

# *Stadt Räume*

Clips build History (CbHis)

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Didactical Manual  
for Using the DFK

Version 1.0


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The Didactic Handbook CbHis produced as part of the *StadtRäume* project on the cultural history of European cities in the "interwar period".

Sponsors of the project *StadtRäume* are:



<https://star-urbs.eu/de/>

The manual is published under the licence  and will be updated as a result of the further expansion of the film kit.

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# Introduction

The Digital Clip Kit (DCK) in the project *StadtRäume in der "Zwischenkriegszeit"* in Europa is a reservoir of currently about 80 digital film clips dealing with the "Zwischenkriegszeit" in eight European cities.

The individual clips are based on original historical research conducted on site. Based on their local research, project teams in Bracknell (England), Jülich (Germany), Leverkusen (Germany), Ljubljana (Slovenia), Oulo (Finland), Schwedt/Oder (Germany) and Villeneuve d'Ascq (France) not only wrote up their findings but documented them in short digital clips.

The DCK is accessible via the YouTube channel

<https://www.youtube.com/@urbanspacesproject>

## Introduction (2/6)

In order to make the results and thus the clips comparable, the teams of the project cities agreed to examine the culture, society, economy and politics in the "interwar period" in their cities and to present them in the clips.

These clips are the basis for making films from them that can be used to depict the "interwar period" under economic, social, political or cultural aspects.

The guiding question was to what extent the "inter-war period" can be regarded as a time of *internationalisation* and *modernisation*.



## Introduction (3/6)

These films do not replace the work of historical-political educators, but provide them with a new kind of tool.

This is because the combination of individual film clips, which is largely arbitrary, creates films that can be used as media in a teaching unit.

The DCK only provides an arsenal of films from which the historical-political educators can help themselves. The responsibility of what kind of films they form lies with them, as does the decision on their use within the framework of a historical-political education unit.

## Introduction (4/6)

The focus of such use of the DCF is not on conveying information. Rather, the film constructed from the individual clips is to be deconstructed in the respective teaching unit in order to uncover the constructedness of history in this way.

Behind the concept of *Clips build history (CbHis)* is therefore an abstract concept of history.

With the DCK, a practical teaching tool is now available that makes it possible to familiarise young adults in intentionally oriented educational institutions with history as a narrative construct using the example of the "interwar period".

It sounds more complicated than it is!  
Follow CbHis and learn how it's done!

## Introduction (5/6)

The clips of the DCK do not replace the work of historical-political educators.

The DCK provides them with a novel tool.

By combining individual film clips, which is largely arbitrary, films are created that are used as such media in the teaching units.

The DCK only provides an arsenal of films from which the historical-political image-makers can help themselves.

The responsibility of what kind of films they form lies with you, as does the decision about their use in the context of a historical-political education unit.

## Introduction (6/6)

In order to enable the user to deal with the DCK, the (theoretical) basics behind the didactic concept *Clips build history (CbHis)* are developed in a first part, before the concrete design of the DCK and the handling of the same in practical contexts of historical-political education are discussed in a second part.

The individual sections are designed in such a way that they can also be taken note of individually.

Those who wish to dispense with learning the theoretical basics and start immediately with the practical use of the DFK can begin directly with reading the second part.

Part III presents the individual clips that are in the DFK.

# I 1. history as a narrative construct (foundation)

History is narration, history is construct - that's what we often hear these days.

It is not only in the discourse on historical theory that there is repeated talk of this, but also in the historical-political learning environment that it has long been known that history is a construct.

It has also long been known that history has something to do with stories. Because stories about the past are told again and again.

So both don't sound all that new any more and yet they are revolutionary.

## I 1. history as a narrative construct (foundation) (2/5)

If one takes seriously that history is always a narrative about the past, then it quickly becomes clear that increased attention must be paid to narrativity.

After all, the past that is reported in the story is past. It can no longer be perceived with our senses (smell, feel, touch, taste, see).

They are only ideas about the past that we form in our consciousness and retell in the form of stories about the past.

That is why history is always a narrative.

## I 1. history as a narrative construct (foundation) (3/5)

And because history is always narration, it is also construction.

Many historians speak of reconstruction and believe that the methods of historical science can be used to at least approximately recreate the past or make it possible to experience it.

*StadtRäume* prefer to speak of *re-construction in order* to make it clear that in the attempt to recreate the past, influences from the present always make themselves felt.

The terms, for example, with which we try to describe the past, however, originate from today.

