperative for international stakeholders to navigate the complexities of the island's history and its strategic importance in the broader Mediterranean and Middle Eastern contexts.

Video 4: Newsreel on the signing of the signing of the Cyprus independence. Dated 18 August 1960. <https://www.youtube.com/watch?v=lSMzn02Bvww>

At midnight in Nicosia, Movietone reporter Jeffery Sumner captures the historic moment as Sir Hugh Foot, Archbishop Makarios, and other significant figures partake in a monumental event. The scene unfolds as Archbishop Makarios prepares to assume the role of the first president of Cyprus, with the Turkish Cypriot leader set to become the vice president. Representatives from Cyprus, Greece, Turkey, and Britain gather for the signing ceremony, signifying a pivotal turning point in the island's history.

The signing ceremony is characterised by a meticulous process, with numerous documents requiring attention. The entire procedure lasts for approximately an hour, culminating in the formal establishment of Cyprus as a republic. This transformative moment is met with optimism by the people of Cyprus, who have endured years of turmoil and uncertainty.

Following eighty-two years of British administration, the transition to a republic symbolises a new beginning for the Cypriot population. The sentiment of moving away from the brink of despair is echoed by a key figure who articulates the collective desire not to regress but to progress towards a brighter future for Cyprus.

As the morning unfolds, a poignant scene is painted at the government house, where Sir Hugh Foot is bid farewell by Dr. Kirk and the Archbishop. Sir Hugh is adorned in full military regalia, adorned with various honours and decorations, underscoring the significance of his role in the island's history.

The exchange of farewells is marked by an air of informality, with expressions of goodwill and camaraderie evident on all sides. Sir Hugh embarks on a warship for his journey home, signifying the completion of his mission in Cyprus. His departure marks the successful accomplishment of the objectives set forth during his tenure on the island.

The narrative captures the essence of a historical milestone, showcasing the transition of Cyprus from a British colony to an independent republic. The farewell scene encapsulates the mutual respect and goodwill between key stakeholders involved in shaping the destiny of Cyprus.

In closing, the departure of Sir Hugh Foot signifies the end of an era and the dawn of a new chapter in Cyprus's history. The journey towards independence and self-governance is marked by a sense of hope and optimism, underscoring the resilience and determination of the Cypriot people to chart their own course in the global landscape.

Video 5: Newsreel on General Grivas arriving in Cyprus 1964.

<https://www.youtube.com/watch?v=ymcoGI8NWtE>

The video showcases a significant event in Nicosia, the capital of Cyprus, involving General Grivas and President Macario. General Grievous, known for leading the Oka terrorists in the fight for independence, made a return to the island, receiving hero status among Greek Cypriots. There is a hopeful sentiment among the Greek population for Grievous to resume an active role in the ongoing situation in Cyprus. Addressing a crowd of 10,000 individuals, General Grievous emphasised the importance of Turkish Cypriots living in safety by ceasing opposition against their Greek compatriots. The video indicates that the impact of this message on promoting peace in Cyprus remains unclear.

President Macario's thoughts and emotions during this event were inscrutable, but the video highlights the undeniable ability of General Grievous to rally his supporters. Despite this display of unwavering support, domestic issues persist in Cyprus, causing both internal conflicts and international concerns.

The enduring challenge of finding a resolution to the complex situation in Cyprus continues to confound everyone involved. The video leaves viewers pondering the intricacies of the political landscape in Cyprus and the implications of General Grievous's return on the island's future trajectory.

Overall, the video captures a momentous day in Nicosia, depicting the enduring influence and divisive nature of key figures like General Grievous in the longstanding conflicts and disputes in Cyprus.

Video 6: Newsreel on the attempted coup by the National Guard. Dated 18 July 1974.

<https://www.youtube.com/watch?v=Tz--agRm0JI>

The video provides a snapshot of the recent unrest in Cyprus, where an attempted coup by the National Guard has stirred up tensions on the island. The National Guard, typically charged with maintaining peace between the Greek majority and Turkish minority, found themselves at the centre of controversy when rumours began circulating about the assassination of President Makarios. Despite these rumours, it was later revealed that the President was safe, but the situation remained volatile.

One particularly contentious issue arose when Archbishop Makarios claimed to be the legitimate president. At the same time, a figure named Nikis Sampson, ex-EOKA fighter, had taken control of the presidential palace, further complicating the political landscape. The involvement of the National Guard, which is predominantly Greek, in maintaining order exacerbated tensions with the Turkish community, who viewed them with suspicion.

The international community has also been drawn into the conflict, with Britain, Turkey, and Greece all having vested interests in the region. Britain, in particular, still maintains troops on the island, while Turkey and Greece act as guarantors of Cyprus's independence. The United Nations has a peacekeeping force in the area, leading to calls for intervention to prevent external interference in Cyprus's affairs. Amidst the chaos, the British government has been cautious in taking direct action, citing historical and present obligations that complicate their involvement. Rumours and counter-rumors continue to swirl around the situation, further adding to the uncertainty. The delicate balance of power on the island hangs in the balance, with the potential for further escalation if not carefully managed.

Video 7: Newsreel on Turkish invasion of Cyprus. Dated 20 July 1974.

https://www.youtube.com/watch?v=Zb7wrbXfh_o

The Turkish seaborn invasion was initiated with a warning broadcast over Turkish radio at 5 am, urging the Turkish community in Cyprus to evacuate their homes and seek shelter underground. People swiftly moved to bunkers near the Turkish hospital in the Turkish quarter as aircraft were spotted flying low over Kyrenia. The Turkish airborne invasion commenced with troops landing in Cyprus and paratroopers touching down on Cypriot soil while being guided in by jet fighters.

The invasion unfolded in waves, with 60 paratroopers landing from each aircraft at intervals of five minutes. The dropping zone was situated less than two miles from the capital, Nicosia. Greek-controlled national guard units were expected to respond with artillery fire, but there was a sense of disbelief as nothing occurred initially. The invading Turkish forces swiftly regrouped to advance towards the west, diverting from the anticipated path towards the outskirts of the Turkish quarter.

Led by a sergeant and a standard bearer, the Turkish troops proceeded carrying light weapons, lacking small artillery. They encountered resistance from Greek artillery as clashes ensued. The Turkish forces were equipped with heavy machine guns, mortars, and anti-tank guns, navigating the terrain towards the main road with a visible presence under the Turkish flag.

After securing positions, Turkish jet fighters engaged in dive-bombing Greek Cypriot positions close to Nicosia. The Turkish forces strategically positioned themselves, evading Greek artillery fire and establishing a significant troop presence in strategic locations around Nicosia.

The conflict escalated with the arrival of a large-scale helicopter assault, marking a significant moment in recent history. Despite facing shelling from Greek forces, the Turkish troops successfully hid from direct artillery fire, consolidating their positions. By Saturday night, over a thousand Turkish troops had landed around Gonielli, positioning themselves strategically east and west of Nicosia.

