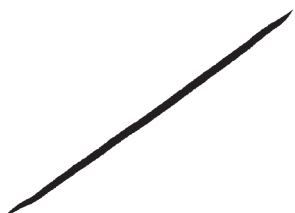


USES OF CINEMATOGRAPHY AND THEATRE IN DEVELOPING HISTORY COMPETENCIES.

PROPOSALS FOR SUPPORTING
FILMMAKING
AS MAINSTREAM TEACHING
STRATEGY
OF HUMAN SCIENCES

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Abstract: History lessons, in particular, and human sciences, in general, tend to be more appealing to students when film analysis or filmmaking and role play are regularly integrated in the teaching process. In the wake of the recent pandemic, which imposed remote learning, multimodal teaching strategies have gathered momentum due to their potential of increasing student creativity and insight into the topics under research, and of developing the formative goals of education. Expanding history lesson competencies, values and skills into an interdisciplinary approach to the humanities field by incorporating methods from cinematography and theatre is been proven to stimulate the authenticity of education, thus teaching sustainable citizenship. The article presents two examples on the use of film analysis and dramatization of source information as part of history lessons, which were applied successfully in the case of high school students. By aiming to implement multimodal digital methods of teaching, learning, and assessment at a systemic level, the article demonstrates that experimenting with and using the language and tools of filmmaking and improvisational theatre and dramatization has helped increase student intrinsic motivation to explore their potential vocation, has decreased absenteeism, has raised achievement levels, and enhanced the students' overall understanding of life and wellbeing.

Keywords: experiential learning, filmmaking projects, digital history learning, authentic assessment, interdisciplinarity, improvisation, role play, sustainable education.

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Introduction

The period in which education was carried out remotely, due to the 2020-2021 pandemic, required the wider adaptation of teaching-learning and assessment methods to the online environment. In the practice of the last decades, since education is in a continuous reaffirmation of its methods all over the world, lessons based on the teacher's masterful speech have been rethought to include interactive activities that directly involve the student in the knowledge process, asking thinking operations across the spectrum of difficulty, from simple to complex, from identification and analysis to evaluation and reasoning.

In this article I want to show that the film has an important role as a didactic material, for the high degree of addressability to the students. The online school has generalized the use of multimodal digital materials, whether it is the viewing of video clips specially designed for the presentation of a topic, or fragments of documentary or fictional films, whether it is the creation and editing by students of short footage for the formative assessment of scientific acquisitions at the conclusion of a study chapter. In the present article I will resume the key

concepts of education through film as a didactic material and as an alternative way of assessment (Răducanu, 2015), bringing in addition analytical sheets that can facilitate the practical everyday work in the classroom with video sources.

Hypotheses, methods and research sources

My approach is an inductive one and addresses the field of the methodology of teaching history through film and theatre (Drăgan & Nicola, 1993, p. 75). The research considered the following hypotheses: film/theatre education helps to understand historical changes and the highly mobile contemporary society; the analysis of a cinematographic material can be carried out in full accordance with the school programs, by selecting the contents and adapting the general and specific skills from the program; approaching the study of school subjects through the use of visual and theatrical arts brings added value to the educational process. We proposed to develop a work grid for the method be operational and efficient, which would respond to different learning styles.

The present study was done by applying experiential learning methods to history classes and leadership, by observing the effects of the use of film materials on the quality of education. Didactic, documentary or fiction films were watched, in part or in full, which were then analysed by means of thematic sheets with open questions adapted to each individual case and with an emphasis on the message of history and the way in which the film technique enhances certain ideas. An important contribution to the research theme comes from the use in the classroom of biographical films about the Jewish community in Central and Eastern Europe, made by Centropa (Central Europe Center for Research and Documentation), a non-governmental and non-profit organization based in Vienna.

When the film becomes didactic material for learning through discovery, or created by the student as part of a film-project, it becomes a “document”, a source of historical reconstruction. As a result, an important place in the study is held by the documentary film. Specialized studies talk about the success of the “neodocumentary” among viewers and about its educational value (Lipovetsky & Serroy, 2008, p. 141). The “neodocumentary” genre borrows more and more from the fiction film, becoming a hybrid genre that includes defining features of the artistic film and the documentary, a melange of aesthetics, science and social attitude.