And also the attitudes and pre-judgments shaped by the present with which we access the past.

*Historical consciousness* is therefore defined as "the sum total of the most diverse ideas about and attitudes towards the past".

(K.-E. Jeismann) described.

## I 1. history as a narrative construct (foundation) (4/5)

History is not only construction, history is above all narration.

For the ideas we form in our consciousness about the past are not only dependent on the concepts and attitudes, the norms and values we apply in the process.

We form the ideas we have about the past in narratives. And these are dependent on what can be said, that is, on the linguistic forms that are available to us (cf. M. Foucault).

The forms in which history can be told about the past are manifold, but also depend on the respective cultural environment (H. White). - But there is no need to go into that here.

It is important to note that the forms in which history is told influence the historical argumentation.



## I 1. history as a narrative construct (foundation) (5/5)

Among the forms in which stories about the past can be told are also

# Films

Films are narrative constructions.

## 1 2 De-construction and Narrative Competence

Anyone who wants to understand history must therefore have narrative competence.

Narratively competent is someone,

- who can *reconstruct* history from the sources.
- who can *de-construct* stories about the past.

## I 2 De-construction and Narrative Competence (1/9)

History is a narrative that is reconstructed from sources. This is an epistemological insight that also applies to practice, but in everyday life people hardly ever come into contact with sources.

In contrast, they often encounter stories about the past.

*Therefore, young people need to learn how history is reconstructed from sources. However, it is of far greater importance for their social practice that they are enabled to recognise stories they encounter in their social environment as narrative constructs.*

Therefore, a central goal of historical-political education is to enable young people to deconstruct stories about the past.

## I 2 De-construction and Narrative Competence (2/9)

JGV OGV

In historiography, the term deconstruction is often associated with the French social philosopher Jacques Derrida. It is not understood in this way here.

*StadtRäume* borrows from the literary theorist Paul de Man, who understands deconstruction to mean reading texts as texts:

### Reading texts as text

By this he meant that texts of all kinds, read as constructed entities, must be deconstructed.

The following diagram shows which steps are necessary in detail.

## I 2 De-construction and Narrative Competence (3/9)

Texts in the sense of recent cultural studies are not only written things, but narratives of any kind.

In this understanding, a monument is also a text that must be read and understood.

Above all, it is important in our context to understand films as texts in which a story is conveyed.

If young adults are to learn to understand films as historical texts or narratives, they must be able to deconstruct them.

You must use the

- empirical plausibility,
- normative plausibility,
- narrative plausibility

can check.

# I 2 De-construction and Narrative Competence (4/9)

JGV OGV

## Figurative Lektüre

## Defigurative Lektüre

### 1. Genaue Lektüre

evtl. geleitet durch Erschließungsfragen bezogen auf figurativen Gehalt und/oder Textualität (keinesfalls defigurativer bzw. de-konstruktiver Art)

### Narrative Triftigkeit = Prüfung der Konstruktionsobjektivität

*Offenlegen der rhetorischen und logischen Sinnkonstruktion*

- Welche Kontinuitätsvorstellung(en) machen die historische Narration aus?
- Welche rhetorischen Mittel finden zur Herstellung der Kontinuitätsvorstellung Verwendung (Genre, Textsorten, Allegorien, Metaphern ...)
- Welcher geschichtslogischen Argumentationsmuster bedient sich die Narration (Erzählformen, Verlaufsmuster, Kausalitätsprinzipien etc.)

### Ergebnis der De-Konstruktion

*Einblick in die formale Struktur resp. das narrative Arrangement der historischen Narration*

Auf welche Weise wird versucht, den Rezipienten durch Auswahl, Deutung und Anordnung des Inhalts vom unterbreiteten historischen Sinnangebot zu überzeugen?

### 2. Intersubjektive Versicherung

- Abklärung des figurativen Gehalts (z.B. Verständnisfragen)
- spontane Aussagen zu Inhalt, Form und Sinn

### Normative Triftigkeit = Prüfung der Konsensobjektivität

*Offenlegen von Deutungszusammenhängen in historischen Narrationen*

- Welche Interessen verfolgt die historische Narration? Werden sie explizit ausgewiesen?
- Ist die Narration monoperspektivisch oder werden konfligierende Sichtweisen benannt und diskursiv erörtert?
- Werden zeitliche, soziale, örtlich u.a. Bedingungen der Narration (explizit oder implizit) benannt?
- Welche historischen Kategorien und Prinzipien historischen Denkens finden als leitende Hinsichten Verwendung?
- Wird in der Narration deutlich, welchen „höheren Normen“ sie sich verpflichtet fühlt?