The tumultuous events documented the intensity of the Turkish seaborn invasion as troops clashed, helicopters dominated the sky, and strategic positions were seized.

Year	What happened in Cyprus?
1950	
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1971	
1972	
1973	
1974	

monument information background

Monument Name: Grivas Statue in Limassol, Cyprus

Representation: Monument

Type: Statue

Date of Inauguration: January 27, 2002

Sponsor: Council of Historical Memory of the EOKA Struggle and the Association of EOKA fighters (design competition)

Person: Georgios Grivas

Historical Legacies: Nationalism, Sectarianism and Colonialism

Authority: British Empire

Date of Initial Contestation: February 2019

Intensity: Involved protest and taking to the streets

Initial Actor: Unknown

Remedies used to deal with the contestations: Relocation

Fictional Representation? No

General Georgios "Dighenis" Grivas was the organiser of EOKA, an underground right-wing group of Greek Cypriot nationalists fighting British Colonial rule in the 1960s. Although celebrated by some as the leader of the Cypriot movement for independence, many oppose Grivas and EOKA's extremist, often violent methods that also allegedly targeted the Turkish Cypriot population. On January 27, 2002, a statue of Grivas was constructed at the site of his hideout location in Limassol, where he died in 1974. In 2019 this statue was covered in red and pink paint, and an almost identical incident occurred in 2022. In 2023, riots broke out during his 49th annual memorial service at the statue. This case study examines the contested legacy of the EOKA and Grivas in Cyprus and the tension between Greek and Turkish Cypriot populations in conversations surrounding emancipation from the British Empire.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/georgios-grivas-statue-in-limassol-2/>

monument pictures



Image by Friedhelm Dröge via Wikimedia Commons CC BY-SA 4.0

Skill

Silent

Conversations



I am Queen Mary Statue in Copenhagen, Denmark

Skills and Concepts developed in the lesson plan

The activity focuses on the concept of analytical and critical historical perspective-taking. Besides learning about and discussing the I Am Queen Mary statue in lessons, the main focus of the activity is critical historical perspective taking, with the aim of recognising the multi-dimensional nature of contested issues.



12 to 15 years old



60 minutes



Was Mary Thomas a hero, villain or victim? And in general, how do we discuss and accept nuanced perspectives on historical agents represented in the present time?



You will need A5 paper and colourful pens for writing.

Learning Outcomes

By the end of this lesson, students should be able to:

- Develop beginning analytical thinking skills.
- Begin to recognise the multi-dimensional nature of controversial issues.
- Discuss valuing cultural diversity and openness to cultural difference.

Pedagogical Recommendations

The activity can be used in the context of a unit on slavery and its consequences. Students should be familiar with Mary Thomas and the history of enslavement in the Danish West Indies. It is recommended that you work on one or two lessons with the student materials for background information prior to the activity.

Before entering the above activity, please see the following student materials and background information.

- Student Material 1: Queen Mary Statue and the Fireburn uprising of 1878 - historical overview
- Student Material 2: 'Queen Mary Statue and the Fireburn uprising of 1878' - developing further knowledge - discussing historical sources
- Student Material 3: Queen Mary Statue and the Fireburn uprising of 1878 - taking a look at different statues



Breakdown of Activities Step-by-step

step 1

- Hand out a sheet of paper to each student. Make sure to keep a few extra ones.
- Think of a controversial question related to the history of I am Queen Mary, e.g., it turns out that Mary Thomas was mistreating her own children – should we still commemorate her today? Also, it turns out that Mary Thomas was not an enslaved person; should we still commemorate her as a symbol for the liberation of enslaved people? Can we legitimately use Mary Thomas as a representative for the end of slavery? To what extent is it acceptable to use Mary Thomas as a symbol?
- Choose a question which is likely to divide the students. On the extra paper sheets, write some different answers to the question, preferably ones you think the students are unlikely to express themselves – no more than 2 or 3 sentences.

step 2

- Arrange the chairs in a large circle around the room and place a blank paper sheet on each.
- Pose the question you selected earlier and ask students to write their answers on paper silently—two or three sentences only.
- Mix all the paper sheets, and place them face down on the floor in the middle of the room – adding the papers you prepared earlier.
- Each student randomly chooses a paper sheet and reads it quietly to themselves.
- Ask a volunteer to stand up, find a space in the room and read out the opinion on their paper.
- The other students check the opinions on their paper, and if they are exactly the same, they stand next to him/her.
- A second volunteer reads out their paper and chooses a place to stand based on how similar their opinion is to the first one—the more similar, the closer; the more different, the further away.
- Repeat the process until everyone is standing up.
- The students look around at the range of opinions in the room and then return to their seats for discussion.

step 3

Lead a short discussion on what the students have learned from the activity, e.g., what did they learn about the topic in question? Did it make any of them consider changing their opinion? What are its advantages and disadvantages?

assessment

For the assessment you can use a feedback tree, as the one shown below.

In addition to giving feedback on the training activities, it is important at the end of the lesson having a few minutes for the students to reflect on what they have learned in the activity and what they would like to learn more about. The feedback tree is a simple activity enabling young students to reflect on their learning outcome.

Resources

You will need: A large piece of flipchart paper (or the board) with the outline of a tree. Post-it notes – in three different colours, e.g. orange, green and yellow.

Preparation

Draw the outline of a tree with lots of branches on a large piece of flipchart paper or the board.

Step-by-step instructions:

1. Students write or draw comments about ideas, techniques and learning they have gained on different coloured Post-it notes and attach them to the 'tree' as follows:
2. Orange for comments about ideas, techniques, and learning they have picked up that are ripe and ready for them to reuse in other teaching contexts.
3. Green for comments about ideas, techniques and learning they have picked up that are still raw for them and upon which they will need further reflection and ripening before they think about using them in other teaching contexts.
4. Yellow for comments about ideas, techniques and learning they have picked up that are in between ripe and ready and raw for them and upon which they will need a little bit more reflection.
5. Take a few moments to go through some of the comments with the students. Let the students help make the decision about how to proceed.



Student Material 1: Queen Mary Statue and the Fireburn uprising of 1878 - short historical overview

Enslaved people and colonies

An enslaved person is a human being who is owned by others. The slave owner can sell, punish and treat the enslaved individual as he pleases. Throughout almost all of history, people have been enslaved. They could be prisoners of war, abducted, or condemned to become a slave as a punishment. During the 19th century, slavery was banned in almost every country in the world. In the 16th-17th centuries, several European countries took territories outside of Europe and turned them into colonies. From here, European countries brought raw materials and products that they did not have or manufacture themselves. The Americas and the islands in the Caribbean Sea became colonies. The hard labour in the colonies was often done by enslaved people who were transported from Africa to the colonies. From the 1600s to the 1800s, more than 12 million Africans were enslaved in this way.