The theoretical framework of the research comes from experiential learning (Peterson & Kolb, 2017) and through Project Based Learning (Chong, 2017). Authentic Assessment (Allen, 2004) ensures that the goal of education is to correlate learning to society and the labour market, which starts from the following premises:

- students learn differently and some prefer to personally “live” the learning experience, to create, rather than listen to reports
- kinaesthetic students need authentic learning tools and situations
- regardless of their needs and interests, some students like to create more than to listen
- the effect on the student of the film production in particular, and of experiential education in general, will generate an intrinsic motivation, related to the student’s personality profile
- in the case of working with the film, the students realize an authentic appreciation of history by confronting the immediate reality.

Intrinsic motivation or “self-efficacy in learning” (Cocoradă, 2010, pp. 104-106) proved to be the strongest form of motivation, with beneficial effects such as: creating effective work skills, valid products, comprehensive learning.

In order to dissect the cinematographic reception, I used specialized literature. The terminology of cinematography and the paralinguistic language of film served to design the film analysis/production for the history class. We processed the sequential analysis sheets proposed by specialists in the field such as Dominique Chansel (Chansel et al., 2001, pp. 213-215), Clifford Thurlow (Thurlow, 2010), Angelo Van Gorp (Gorp, 2011), Francis Vanoye & Anne Goliot-Lété (Vanoye & Goliot-Lété, 1995, p. 50) as well as the rules regarding the improvisation game and the pedagogy of the young actor, from the modern vision of Viola Spolin (Spolin, 2014) – all this in order to make “visible” a story of “invisible” history (Bețiu, 2018, p. 141), for the students to discover it.

Interactive teaching methods and the new profile of the student – actor and director

The education reform is marked by the dispute between traditional and modern methods for the emancipation of intellectual expression against rigid models and against authoritarianism (Bețiu, 2018, pp. 136-137). One solution is to appeal to the students’ artistic instinct, which would put education in line with the vision of democratization and individualism and the polyarchy specific to today’s society.

Thus, on the one hand, in the spirit of the traditional school, the teaching of history presents the facts according to school programs that obey the laws of science and conform to the political-ideological spirit of the era. On the other hand, the nature of the language of film and improvisation – the materialization “here and now” of a possible situation – resorts to the detachment of layers from the construction of historical facts, to direct and authentic learning through discovery.

In the face of the contemporary educational crisis, we aim to promote education through film and theatrical improvisation from a double perspective: as a particular material for self-knowledge and acceptance by society and as a practical method of learning and evaluation.

In the history or literature class, the teacher and the students put themselves in the position of the characters who make history move forward. Interpreting a role in front of students, during class, through awareness campaigns and debates, has obvious formative effects because it conveys the message dressed in feelings, attitude, challenge and dedication, and problematizes aspects of the past from the perspective of the present. Thus, the students of the high school where I teach participated in the “Direction Hour” project initiated by directors and actors of the Excelsior Theatre in partnership with ISMB in the 2022-2023 school year, as well as in the practical theatre-forum workshops for active learning through civic involvement offered by the Transcena Association between March and May 2023.

For example, role play and simulation in history class have been used as didactic methods to illustrate an international congress: students present the role of participating countries, understand diplomatic relations, interests, strengths and weaknesses, and actively discover the position of each in relation to the other, by listening and debating with colleagues. The student transfers to the scene through analysis of some sources and adaptive intuition, many of the possible actions of the state he represents in the simulation.

The roles played by the teacher and the student – and I could say “how many hours, so many roles” – the interactive methods involved in the classroom such as debate, role play, simulation, reflective journal or the RAFT method, role-auditory-format-thematic (Bercea et al., 2009), are all inspired by the world of improvisational theatre and film, and are modelled after them (Spolin, 2014).

Experiential knowledge of local history, through documentation on digital media created by students (Răducanu & Munteanu, 2022) is an independent creative activity, with its own rules, methods and products. It offers the reinterpretation of reality: the life experiences that the students reproduce through projects reveal models for the evolution of society and give them a perspective on the future, equipping them with tools and skills that can be transformed into a profession.

Forms of filmic expression which the student can carry out

The documentary film has the advantage of being an active witness to some events, because the student who makes a film project or analyses a film must be aware of the perspective from which the film is made and how the point of view changes the message conveyed. “Documentary stands out from the other types of non-fiction films for providing an opinion, and a specific message, along with the facts it presents” (Ward, 2009), so it is comparable to what in education is called a structural essay, a controlled study of reality.