### Reflexion der De-Konstruktion

*Bestimmung des historisch-empirischen Aussagegehalts des Texts*

Kann der Text einen Beitrag zur historischen *Erfahrungserweiterung* leisten?

*Bestimmung der Zustimmungsfähigkeit der vorgenommenen Deutungen*

Kann der Text einen Beitrag zur Perspektiverweiterung leisten?

### 3. Erfassen der Textualität

- Kohäsion
- Kohärenz
- Intentionalität
- Akzeptabilität
- Informativität
- Situationalität
- Intertextualität

### Empirische Triftigkeit = Prüfung der Begründungsobjektivität

*Offenlegen des Verweissystems auf vergangener Wirklichkeit in historischen Narrationen*

- Welche Einzelheiten werden genannt, welche nicht? (Selektion)
- Welche Einzelheiten werden hervorgehoben? Welche als unbedeutend markiert? (Akzentuierung)
- Welche Aussagen werden durch den Verweis auf Quellen abgesichert? Welche nicht?
- Welche Aussagen werden durch den Verweis auf andere Texte (als Quellen) abgesichert? Welche nicht?

*Bestimmung der Orientierungsfähigkeit des historischen Sinnbildungsangebots*

Kann die historische Narration einen Beitrag zur Identitätserweiterung leisten oder als Handlungsmotivation dienen?

## I 2. de-construction and narrative competence (5/9)

With CbHis, learners acquire the competence to read films on the "interwar period" as texts

To do this, they must learn to deconstruct stories about the "interwar period" in Europe.

This is not solely, but also, about the **empirical plausibility of historical narratives** or, precisely, of a historical term such as "interwar period".

First of all, young adults must be enabled to critically question stories about the past in such a way that they are able to check to what extent the statements can be supported by sources.

*Where does the author refer to sources? Which ones has he consulted? Which ones have he omitted? How has he incorporated, weighted and evaluated the events, persons or structures drawn from them into his narrative?*

These are all questions that cannot only be addressed to written sources, but must also be asked of cinematic historical narratives.

## I 2 De-construction and Narrative Competence (6/9)

In addition to empirical plausibility, **normative plausibility** must also be examined, i.e. it must be asked which guiding principles the author of a historical narrative follows.

On the one hand, this addresses ideological perspectives. These can be religious or political viewpoints that influence the telling of stories about the past. At the same time, however, this can also refer to (scientific) theories that influence historical storytelling.

The interpretations behind the historical narratives must be uncovered so that the intent of the statement becomes transparent.

In academic discourse, historians enable the verification of their guiding view by choosing a discursive style.

In popular media, on the other hand, confrontation with conflicting views is often avoided in order to increase persuasiveness.

This also applies to films, especially if they are not documentaries but feature films.



## I 2. de-construction and narrative competence (7/9)

Therefore, analysing the normative plausibility of historical narratives is an important competence in dealing with historical offerings in historical culture.

Questioning interpretations of the past in historical narratives with regard to their intentions (cf. ideology critique) is important not least for this reason. of topical relevance to the current debates historical Fake News to expose them as such.

## I 2. de-construction and narrative competence (8/9)

Compared to empirical and normative plausibility testing, the critique of **narrative plausibility** is often overlooked.

But it is no less important than the other two.

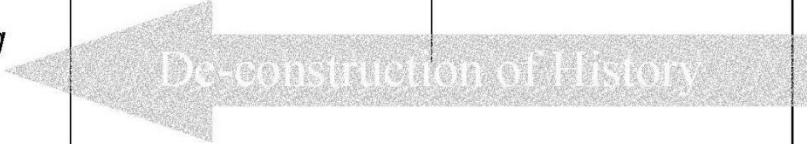
For stories about the past always use the (formal) language that is specific to the genre - e.g. film - in which they are told in the present. - Blockbusters follow different narrative patterns than documentaries, historical series different than history magazines.

A rhetoric of the historical - as has sometimes been called for (J. Rüsen) - is not yet available with regard to films either.

The DCK offer is particularly well suited for de-construction by learners because the clips were produced by amateurs. Their posterity and difference makes it particularly easy to distinguish them even when they have been put together into a film.

# I 3. narrative competence and Historical Learning

Based on historical narratives, i.e. stories about the past that exist in different media forms, history is deconstructed and the constructedness of stories about the past (e.g. in films) is made transparent.