The Danish islands

Three small islands in the Caribbean Sea, St Thomas, St John and St Croix, were Danish colonies. A governor ruled the islands on behalf of the king. Plantations were established on the islands. The main crop was sugar cane, which was used in the production of sugar. Coffee, cocoa, cotton and fruit were also grown. Some plantation owners were Danish, but most were from other countries. By the end of the 18th century, there were more than 30,000 enslaved people on the islands. They worked in the plantations and sugar mills.

In 1848, the enslaved people of St Croix revolted and demanded their freedom. The governor was forced to bow to their demands. But the enslaved people were the property of the plantation owners, and they might demand a large compensation from the Danish government. The governor asked a committee of plantation owners to draft rules for the working conditions of the former slaves. The rules were solely for the benefit of the plantation owners. The now free plantation workers had to obey the slave owners unconditionally, and they had to work just as hard and long as when they were enslaved. Wages were low, so many had to live in greater poverty than when they were enslaved.

The Fireburn Rebellion

The plantation workers tried in vain to get the rules changed. Anger and discontent grew and in 1878, the plantation workers on St Croix rebelled. It was named the Fireburn Rebellion because the rebels set fire to the town of Frederiksted. Sugar mills, warehouses and plantations were also burned. The plantation owners and soldiers brutally put down the rebellion. They killed at least 50 rebels - some even claimed that 250 were killed. Two soldiers and one plantation owner lost their lives. After the Fireburn Rebellion, strict labour regulations were abolished and conditions for plantation workers improved.

Immediately after the rebellion, 12 people were sentenced to death and shot. Another 39 were sentenced to death and sent to Copenhagen. Here, the sentences for most were commuted to imprisonment. Women had been at the forefront of the rebellion - three women in particular. They were called the "Queens of Fireburn". One of them was Mary Thomas. She was sentenced to death, but the sentence was commuted to life imprisonment. In 1887, she was sent back to St Croix to serve the rest of her sentence. Mary Thomas became a symbol of resistance against oppression. She died in 1905.

In 1917, Denmark sold the three islands to the United States. This happened after a majority in Denmark had voted 'yes' to the sale. The people on the islands were not allowed to participate in the vote.

Student Material 2: 'Queen Mary Statue and the Fireburn uprising of 1878' - developing further knowledge - discussing historical sources

Task 1:

In groups: Read source 1. What are the rights and obligations of the plantation worker and the plantation owner?

Discuss reasons why it took 30 years for the plantation workers to rebel against the rules.

Source 1: adapted excerpts from the rules for plantation labour introduced after the emancipation of the slaves in 1848.

"No labourer may decide for himself what work he will do. He may not refuse to do the work to which he is assigned. [...]"

The working days shall be as before, only 5 days a week. [...] Plantation work begins with the rising of the sun and ends with its setting. There will be one hour off for lunch and two noon hours from 12 to 2. [...].

Workers who assault the manager of the work on the plantation, or who gang up to delay or stop the work, or who stay away from the work, shall be punished according to law. [...]

No labourer may, without the permission of the owner or supervisors, take wood, herbs, fruits or anything else belonging to the plantation. Nor may he take anything from other plantations, such as stealing sugar cane or charcoal (...)

Task 2:

Read source 2. Discuss what would be different if the source was written by one of the rebels.

Source 2: edited and translated extract of an account written by a lieutenant about the suppression of the rebellion on St Croix in 1878.

"During the night between 1 and 2 October, orders came to the military to send a patrol as quickly as possible to Frederiksted, where (...) unrest had broken out among the negroes.

I was ordered to lead the patrol, which consisted of 6 horsemen and 18 footmen on 2 wagons. [...] I was to try to help the fort in Frederiksted, where the police were besieged. From Kingshill we saw fire in the direction of Frederiksted [...] and the nearer we got the clearer it became to us that the whole town was burning. On the outskirts of the town, we heard a tremendous noise and screaming mixed with the spouting of conch shells and the cracking of the burst rum and kerosene casks.

It was getting daylight. I moved the footmen forward together in front ready to fire and the horsemen followed. They had orders to bring down the rebels."

There were several negroes along the road, but they disappeared into the sugar fields. We entered the fort without resistance and occupied it. The negroes gathered outside, and we moved out with the foot soldiers and fired on them. We then moved into the town and fired in the streets where we had occasion to do so. The negroes were driven out but gathered all day in mobs of 3-500 men. [...]"

In the following days 3-400 prisoners were brought in. As a deterrent, the most active Negroes were sentenced to death and shot."

Task 3:

Read and listen to source 3. What does the folk song tell us about Queen Mary and the rebellion?

Consider why the song is still sung.

Source 3: This folk song from around 1880 about the rebel leader Mary Thomas is still sung in the former Danish colonies, which today are called the US Virgin Islands today. Listen to Gladys A. Abraham Elementary School Cultural Choir (<https://www.youtube.com/watch?v=93y-CzZ-G1pY>)

"Queen Mary, oh where you gon' go burn?
Queen Mary oh where you gon' go burn?"

Don't ask me nothin' at all. Just give me the match and oil.
Bassin* Jailhouse, ah there the money there.

Don't ask me nothin' at all. Just give me the match and oil.
Bassin Jailhouse, ah there the money there.

Queen Mary, oh where you gon' go burn?
Queen Mary, oh where you gon' go burn?"

Don't ask me nothin' at all. Just give me the match and trash.
Bassin Jailhouse, ah there the money there.

Don't ask me nothin' at all. Just give me the match and trash.
Bassin Jailhouse, ah there the money there.

We gon' burn Bassin come down,
and when we reach the factory, we'll burn am level down."

* Bassin = French word for harbour.

Student Material 3: Queen Mary Statue and the Fireburn uprising of 1878 - taking a look at different statues

Task:

In groups. Based on what you now know:

Discuss your first impressions of the two statues in picture 1 and 2 (below).

Find and explain the differences and similarities between the statues.

Compare the statues with picture 3.

Which of the statues do you think best represents Mary Thomas and the Fireburn Uprising?

Picture 1:

The statue "I am Queen Mary" was created by the artists La Vaughn Belle and Jeannette Ehlers.

In 2020, the statue was erected at the West Indian warehouse in Copenhagen, where the goods from the Danish colonies were stored. In her right hand she has a sugar cane harvesting tool and in her left hand she holds a torch. The plinth is made of stone from St Croix, laying the groundwork for the island's ongoing division.