Starting from the “*neo-documentary*” model and benefiting from the freedom to choose the form in which he expresses himself most appropriate to the subject being treated, when he will be asked to become a director himself, the student will engage in his film-project with the tools of the journalist, the reporter which investigates phenomena and events. The product – an **analytical investigative documentary** – will highlight the causes of the problem, but also the student’s point of view, born from his curiosity. The images used will be those filmed by the student or brought from other sources to illustrate the ideas.

Or maybe the student will choose the intimate style, of the **reflexive experiential diary**, in which he will narrate situations that happened in history and note personal reactions, he will build a world of the past with the expectations and language of the present. The student-filmmaker conquers the anxieties or crises of history with the force of detachment, with the various sources that the specialized bibliography offers him for study and with the modern methods of filmmaking with the help of the mobile phone. In the same register, the student can choose to make the **observational documentary** of his own community that is currently going through mentality, status or institutional changes.

Another way of expression – so well demonstrated by the Centropa institute – is that of the **biographical documentary**. By collecting the photos and video recordings of the film’s character, the student can resort to unfolding the images according to a scenario adapted from real history. The film tells the thread of the character’s life – the unintentional hero of an unexpected history, sometimes absurd and cruel, other times full of light and hope. A story of survival in the maelstrom of events of the 20th century. The student completes an act of justice by even meeting the survivor, by interviewing, by dialogue, by taking care of the details of the film’s production.

On the other hand, the **fictional film** with a historical or biographical subject contributes in particular to the revelation of human attitudes and values, it transposes the viewer into a realistic universe recreated by the filmmaker, which reconstructs the spirit of the era and uses stylistic figures that chisel emotional

intelligence and the creativity of the viewer. The historical fiction or biographical film succeeds more than the documentary film in offering models of behaviour, which the viewer learns to appreciate, either positively, through assumption, or negatively, through opposition. It produces that catharsis, the transfiguration of the viewer, known by the theatre authors of antiquity.

Thus, as a director of a **historical fictional short film**, the student will put himself in the position of a short theatre director, of a sketch writer. The small filmmaker will cast colleagues in the role of historical characters, who will interpret and improvise a score adapted from a literary text and historical documents. The film uses costumes, props, sets and locations appropriate to the historical setting.

Results of teaching through the use of film. Methodological proposals

Correlating film and history study skills

Experiential learning-teaching with the help of film requires that each of the skills formed in the history course be approached from the perspective of the simultaneous use of film analysis and historical study. In order to simplify the follow-up of the observations, I have developed a table in which we look in parallel at the categories of competencies that must be practiced at the history class, the concrete learning activities and the competencies of film analysis and making that are activated together with those of history through these projects.

What I propose in **Table 1** is the addition to the general competencies from the history curriculum of references to the expression in filmic language of historical information, attitudes and values of a liberal democracy.

Table 1. Development of history skills through film analysis

Nr. Crt.	Curricular competencies of history (adapted for film-making & analysis)	Specific learning activities about society	Proposals of film analysis competencies
1.	Use of vocabulary and information in oral, written and <i>film communication</i>	• the student identifies topics, events, eras • the student schematically presents the subject	1.1. Writing an analysis of film plans 1.2. Elaboration of the short film
2.	The development of civic behaviour by practicing social skills and <i>social learning projects</i>	• the student values the models of civil society • the student investigates and offers through film solutions to social issues	2.1. Representation of diversity through film 2.2. Remembrance, clarification and restoration of some aspects of the past
3.	Developing and <i>expressing</i> a positive image of oneself and others	• the student discovers through personal study family and local history • the student traces and reenacts the experience of some historical characters through film, using alternative methods such as oral history, investigation	3.1. Making biographical films 3.2. The transposition of moments of historical significance into image and narrative, in a form that impresses and stimulates action
4.	Sensitization <i>through analysis and creation</i> to the aesthetic value of culture	• the student gets familiar with the aesthetic reception through film watching and analysis • the student engages directly in artistic creation by making a film	4.1. Development of aesthetic perception by educating the “inner eye” 4.2. Participation through film techniques in the development of a multimodal style of aesthetic communication
5.	The use of historical sources, specialized methods and techniques, including from the visual arts for problem-solving	• the student reconstructs the historical causal relationship by consulting the documents • the student establishes the historical truth by investigating multiple versions of studied events and phenomena	5.1. The reconstruction of a possible reality by respecting the <i>mise-en-scène</i> and plausibility rules 5.2. The composition of the filmic point of view from the ideological and value perspective of democracy