Picture 2:

On the former Danish colony St Thomas is a statue of the three queens of the Fireburn Rebellion of 1878: Mary Thomas, Axeline Elizabeth Salomon and Mathilde McBean. @Wikimedia Commons, 2017. https://upload.wikimedia.org/wikipedia/commons/7/79/The_Three_Rebel_Queens_of_the_Virgin_Islands.jpg



Picture 3:

The image of a rebel from the St Croix uprising in 1878 is from Ch. E. Taylor "Leaflets from the Danish Westindies", 1888. https://en.natmus.dk/typo3temp/assets/images/csm_a-rebel-1888_939091fece_933dc63deb.png



monument information background

Monument Name: I am Queen Mary Statue in Copenhagen, Denmark

Representation: Monument

Type: Statue

Date of Inauguration: 2018

Person: Mary Thomas

Event: The 1878 Fireburn Rebellion in St. Croix

Historical Legacies: Colonialism, Racism and Slavery

Authority: Danish Empire

Date of Initial Contestation: 2010

Intensity: Involved in media discussions

Initial Actor: Unknown

Remedies used to deal with the contestations: Status Quo

Fictional Representation? Yes

In 2018, artists La Vaughn Belle and Jeannette Ehlers created the 'I Am Queen Mary' Statue. The monument honours Mary Thomas, one of the three female leaders of the 1878 'Fireburn' Rebellion, a revolt against Danish colonial rule on the Caribbean island of St. Croix. The monument was unveiled during the centenary celebrations of the sale of the Danish West Indies to the United States. Initially, the statue was made of lightweight material and placed temporarily outside a former West Indian warehouse in Copenhagen. In 2020, after years of campaigning, the Danish government agreed to display the statue permanently. During a storm in December 2020, the statue was irreparably damaged. In August 2021, a fundraising campaign began to cast the statue in bronze and display it and a twin version in Copenhagen and St. Croix.

For more information please see Contested Histories case study:

<https://contestedhistories.org/resources/case-studies/i-am-queen-mary-statue-in-copenhagen/>

monument pictures



Image by Orf3us via Wikimedia Commons CC BY-Sa 4.0

Radio Television Building in Belgrade, Serbia

Skills and Concepts developed in the lesson plan

This lesson plan is designed to develop a range of critical skills and historical thinking concepts by exploring different perspectives on the memorialisation of the NATO bombing of Radio Television of Serbia. Multi-perspectivity and historical thinking concepts should help to deepen their understanding of the ethical dimension of history, to outline specific historical phenomena related to the event itself and, more importantly, articulate different approaches regarding the public and private recollection linked to different memorials of the NATO bombing. The focus will be on identifying factors that connect political interpretations of sensitive recent history with its memorialisation.



14 to 18 years old



140 minutes



Why has building memorials of civil casualties killed in NATO bombardment of state television become such a sensitive and difficult issue?



Your students will need colour pencils, blank paper and tape. Print the Constructive Feedback Form for them, one per student.

Learning Outcomes

By the end of this lesson, students should be able to:

- Identify factors of political interpretation of recent history and analyse the cultural/symbolic/ form of the monument
- Use clear and established criteria, principles, or values to make judgments and find arguments for the advocated standpoint
- Demonstrate in conversation understanding of other people's viewpoints
- Differentiate the consequence of a sensitive historical event from the contestation that follows its memorialisation
- Reflect upon personal attitudes, ideas, and values

Pedagogical Recommendations

This lesson plan will enable students to engage in classroom and place-based learning activities. Initially, students will learn about sensitive history and how to contextualise certain events, building on their knowledge of the 1990s wars (dissolution of Socialist Yugoslavia) covered in their curriculum. Understanding the context, motives, causes, and consequences of the NATO bombing is essential for creating argument-based views toward the memorialisation of the event in focus.

To foster [multiperspectivity](#), students will participate in a role-play activity, adopting different viewpoints to explore the events and the memorialisation of civilian victims. As the teacher, you will guide students in interpreting sensitive information, analysing the monument, and encouraging a critical understanding of public memorialisation and memory culture. Students will be encouraged to use their creative abilities to develop a critical understanding of both the past and present as they explore and question public memorialisation practices and consider creative approaches to nurturing and realising a culture of memory. Within the scope of planned activities, students can practise constructing arguments, employing active listening, asking probing questions that demonstrate understanding of others' viewpoints, and resolving conflicts constructively.



Breakdown of Activities Step-by-step

step 1

Introduce your students to the lesson's goals and outcomes, stressing it represents a sensitive topic. The topic itself is significant both locally and in a broader European and global context. This part of the activity should last around **20 minutes**.

The introductory activities should be divided into different sections:

- The analysis of the RTS building bombing and the killing of employees should begin with an explanation of the historical and broader political context that preceded the NATO airstrikes, including the 1998-1999 war in Kosovo, and the failed negotiations in Rambouillet (France). Your role as the teacher is to guide your students in identifying the causes that led to the bombing of Yugoslavia without UN authorisation. Additionally, students should explore the role of media and propaganda during wartime and how a civilian institution, such as a national TV station, became a 'legitimate' target for NATO forces.
- The next step would be preparing students to analyse the current memorials that reflect public or private commemoration of this event. You should present the list of existing monuments and envisaged future memorials; for this, you could use photos in the classroom. For students living or visiting Belgrade, it could be planned as place-based learning in locations around the remnants of RTS bombed buildings where monuments are erected. During this moment, you should then explain the main contestation regarding the memorialisation of the event.
- The last preparatory step would be dividing students into four groups, each assigned specific roles/identities and tasks and moving into step 2.

step 2

For the next step, divide your students into four groups - the size will depend on the size of the classroom - and give them the following profiles. This part of the activity should last around **10 minutes**.

1. First Group represents the families of the victims of the RTS building bombing

Context: Near the RTS building, through private initiatives, families of killed RTS employees during the night bombing of the building on April 23, 1999, erected the monument commemorating their family members. The monument contains engraved victims' names under the simple question 'Why?'. On the lower plateau beneath the RTS building are additional cenotaphs (empty memorial graves) for two RTS workers, whose bodies disappeared without a trace during that event. Beside are 16 planted trees that represent all victims. Families of casualties received permission from the Television to place commemorative monuments in front of the building. Every year on March 24, families and friends of the victims gather at the monument to pay tribute and

mourn those who were killed. Serbia's military and political leadership at the time of bombardment (1999) expected that the RTS building might be targeted, but did nothing to secure employees, who died in the bombing. After the democratic changes in Serbia in 2000, the former director of RTS, in charge during the bombardment, was sentenced to 10 years in prison for a criminal offence against public safety for failing to take measures to protect and evacuate employees to safer positions.

Task/Question for the group: Identify the points of contestation from the perspective of the victims' families, given that authorities have not established an official state memorial even 25 years after the event. How might the public perceive the situation when the only memorials are those created by the victims' families? What is the significance of the monument's title? Why? And to whom is this question directed?

2. Second Group represents the State institutions

Context: A sign reading 'Memorial to the fallen RTS workers' was placed in front of the ruined building, marking the damaged building as a memorial site based on a decision made by the City of Belgrade in 2012. The complex, which includes part of the damaged RTS building and the space in its immediate vicinity, was designated for a monument chosen through a competition conducted in 2013, but the memorial has not been made yet for unknown reasons.

Task/Question for the group: Consider possible reasons why, 25 years later, the state institution or municipality has yet to establish an official memorial, especially given that many other monuments have been erected in the meantime. How does this omission reflect the state's attitude and the official public memory of this event?

3. Third Group represents officials of NATO countries involved in the bombardment 1999

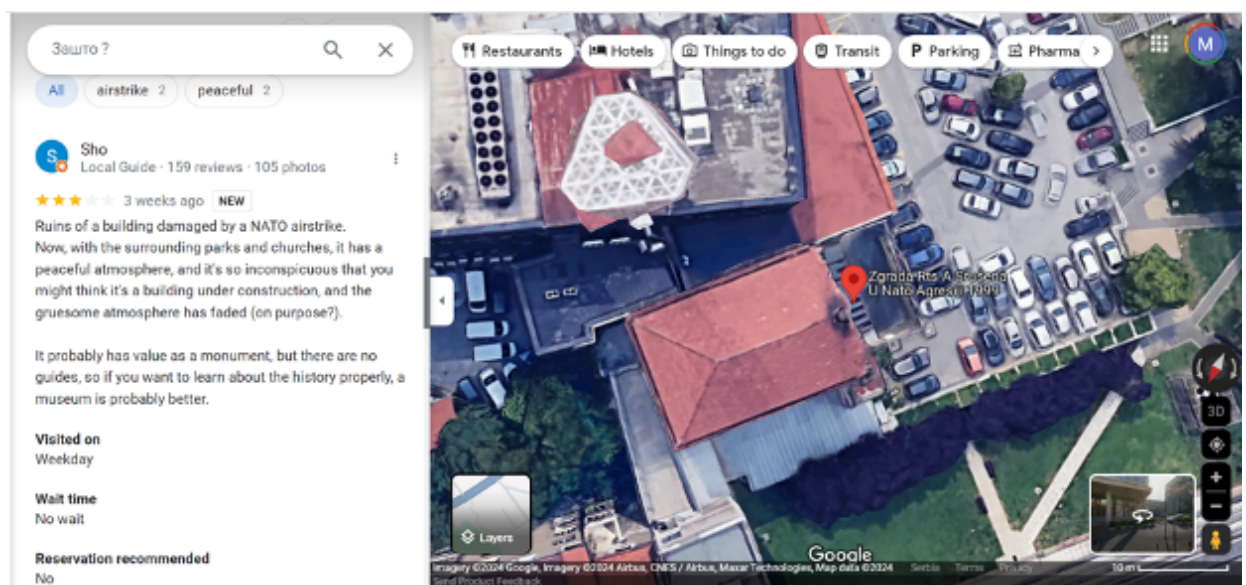
Context: The airstrikes in Belgrade were launched to destabilise the centre of political, military and propaganda power around Slobodan Milosevic. NATO justified these attacks for two main reasons. The first reason was to undermine the Yugoslav army. The second was that RTS was the centre of propaganda responsible for the humanitarian crisis in Kosovo and Metohija against Albanian civilians. British Prime Minister Tony Blair stated that RTS was a component of Milosevic's 'apparatus of dictatorship and power.' From the beginning of the bombing, NATO representatives advocated the idea that destroying the RTS building was necessary to dismantle Milosevic's propaganda. American and other European media teams using the building admitted to stopping work there because they received warnings about an impending attack. Serbian employees did not receive such warnings. A year after the bombing, the International Criminal Tribunal for the former Yugoslavia announced that there were no grounds for investigating possible war crimes committed by NATO during the bombing of the FR Yugoslavia.

Task/Question for the group: Could the controversy surrounding the decision to bomb the RTS building be resolved by erecting a commemorative monument and having the involved NATO governments honour the innocent victims? Describe the type of monument or memorial, along with its message, that could be erected by the NATO countries involved in the bombardment, which would be acceptable to Serbian citizens, given the sensitivity and the illegality of the bombardment under international law.

4. Fourth group represents tourists/visitors

Context: The ruins of the bombed building and surrounding monuments are positioned in central Belgrade Tašmajdan park, which is teeming with tourists and visitors. The text in the outlined box (on the screenshot) is a comment made by a local guide taking the perspective of a visitor not familiar with the history of the site. It says: 'Ruins of a building damaged by a NATO airstrike. Now, with the surrounding parks and churches, it has a peaceful atmosphere, and it's so inconspicuous that you might think it's a building under construction, and the gruesome atmosphere has faded (on purpose?). It probably has value as a monument, but there are no guides, so if you want to learn about the history properly, a museum is probably better.' Another issue is the absence of a temporary exhibition on these historical events in Belgrade.

Task/Question for the group: As a foreigner, what would you suggest to the local authorities on how to organise a memorial space, whether as a monument, memorial complex, open-air museum, or permanent exhibition? What should be, in your opinion, emphasised as the focus of commemoration—victims, the destruction of national heritage and institutions, the condemnation and responsibility of NATO forces, local narratives and testimonies, or something else?



step 3

Now that the students are divided into groups and are familiar with their roles, context and tasks, they should immerse into their allocated roles and create argumentative positions/viewpoints and answer to the assigned questions and tasks. For additional information they could use relevant information (via publications, textbooks or verified internet sites). This part of the activity should last **20 minutes**.

During this step, students are advised to freely research the space individually or in designated groups, taking notes, photos, and videos using mobile phones or other adequate digital equipment. The collected materials could be used for later reflection and further creative assignments at school.

step 4

After students have had time to prepare their viewpoints, they will present their perspectives (families, state officials, representatives of involved NATO countries, tourists/visitors) in the plenary session following assigned specific tasks and questions. This part of the activity should last around **60 minutes**.

After the presentation of each group, you should pose the key question to each of the groups - 'Why has building memorials of civil casualties killed in NATO bombardment of state television become such a sensitive and difficult issue?' - focusing on existing contestations regarding the memorialization from each perspective/standpoint.