Correlation between the purpose of learning and the type and techniques of film-project used by the student

I will move on to analyse how choosing the right kind of film can serve didactic interests. For this purpose, we have identified *six constants for the description of the educational process that accompanies working with the film*: **the theme, the narrative style, technical procedures, documentary resources, learning-assessment operations, motivational effects.**

We can look at these criteria as the interchangeable components of a multiform mechanism, because the film wants to benefit from maximum creativity. Skipping the lines, the descriptors become pieces that can be combined differently depending on the purpose of the material, so that the final product is original, breaking out of patterns and formal constraints. There is no ideal recipe for success for film analysis or film-project, that is why we suggest the free choice of combinations between the project components, grouped in the form of a table.

Grouped by three according to the informative content, the criteria describe, on the one hand, **the film conditions** – in **Table 2**, and on the other hand, **the human aspects involved in working with the film** – in **Table 3**. In the actual elaboration of the analysis and/or the film, the two tables will be viewed by overlapping. The information must therefore first be read vertically, in each column, to discover the multitude of approach possibilities, then it will be transformed into its own product, through independent combinations between the columns, horizontally, or better said in a zig-zag or fan, by accumulating several components in the finished product.

Their separation takes into account the observation made by the film critic Christian Metz, according to which the filmic statement is non-anthropomorphic, because it has a materiality beyond human limitations (Vanoye & Goliot-Lété, 1995, p. 28). The terminology used in the tables was adapted from the explanations of Francis Vanoye and Anne Goliot-Lété in *Short Treatise on Film Analysis* (Vanoye & Goliot-Lété, 1995, pp. 24-27, 31-32, 34-36, 41-42) and after Clifford Thurlow's short fiction guide (Thurlow, 2010, pp. 102-103, 159-161, 177-180, 200-202).

Table 2: Thematic, artistic and technical components of the film

Topics		Narrative style		Visual techniques	
<i>basic</i>	<i>alternative</i>	<i>basic</i>	<i>alternative</i>	<i>basic</i>	<i>alternative</i>
Bios	historical	<i>Narration</i>	with extradiegetic narrator	<i>Staging</i>	rehearsed
			through acting		improvised
	family	<i>Reflective journal</i>	fictional	<i>Animation</i>	drawings
			archive		photos
Events	historical	<i>News reels</i>	investigative	<i>Editing sounds and images</i>	real time sequences
			neutral		
	local	<i>Dramatic</i>	evocative	<i>Dramatization</i>	narrative episodic or ordinary sequencing
	personal		analytical		
Tradition	ethnic	<i>Analysis</i>	scientific	<i>Observational documentary or Cine verité</i>	voice off
	private		poetic		voice in
	urban		fictional		staged
Outdoors	ecology	<i>Description</i>	informative	<i>Master shooting zooming in/ out</i>	fixed
	travel		promotional		travelling
Society	economy	<i>Experiential</i>	situational	<i>Demonstration by docu-drama</i>	roleplay
	migration		processes		real cases
Politics	youth participation	<i>Report</i>	investigation	<i>Coverage</i>	master shot
			exposure		<i>cine verité</i>
	opinions and attitudes		reportage		voice over analysis
Culture	architecture	<i>Educational</i>	explanation	<i>Documentary</i>	stop-motion
	masterpieces		demonstration		time laps sequences
	literature		art through art		dramatised
Controversies	myths	<i>Reenactment</i>	hypothetical	<i>Multiple view points</i>	film essays
	accidents		investigative		staging