The next stage involves stepping out of their assigned roles and returning to their universal position as adult students with the possibility to actively participate in various civic and societal contexts. After engaging with different perspectives, students will present their personal viewpoints on the concept of public commemoration of the event, ensuring their reflections capture the full historical complexity and sensitive dimensions involved. Additionally, as homework, students could design their own model of a memorial, including the focus of commemoration, the style, the message and the overall design of the monument, or memorial complex.

assessment

You should assess each group/student activities according to the defined outcomes, paying special attention would be given to how each group/student:

- Reflected and constructed the given role/identity within the main activity
- Used research and arguments to fulfil the specific task/assignment (for the group)
- Identified and understood the specific contestation of the memorialisation
- Developed creative solutions for the memorialisation (if required)
- Answered the key question

Reflection and Plenary Discussion Rubric

Criteria	3 - Excellent	2 - Satisfactory	1 - Needs Improvement
Representation of Role/Activity	Represents the role/activity convincingly and with depth.	Represents the role/activity but lacks some depth.	Does not effectively represent the role/activity.
Effective Research	Utilises a variety of credible sources and demonstrates thorough research.	Uses some credible sources but lacks variety or depth.	Minimal use of sources; research is insufficient or unclear.
Understanding of Contested Memorialization	Clearly identifies and understands the reasons for contested memorialization.	Identifies some reasons but lacks full understanding.	Fails to identify or understand reasons for contested memorialization.

monument information background

Monument Name: Radio Television Building in Belgrade, Serbia

Representation: Monument

Type: Building

Date of Inauguration: 1999

Sponsor: City Council

Event: NATO Bombings of Belgrade

Historical Legacies: Sectarianism,

Authority: Serbian Government

Date of Initial Contestation: 1999

Intensity: Involved fatalities

Initial Actor: Families of the victims

Remedies used to deal with the contestations: Memorialisation

The final stage of the Yugoslav wars, which began in 1991 with the secession of Slovenia, Croatia, and Bosnia and Herzegovina, unfolded in 1998 in the Serbian southern autonomous province Kosovo and Metohija. A year-long conflict between Serbian official and paramilitary forces and the Kosovo Liberation Army (ethnic Albanian guerilla fighters) led to significant civilian casualties and displacement. On March 24, 1999, following failed negotiations in Rambouillet, 19 NATO countries launched airstrikes on the Federal Republic of Yugoslavia (FRY) without UN Security Council approval. The 78-day bombing campaign resulted in 1,000 to 2,000 deaths and extensive material damage. The bombing ended with the "Kumanovo Agreement" (Northern Macedonia) on June 9, 1999, leading to the withdrawal of FRY police and military forces from Kosovo. On April 23, 1999 (2.06 AM), NATO bombed the Radio Television of Serbia (RTS) building, killing 16 employees/civilians in the very centre of Belgrade, the capital of Serbia/Yugoslavia. NATO deemed RTS a legitimate target due to "spreading propaganda." Human rights watch reports indicate Serbia's leadership anticipated the attack but did not secure the employees. After democratic changes in 2000, the former RTS director was sentenced to 10 years in prison for failing to protect the staff.

Today, the site of the bombing features three separate memorials: the privately initiated "Why?" monument listing the victims' names, an out of sight cenotaph for two employees whose bodies were not found with 16 trees as a symbol of killed in bombardment, and the last but not least ruins of the RTS building itself, which remains unchanged after 25 years, awaiting transformation into an official memorial.

monument
pictures



Image by Zašto? / Зашто? Dröge via
Wikimedia Commons CC BY-SA 2.0



Image by Chris Wilkinson via Flickr CC BY-NC-SA 2.0



Monument 'Why?'

Photo by the Con-
tested Histories
Team.

Source book



Lesson Plan Template for Local Adaptation

Skills and Concepts developed in the lesson plan

You can write here the skills and concepts that students will develop thanks to the implementation of the lesson plan.



Age of the Students



Approx. Time of the Lesson



Key Question that encapsulates the lesson plan.



Materials needed.

Learning Outcomes

By the end of this lesson, students should be able to:

- Write here the learning outcomes of the students.*

Pedagogical Recommendations

Is there anything to keep in mind when implementing the activities? Any difficulties or challenges that educators can anticipate and be ready for? This can be, for example, to keep in mind the reading skills of students in case there are written sources to be analysed, or to make sure all students participate in the discussion and integrating the more silent or introvert students in the activities.



Breakdown of Activities Step-by-step

step 1, 2, 3

Please consider what should be done in preparation for the activity, and include a reflection after the lesson. Also, consider what previous knowledge students will need to be part of the activity, including tips and suggestions for the teacher on how to provide this knowledge.

assessment

Please include some recommendations on how educators can assess this activity with their students.

monument information background

Monument Name: Add here the name of the monument (i.e., Name Type in City, Country)

Representation & Type: Monument, marker, site, name, collection, etc. Within a broader Representation category, designate a Type to support more granular comparative analyses of cases. Monument: statues, obelisks, or other similar structures that commemorate an individual or event's legacy.

STATUE – figurative monuments (e.g., JP Coen).

BUST – figurative representation of just the head and possibly shoulders and chest (e.g., Émile Storms Bust, Johan Maurits Bust).

SCULPTURE – non-figurative monuments (e.g., LSE Globe, Isted Lion).

WALL – non-figurative vertical structure, distinct from a bas relief (e.g., Memorial Wall in the Sino-Japanese Friendship Garden, Mussert's Wall in Lunteren).

Collection: contents of a building/institution or otherwise are contested for how they present/frame an event or individual rather than the name of the building/institution.

STATUE – collections of statues and other monuments in outdoor spaces, such as sculptural parks (e.g., Grutas Park).

BUILDING/INSTITUTION – collections of statues and other monuments in indoor spaces, such as museums (e.g., Warsaw Uprising Museum).

Marker – placard, signage, murals, etc.

MURAL – a painting or other work of art executed directly on a wall or similar surface (e.g., Cofiwch Dryweryn Monument, Mussolini Fresco).

PLAQUE – a tablet fixed to a wall or other surface in commemoration of a person or event (e.g., Edward Codrington Plaque, Stumbling Stones).

Name– street, square, building/institution, etc., named after an individual or event with a contested legacy.

PLACE – particular region, location or other area (e.g., Cook Islands, Marshal Tito Square).

STREET/BRIDGE – road or a structure carrying a road in a city, town, or village (e.g., Dr-Karl-Lueger-Ring Street, Princip Bridge-Latin Bridge).

BUILDING/INSTITUTION – structure with a roof and walls, such as a university or working office, and/or the site of a religious, educational, professional, or social organization (e.g., Jan Pieterszoon Coen School).

Site – places that are contested on the basis of their existence rather than name or monument erected on them (e.g., The Alamo, Nazi Party Rally Grounds, Adem Jashari House).

BUILDING/INSTITUTION – structure with a roof and walls, such as a university or working office, and/or the site of a religious, educational, professional, or social organization (e.g., West India House in Amsterdam).

CARCERAL – gulag, internment camp, torture site, etc. (e.g., Colonia Dignidad).

CEMETERY/GRAVE – tombstones, burial grounds, etc. (e.g., Mass Burial Site in Kurapaty, Cecil John Rhodes Gravesite in Matobo National Park).

OTHER – sites which do not fall under other headings.

Other – representations that do not fall under other headings (e.g., colonial/racism inquiries at Harvard, in Glasgow, etc.).

Date of Inauguration: *When was the monument inaugurated?*

Sponsor: *Who sponsored the construction of the monument?*

Person: *Is it dedicated to someone? In some cases, instead of to a person it might be dedicated to an event like the end of World War II.*

Historical Legacies: *This is a means of categorising the cases by historical legacies, not a normative evaluation of history. Please choose up to three if necessary, in descending order of significance. E.g., Stalin Statue in Gori would be COMMUNISM, AUTHORITARIANISM.*

AUTHORITARIANISM – Refers to a form of government characterised by the rejection of political plurality, the use of strong central power to preserve the political status quo, and reductions in the rule of law, separation of powers, and democratic voting.

COLONIALISM – Refers to a practice or policy of control by one people or power over other people or areas, often by establishing colonies and generally with the aim of economic dominance. In the process of colonisation, colonisers may impose their religion, language, economics, and other cultural practices.

COMMUNISM – Refers to a philosophical, social, political, and economic ideology and movement whose goal is the establishment of a communist society, namely a socioeconomic order structured upon the ideas of common ownership of the means of production and the absence of social classes, money, and the state. Legacies of communism do not preclude legacies of authoritarianism or colonialism.

FASCISM – Refers to a form of far-right, authoritarian ultranationalism characterised by dictatorial power, forcible suppression of opposition, and strong regimentation of society and the economy.

FEMINISM – Refers to a series of social and philosophical movements and political campaigns for reforms on women's issues created by inequality between men and women. E.g., Mary Wollstonecraft,

LGBTQIA+ – Refers to a series of social and philosophical movements and political campaigns for reforms relating to gender, sex, and sexuality issues. The acronym is used to signify Gay, Lesbian, Bisexual, Transgender, Queer, Intersex, and Asexual people collectively but leaves itself open to other groups (as signified by the '+' symbol).

NATIONALISM – Refers to the actions that members of a nation take in seeking to achieve or sustain some form of political sovereignty. This legacy label covers both civic and ethnic nationalism. When referring to radical or extremist forms of nationalism, consider whether Fascism might not be a more appropriate legacy label.

RACISM – Refers to prejudice, discrimination, or antagonism by an individual, community, or institution against a person or people on the basis of their membership of a particular racial or ethnic group, typically one that is a minority or marginalised but not always (e.g., South African context).

SECTARIANISM – Refers to a political, cultural, or religious conflict between two groups often related to the form of government they live under. Prejudice or discrimination can arise in these conflicts, depending on the political status quo and whether one group holds more power within the government.

SEXUAL VIOLENCE – Refers to any sexual act or attempt to obtain a sexual act by violence or coercion, acts to traffic a person, or acts directed against a person's sexuality. E.g., Comfort Women, Jack Dayton Statue in Vancouver,

SLAVERY – Refers to the state and the condition of being enslaved – someone who is forbidden to quit their service for an enslaver and who is treated by the enslaver as their property.

OTHER – Temporary catch-all for legacies not yet clearly captured above.

Authority: *What was the regime that was present during that time period?*

Date of Initial Contestation: *When was the monument first contested?*

Intensity: *Was the contestation peaceful? Did it involve antagonistic public debates or lawsuits? Did it involve protests or taking to the streets? Did it involve violence or destruction of property? Did it involve fatalities?*

Initial Actor: *Who started the contestation?*

Remedies used to deal with the contestations: *Remedies are the means by which society seeks to reconcile contested history and its tangible manifestations. See below options and label as is appropriate to each case.*

STATUS QUO – Non-intervention (tangible heritage remains in its existing state and location) or intervention to return to status quo (tangible heritage has been returned or reconstructed after relocation or erasure).

CONTEXTUALISATION – A written intervention that encourages the viewer to consider tangible heritage in historical or other contexts, which can help in understanding its legacy and its varied public reception. Contextualisation takes the form of an additive plaque or marker.

RESIGNIFICATION – An intervention that changes the meaning of a long-standing narrative that defines tangible heritage. Resignification typically takes the form of an additive element, such as the incorporation of additional iconography or the reconfiguration of existing elements to adjust the public signalling. E.g., dousing the Colston Statue in

Bristol in red paint.

COUNTER-MONUMENT – The addition of a monument that seeks to create a dialogue between the different historical narratives represented and support historical inquiry. It may also offer an opportunity to incorporate greater balance and under-represented voices to a memory landscape.

REPURPOSING – In cases where contested historical legacies are represented in a large site or structure, a site can be repurposed for alternative use – for instance as a documentation centre or museum. Repurposing acknowledges the historical legacy but transforms the original purpose of the site for educational use.

RELOCATION – Relocation of the tangible to a less visible or contested location, such as to a monument park, museum, private property, etc.

REMOVAL – Removal of the tangible heritage from the public eye temporarily or permanently. Removal allows time for decision-makers to implement a thorough review of the dispute, the historical importance of the object, and determine appropriate next steps, but may also be an ultimate remedy.

ERASURE – Destruction – partial or total – of the tangible heritage.

OTHER – Catch-all for remedies not yet clearly captured by other categories.

Fictional Representation? Does the tangible heritage represent an individual or individuals who never existed? Does it represent an idea or ideology in the form of a figurative representation? E.g., Pioneer Woman Statue, Fearless Girl Statue.

Add here a brief summary of the history of the monument, its historical contextualisation and who is it dedicated to, so students can have the necessary background activity to conduct the activities.

monument pictures

Selection of max. 5 images. If you are close to the monument, you can take the photos yourself.

If not, make sure to include copyright free images so you are free to use and distribute them among your students.

Useful Existing Resources on Contested Histories & Monuments

Here are some resources that will help you strengthen your knowledge in the topics discussed in the toolkit:

Association for Historical Dialogue and Research, "Cyprus. A Classroom Without Walls," 2021.

<https://www.ahdr.info/project/cyprus-a-classroom-without-walls/>

Association for Historical Dialogue and Research, "Thinking Historically about Missing Persons: A Guide for Teachers," 2011.

<https://www.ahdr.info/our-work/supplementary-educational-materials/>

Association for Historical Dialogue and Research, "The Ottoman Period in Cyprus - Learning to Explore Change, Continuity and Diversity," 2011.

<https://www.ahdr.info/our-work/supplementary-educational-materials/>

Association for Historical Dialogue and Research, "A Space of Our Own."

<https://www.ahdr.info/project-and-research/208-a-space-of-our-own>

Association for Asian Studies, "Teaching about the Comfort Women during World War II and the Use of Personal Stories of the Victims," 2019.

<https://www.asianstudies.org/publications/ea/archives/teaching-about-the-comfort-women-during-world-war-ii-and-the-use-of-personal-stories-of-the-victims/>

BCampus, "Bringing the Practice of Positionality into Teaching and Learning," March 1, 2023.

<https://bccampus.ca/2023/03/01/bringing-the-practice-of-positionality-into-teaching-and-learning/>

Bree Picower, "Using Their Words: Six Elements of Social Justice Curriculum Design for the Elementary Classroom," *International Journal of Multicultural Education*, vol. 14, no.1, 2012.