Table 3: Didactic components of the film

Resources	Learning & assessment methods	Inspirational effects
Still images		
Archive photos	Identifies the topic and utility of the document	Makes learning palpable
Family pictures	Makes connections with general history	Values ancestry
Contextual photos (events, situations)	Interacts with reality and makes sense of it	Connectedness to current issues
	Places and extracts the particular in/ from the contextual	Flexibility, adaptability
Photos taken by the student	Probing understanding of historical fact and context	Authentic learning
Pictures used as proof of documentation (screenshots of book, article, newspaper pages, buildings, people)	Builds arguments	Research skills
	Illustrates ideas and explanations	Powerful demonstrations
Moving images		
Archive movie cuts	Learns by direct discovery	Sense of accuracy of historical knowledge
Fragments of fictional/ art movies	Learns based on perception through multiple senses	Strong memory due to emotional, visual, audio input
New footage made by student	Helps understanding of social trends	Contribution to document current events
Interview clips	Discovers, understands and can formulate informed opinions	Understanding of source authority
		Accepting diversity and multi-perspectivity
Metaphorical frames for enhancement of meaning or connectivity	Learns by using creativity and deepens understanding	Development of aesthetic taste and expression
Mise en scène made by the student	Sees and acts history through re-enactment and role play	Offers a complex way of problem-solving regarding social matters
Outdoor/ indoor filming	Makes proper use of the historical location	Gives extra value to local culture

Sound design		
Intro/ outro/ Film credits music	Chooses music based on understanding of topic	Builds synaesthesia
Music accompanying the main character	Learns to express feelings	Empathy
Score	Researches the music of the time, area, social status	Cultivates audio and multiple focus
Foley	Depicts reality by sounds	Enjoys palying, builds musical intelligence
Recording <i>voice in</i> (dialogues)	Chooses the right ideas, language and attitudes	Values differences in individual styles
Adding <i>voice off</i> (extra-diegetic comments)	Elaborates scientific explanations	Develops responsibility and study ethic
Recording <i>inner voice</i> ("me"-confessions)	Learns to differentiate between the personal perspectives of historical characters	Intuitive learning
		Assumes diversity
Consistency of image and sound (<i>in/ hors-champ/ off</i>)	The student is proactive while finding his and characters' position in the score and final cut of the movie	Control and self-regulating understanding of environment, concepts
		Enhances viewer's curiosity and expectation
Writings		
Credits (graphics, titles, crew)	Chooses graphic illustrations and shapes according to goal, historical taste	Acknowledges importance of team work
Chronological and spatial indications	Arranges ideas, frames and scenes cinematographically and chronologically	Develops spatial-temporal orientation
Illustrations and grids	Model-based learning	Visual and synthetic learning
Quotes, comments	Finds and selects powerful ideas	Recognition of sources
	Suggests one or multiple points of view	Builds authenticity
Subtitles, captions	Practices language skills through translations	Openness to external criticism
	Thinks of an alternative interpretation to messages	Addresses multiple ways of perception
Animation and visual metaphors	Demonstrates a visual understanding of facts	Develops visual intelligence
Metaphors	Expresses more than words	Increases symbolic and deductive learning

Examples of how to use film in teaching history

The first application is a lesson plan incorporating film analysis. Lessons plans are used to explain the steps the students have follow in order to accomplish a set of learning outcomes. The second application is a source-based historical fictional-movie making exercise about the socio-economic, religious and political features of the late 16thc. Netherland, focusing on Kenau, the Dutch woman from Haarlem that fought the Spaniards during Low Countries' war of independence from Spain.

Learning strategy 1: Lesson Plan – The Holocaust in Romania

Learning outcomes: multiple perspectives, argumentation, film analysis, active citizenship

Film resource: Attitudinal documentary *Charging the Rhino* by Simcha Iacobovici (2006)

Teacher: Cristian Răducanu

Discipline: History

Target group: Grades 10 and 11 (Curricula: Modern History & Jewish History. The Holocaust)

Topic: The Holocaust in Romania

Learning unit: The Great Conflicts of the 20th Century

Lesson type: revisional, informative, formative

Classroom organisation: student groups of 4

Specific competencies:

At the end of the unit the students will be able to:

Competencies targeted by learning history (according to the History Curriculum for 10th Grade):

- 1.2. Formulating arguments about a historical topic
- 2.1. Recognizing and accepting multiple perspectives on historical facts and processes
- 2.5. Examining the direct and indirect consequences of human action
- 4.1. Expressing an opinion towards a cultural work in a debate
- 4.2. Appreciating the values of the past by relating to the present
- 4.3. The formation of cultural representations about different historical spaces and eras
- 5.1. Constructing statements based on sources and formulating conclusions relative to historical sources
- 5.3. Placement of historical events and processes in a wider Romanian, European or universal historical context
- 5.4. Carrying out comparative analyses and syntheses regarding historical spaces and periods