<https://files.eric.ed.gov/fulltext/EJ1105049.pdf>

Bridging Histories, "Activity #3. Street Histories,"

<https://bridginghistories.com/activities/street-histories>

Bridging Histories, "Activity #5. Be a Monument Detective,"

<https://bridginghistories.com/activities/monuments>

Confronting Memories, "Teaching History Through the Use of World War II Memorials. Pedagogical Guide," 2024.

<https://confronting-memories.org/lesson-materials/10-pedagogical-guide/>

Council of Europe, "A Look at Our Past," 2004.

<https://www.coe.int/en/web/history-education/documents-and-reports-related-to-the-cooperation-with-cyprus>

Diversify Your Narrative. "A Tale of Two Cities: Bronzeville, Little Tokyo & Post WWII Racial Geographies."

<https://www.diversifyournarrative.com/lesson-plans/bronzeville-little-tokyo-lhnkw-cskn5-9xwx9>

EuroClio, "Sharing European Histories. Teaching Strategies," 2021.

<https://euroclio.eu/resource/39160-2/>

EuroClio, "Who Were the Victims of the National Socialists?," 2022.

<https://euroclio.eu/resource/who-were-the-victims-of-the-national-socialists-a-toolkit-for-place-based-learning/>

EuroClio, "Gernika Peace Museum: Museum and memory walks," 2022.

<https://euroclio.eu/resource/gernika-peace-museum-museum-and-memory-walks/>

EuroClio, "'How to bring heritage to the classroom: A teaching practice from Belgium.'"

<https://euroclio.eu/resource/how-to-bring-heritage-to-the-classroom-a-teaching-practice-from-belgium/>

In Europe Schools, "Project 1 Difficult History,"

<https://www.vprobroadcast.com/titles/in-europe-schools/project-1-difficulthistory.html>

Inside Higher Ed, "Reflect on Your Positionality to Ensure Student Success," January 25, 2022.

<https://www.insidehighered.com/advice/2022/01/26/successful-instructors-understand-their-own-biases-and-beliefs-opinion><https://www.unilim.fr/trahs/2978>

Know Your Place West of England, "Learning Pack," 2024.

<https://www.kypwest.org.uk/learning-pack/>

Media Smarts, "Lesson Plan. Unpacking Privilege," 2021.

https://mediasmarts.ca/sites/default/files/lesson-plans/lesson_unpacking_privilege.pdf

Media Smarts, "Lesson Plan. Complicated Conversations in the Classroom," 2021.

https://mediasmarts.ca/sites/mediasmarts/files/pdfs/backgrounders/backgrounder_complicated_conversations_classroom.pdf

Media Smarts, "Lesson Plan. Bias in New Sources," 2021.

https://mediasmarts.ca/sites/default/files/pdfs/lesson-plan/Lesson_Bias_News_Sources.pdf

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<https://native-land.ca/resources/teachers-guide>

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<https://www.osce.org/odihr/470712>

Remember Comfort Women, "Curriculum and Resources for 'Comfort Women' Education," 2018.

<https://remembercomfortwomen.org/wp-content/uploads/2019/04/CW-Curriculum-Booklet-Final.pdf>

REThink, "A Teachers' Guide to Remembrance Education," 2019.

<https://rethink-education.eu/teachers-guide/>

Teaching+Learning Lab, "Resources to Support Reflection on Identities & Positionality"

<https://tll.mit.edu/teaching-resources/inclusive-classroom/identities-positionality/>

Unesco, "Global citizenship education: topics and learning objectives," 2015.

<https://unesdoc.unesco.org/ark:/48223/pf0000232993>

University of London, Decolonising SOAS Working Group, "Learning and Teaching Toolkit for Programme and Module Convenors," May 2018.

<https://www.acknowledge.org.uk/repository/decolonising-soas/>

Unesco, "World Heritage in Young Hands," 1998.

<https://whc.unesco.org/en/educationkit/>

Glossary

Collective identity: a shared sense of belonging to a group who have a common sense of tradition and values.

Contested histories: refers to varied, contradictory, and/or controversial narratives about (the same) past events. Contested histories potentially lead to conflicts due to (severe) emotional reactions among recipients (e.g., learners)

Cultural appropriation: The use of cultural elements of a historically marginalised group (motifs, myths, clothing styles, music) by individuals external to the group with relative privilege and power and without acknowledging the background of these elements or consent, and often for profit. The power dynamic between the appropriator and the cultural group is unequal.

Cultural heritage: A process that uses the past as a resource to construct meaning in the present. A recent shift in focus has taken place away from heritage as 'protected property' to heritage as a process of interpretation.

Historical significance: Historical significance is a decision that modern people make about what is important from our past. In assigning historical significance, we can choose specific events, people, locations and ideas as being particularly important to us. Since significance is a decision that we make, it means that different people can decide that different things are significant, or that they can disagree about the reasons a particular person, event, place or idea is important.

Iconoclasm: strong opposition to generally accepted beliefs and traditions.

Multiperspectivity: The idea is that history is an interpretive process with multiple possible narratives OR the practice of teaching multiple historical narratives as opposed to one 'correct' narrative.

Positionalities: Positionality refers to where one is located in relation to their various social identities (gender, race, class, ethnicity, ability, geographical location etc.); the combination of these identities and their intersections shape how we understand and engage with the world, including our knowledges, perspectives, and teaching practices.

Principal legacy: The legacy that causes an individual, event, or object to be remembered. These legacies may not necessarily include all significant parts of the individual, event, or object.

Privilege: an advantage that only one person or group of people has, usually because of their position.

Public history: Public history is the use of historical skills and methods outside of the traditional academic realm of history, including public space and monuments.

Remembrance education: education that reflect on the past to highlight contemporary issues of antisemitism, racism, xenophobia, intolerance, radicalisation, polarisation, collective violence, and genocide.

For a longer glossary on the topic of contested histories please visit:

<https://contestedhistories.org/glossary>

Acknowledgements

Many individuals have contributed to the completion of this Toolkit and the project Monument(al) Challenges. The work done by the team of authors and the dedicated teachers and education professionals who have reviewed and piloted the lesson plans form the foundation of this toolkit. Everyone listed below has contributed to the development of the Toolkit in different ways and capacities

Co-authors of the Toolkit

Abigail Brandford, Andreas Holtberget, Benny Christensen, Heidi Eskelund Knudsen, Laura Fernández-Pampillón Enguix, Lidija Suica Zupanic, Marko Suica, Paula O'Donohoe, Serena Jampel, Tesia Thomas, Ute Ackermann Boeros.

Revision and Editing of the Toolkit

Ann-Laure Lieval, Marie-Louise Jansen.



Co-funded by
the European Union