Competencies targeted by filmmaking (according to **Table 1** from this article):

- 1.1. Writing an analysis of film plans
- 2.3. Remembrance, justification and repair of some aspects of the past
- 3.2. The transposition into image and narrative, in a form that impresses and stimulates action, of some true histories
- 5.2. Composing the filmic point of view from the ideological perspective

Operational objectives: During the learning activity, students will be able to:

- O1. to express their feelings about prejudice, discrimination and indifference
- O2. to draw up a logical scheme of concepts and explanations about the Holocaust
- O3. to compare the crimes of Nazism with the crimes of communism
- O4. to have the initiative of a civic project to repair the mistakes against minorities
- O5. to deepen the documentation of the controversial aspects related to the Holocaust/communism
- O6. to use oral history sources related to the Holocaust and communism in Romania

Teaching methods: text/film analysis, problematization, heuristic approach, game, investigation

Learning resources: the documentary film, worksheets, documentary sources

Types of assessment: face-to-face and on individual and group sheets

Diagnosis: The students studied totalitarianism, the causes and the development of the Second World War. In the previous hour, they watched the entire documentary film "Facing the Rhino"

Prognosis: Students are familiar with film analysis, and will be able to indicate the type of documentary, are used to freely express their emotions and opinions, and will know how to reflect on the reasons and consequences of the subjective directorial approach.

No.	Stage of the lesson/ operational objective	Content of learning/ teaching methods	Teacher actions	Student practice
1	Organizing moment 2 min.	Organizing the classroom for the lesson	- directing students for team work (for stage 4 of the lesson)	- prepare materials for the lesson - pick up numbers and form 8 teams of 3 students
2	Drawing attention to the subject 1 min.	Lesson Title Operational objectives	- Indicates the topic of the new lesson and the operational objectives	- write on notebooks
3	Retrieving learnt information/ O1 5 min.	The heuristic conversation: <i>Why did I choose the film? How is the film related and constructed? What motivates the author?</i> Problematisation (worksheet): <i>What feelings did watching the film cause you?</i>	- asks the students to review the historical context studied, the issues addressed by the film, the subjective perspective inside and outside the film	Individual work: - remember the main themes covered in previous history classes, report the author's personal involvement and the narrative style of the story - note and justify feelings (on the work sheet)
4	Scaffolding learning through step by step practices/ O2, O3, O4, O6 - introduction, analysis and synthesis 5 min. - presenting the essential: 12 min. (1'30" each team) - opinions and answers: 8 min. - roleplay: reflection and conclusions 2 min.	Critical analysis of the film: (slide with the chapters of the film and summary of those that cause reception problems: Ex: 4'30, 18', 26', 38'; reading sheets with fragments from the scientific literature on the Holocaust) MOSAIC method: 1). Romania's responsibility towards the victims of the Holocaust (the pogrom in Iasi, the death trains, the Odessa massacre): <i>name a moment in the film in which your feelings resonate with the author's and one in which they do not (justify), comment on the contrast between image-</i>	- presents the sequences to the students in an image-text summary and proposes an analytical approach to them. - distribute reading sheets with distinct texts and questions to each team - offers general historical information and support for in-depth study - makes assessments on the relationship between cliché/	Teamwork: -situates the cinematographic text in the context of history with the help of reading sheets and previous knowledge - cooperates with teammates - analyse the texts from the handouts and extract the essentials that they fix in notions (logical chain) and judge - try to identify points of view and arguments opposed to those supported by the director in the texts written by the authors analysed on the sheets

		<i>voice-music, identify the clichés about Romania and explain their origin</i> 2). the relationship of Jews with communism (propaganda and indoctrination, staging and show trials as a means of denigrating political opponents - the film “Reconstitution” 1960, violation of fundamental rights, mystification of history): <i>what significance do you give to the bank robbery process? what are the abuses of the communist regime in this case? support or fight the comparison between nazi and communist anti-Semitism, counter with arguments prejudices about minorities</i> 3). Analysis of filmic metaphors and filming styles (cultural associations, transgression of time and space, slice of life-photo album) 4). Role-playing game: <i>how do you rate the director's initiative? what would you do in his place?</i>	stereotype and particular fact - directs and systematizes the students' observations - follows the way in which the students argue their ideas - follows the formation of self-efficacy learning skills, critical thinking, the need to recover the past - recommend sources from oral history - cultivate the sense of justice, civic initiative, respect for the past	- reveals colleagues the consulted source and the way of argumentation - make operant the newly acquired knowledge in the team study, by commenting on the concepts and metaphors in the film - makes an effort to reflect on the ideas expressed by colleagues from other teams - requests additional clarifications - draw pertinent conclusions, justifying them - they put themselves in a position to find an active, living solution for the problems raised by the facts of the past - shows support for the memorial to the victims of totalitarianism of any nature - apply oral history
5	Checking for understanding/ O5 10 min.	Applications (evaluation sheets) 1). structured selection from a list of anti-Jewish measures from 1938-1944 2). INSERT (thinking hats): negatives, positives, new information, questions about the movie 3) Write a QUINTET about the message of the lesson	- on the basis of the form, the teacher ascertains the acquisition of concrete knowledge by the students, the power of application, selection and synthesis, the degree of interest and attention of the students, as well as their creativity	- realizes a structuring of the studied material - draws up a list that includes three anti-Jewish measures each, considered serious offenses against personal rights and economic obstacles - prove critical attitude and creativity

6	Formal assessment of student work 3 min.	Quantification of the acquisitions and the result of the students' teamwork	- marks the teams and explains the grades awarded	- assume the observations - make comparison between their own and the other teams' / students' work - ask for clarifications on the grades received
7	Lesson closure – homework/ O5 2 min.	The methodology of the study of history: Writing an essay on the topic <i>"How do we distinguish truth from myth in history?"</i>	-highlights the degree of participation of the class in the lesson - announces the homework	- writes down the homework and asks for clarifications about it.

Learning strategy 2: Exercise for illustrating multiple perspectives
Author: prof. Cristian Răducanu
Learning outcomes: illustrating a point of view and dramatization of historical contexts, based on written sources

Case study: Netherland's War of Independence

Based on some sources cited from the CCD course support on active methods in history (Bercea et al., 2009, pp. 24-25), considering the analysis of the multiple perspective and the importance of its knowledge in establishing the historical truth and the diversity of reception of reality, we propose an exercise with the following structure:

- a) documentation**
- b) script writing**
- c) programming of frames through storyboard**
- d) filming**
- e) film editing**

Starting from the literary and documentary accounts of the war of the Netherlands against Spain, select the information that will help you in building your own screenplay/storyboard. Have in mind:

- fix the version of the truth you prefer (from at least three sources)
- compose the director's point of view on the subject
- choose the theme and style of the presentation
- diegetic frame and location
- the characters, the narration and the dialogue
- mise-en-scène (camera angles, shot framing)
- dramatization with plot, development, climax and denouement
- the voiceover commentary (if you think it's appropriate)
- the soundtrack
- unfolding of frames and synchronized sound design (story-board)
- shooting and editing the film (in teams, in the next phase of the assignment)

Two examples of solving learning strategy 2:

If the student chooses to create a **fictional short film**, an essay recreating the historical moment of the siege of Haarlem from the perspective of the Dutch, he can primarily exploit the mentions left by the historian Hooft in 1642.

The director's point of view will emphasize the just desire for freedom, introducing a diverse but united community – where trades and social status are suggested by costumes and representative objects from late 16th century Holland. The community is in full preparation for defence, the student-director using the traveling technique in a single general frame, or by mounting sequences in braces. From the overall plan, suggestive of the idea of solidarity and help, the camera moves to the close-up shot and the insert of some details – preoccupied faces, busy hands, weapons. Diegetic sounds of organized hustle and bustle: teamwork, shouts of encouragement, clatter of metal, wood, falling sandbags reinforcing the defensive wall. The camera angles are right, because there is nothing to hide in this race against time with the spectre of a siege that will prove merciless – the hint comes through an apparent flash-back, an overexposed, burned-in shot, a panning close-up of reproductions of the city of Haarlem later destroyed by the Spanish, while the background sound fades to an echo. The freeze-frame of the ruined city heightens the emotional intensity.

Jump cut, and then the montage suddenly introduces a close-up with a gun, the frame widens and reveals the protagonist – Kenau, a brave woman, who was walking with a gun on one side and an axe on the other. The frame follows her into the room where, determined, she tells the defence commander that she is putting her fortune on the line to organize a women's army, arguing that she is doing it together like mothers, wives and daughters who want to defend their freedom after the loss of sons, husbands and to their fathers in the battles with

the Spaniards. In the background, a cannon blast, and the all-male Spanish army launching the attack. The final sequence, played in slow motion, with parallel shots, without sound, shows Kenau in various poses – in battle but without showing her opponents, tending to the wounded, feeding and giving them drink, lighting the wood for fire, filling the gaps in the wall left by the Spanish guns. The denouement is intentionally open, inviting students to analyse and interpret, facilitating learning of such values as freedom, solidarity, power of example, sacrifice, patriotism.

Another version of the project film can be that of a **documentary in the form of a reflective diary or study diary**. The filmmakers reconstruct the historian's work – they can even resort to editing some interview sequences of real historians or they can illustrate the historical data by reading some colleagues, with diegetic sound or voice over, mixed with sound offs. The director's point of view will be an objective, impartial, critical one, it will question the springs of Kenau's attitude. The historical analysis will resort to all documentary sources: the diary written during the Spanish siege of Haarlem in 1573, by the Dutch scholar Arcerius, a witness to the event, which agrees with the diary of a German soldier, mercenary in the Spanish army, a letter written in 1586 by Kenau Simonsdochter Hasselaars and addressed to the mayor of Haarlem, in which she asks for compensation of 250 guilders for the construction timber made available to the community to strengthen the city's defences, a request reinforced by her daughter through her lawyer in a letter from 1589, a year after the death of Kenau and the historian Hooft's work on the army of 3000 women enlisted with Kenau's money. The voice-over commentary reads the research hypotheses, especially the arguments for and against the status of the heroine of the Dutch resistance in 1573, paints the economic, political, social and international context of the Dutch War of Independence, balances the weight of the reasons why the woman chosen to act in this way, to delimit what is truth and what is myth and draw conclusions. This documentary-project will help students learn how to evaluate source utility, weigh arguments and choose fact from fiction.

Conclusions

Through the classroom application of the methods from theatre and film, I witnessed an increase in teaching efficiency and student motivation, due to the emotional, kinaesthetic and visual perception of information through film analysis/production. Students understand the information taught more easily and achieve better results, because they apply it through film-projects. They come to history lessons with more interest and share their authentic learning experience with family and friends, engaging the community.

I emphasized the need to return to documentary-type investigation, which justifies the merits of the film used as didactic material for the development of the active component, authentic knowledge, the formation of scientific skills for the study of history, which convey to the student “what”, “how” and “why to know”.

From a didactic point of view, adding value to the interactive methods from the history course by the use of film and improvisation as teaching material, insures a smooth transition from the linear didactic path, with few challenges for the students, to an engaging one, appropriate to the psychological profile of the current generation. The battery of interactive methods is already within reach of history teachers who experiment, create moments of intellectual revelation with a pronounced artistic side. The teacher has the chance, together with the students, to design and run a show-like history lesson.

The inventiveness of the students and their motivation by watching the film, approaching current topics and themes that concern them directly, are the arguments for the involvement of this new didactic strategy in the entirety of the learning process, in the spirit of the theory of multiple intelligences, creativity, critical thinking, multiple perspective analysis and cooperative learning.

Finally, it should be noted that the limited material resources and short time available to the school when learning through the film-project requires the intelligent selection of the script and the drafting of a story-board that most eloquently illustrates the director’s intended idea: the emphasis must fall either on the character of the hero – through dialogue, borderline situations, or on the historical importance of the moment – through details about the historical context that enhance the sensation of change, or on a critical aspect of history that are shock the reception of the viewer.

This way of teaching-learning must be encouraged at the level of the educational system, because it provides the student with social-affective and cognitive benchmarks in the middle of an environment that changes alertly. It helps the student to know, interpret and adapt the environment according to his own personality, through media literacy. At the maximum level of the benefits of teaching through cinematographic and theatrical literacy, the student becomes an actor of social events, assumes roles of sustainable citizenship through the democratic valorisation of the past and by learning to assume the truth in a creative, positive and critical way, which increases the quality of his life. At the minimum level of expectation, the student becomes aware of subjectivism, the interest behind any type of opinion, developing his autonomy, which is not little gain either.

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