	PERCEPTION	INTERPRETATION		ORIENTATION
Dealing with History	<i>Extract something that has passed from narrations</i>	Synchronous coherences (structures)	Diachronic coherences (courses in time)	<i>Examine historical narratives for their ability to be oriented</i>
		 <i>De-construct interpretive contexts from historical narratives</i>		
	Empirical Plausibility	Normative Plausibility		Narrative Plausibility

In this way, de-construction competence is acquired, which is an important part of historical competence.

# I 3 CitySpaces: Local and National History in Comparison

**History is narration, history is construction -  
that sounds complicated. And it is!**

That is always complicated.

But history is always also concrete, namely related to events in the past. That is why even such abstract epistemologies can be easily explained using examples such as the "interwar period".

The "interwar period" is a particularly well-suited example.

## I 4. StadtRäume: Local and National History in Comparison (2/7) JGV OGV

Anyone who has looked closely will have noticed that in the *StadtRäume* project "interwar period" is always placed in inverted commas.

There is a good reason for this. For this is to express the narrative-constructive character of the term "interwar period".

It is important to draw attention to two characteristics of this historical concept.

1. The people who lived their lives between 1918 and 1939 could not have known that they were living in an "interwar period". For no one knew at that time that a new war would be unleashed in 1939.
2. It must also be taken into account that during these years there was by no means peace everywhere, but in Spain, for example, a civil war was fought or Abyssinia had to defend itself against Italian hegemonic claims. There were also wars in other parts of the world during the "interwar period".

## "Interwar period"

is a historical and as such a retrospective concept. This means: it is a concept that only emerged in retrospect and that could only emerge in retrospect.

For what the contemporaries did not know, the historians of later decades did: the First World War, which ended in 1918, was followed by a Second World War in 1939.

## I 4. StadtRäume: Local and National History in Comparison (4/7)

JGV OGV

But even that is only half the truth.

In Finland, things were quite different. The end of the First World War is overlaid here by the conflict with Russia, from whose dependence Finland was able to gradually free itself between 1917 and 1921 and rise to state sovereignty. In contrast, it remained largely untouched by the First World War, although the defeat of Russia in 1917 can be seen as an important condition for the successful struggle for independence. The Second World War, on the other hand, was concentrated in Finland mainly in the years 1939 to 1940, when war broke out with its eastern neighbour, the USSR. Because of the threat posed to the Soviet Union by the other warring parties, a quick peace agreement was reached in March 1940, ending the Second World War for Finland. From the Finnish perspective, the period between 1918 and 1939 is more a phase of state consolidation than an "interwar period".

It is not one in the perspective of today's Slovenia either, because after the end of the First World War in 1918, a kingdom of Serbs, Croats and Slovenes first emerged, whose capital became Ljubljana, before it later (1929) merged into Yugoslavia. Again, the phase is different in Ratibor, the now Polish city that decided in a referendum in 1921 to become part of the Weimar Republic. These examples show that the term "interwar period" was not only formed retrospectively, but from a specific German perspective, for which the two world wars were of outstanding importance in its own development.

## I 4. StadtRäume: Local and National History in Comparison (5/7) JGV OGV

The "interwar period" is thus an excellent example of how history is narrated from very different perspectives, or, to put it more simply: that stories about the past are condensed in historical terms such as "interwar period", which are always location-bound or perspective-based.

**History is perspective!**

What happened between 1918 and 1939 was perceived very differently during that time and is perceived very differently today in different cities in Europe.



## I 4. StadtRäume: Local and National History in Comparison (7/7) JGV OGV

### History is perspective!

In perspective, the history of the "interwar period" in Europe is for (at least) two reasons:

1. On the one hand, people in different parts of Europe look at the past between 1918 and 1939 from different angles because they or their ancestors experienced it differently.
2. On the other hand, they tell different stories about these experiences today because they have had very different historical experiences since then.

Both are reflected in the clips produced by the partner cities in the project, as they have drawn on different sources and told their stories from different cultural traditions.

## I 5. de-construction of films and the comparison of different (historical) cultures in Europe

Films are texts in the sense of cultural studies.

Texts are coherent (not necessarily visible) structures that gain constancy from the fact that they have an inherent meaning that combines and holds together the individual details (e.g. past events) into a whole (e.g. history of the "interwar period").

This meaning is inserted into the story by those who tell it (W. Hasberg).

In this understanding, not only written texts are texts, but all phenomena to be translated into language, including a cultural practice such as the telling of story(s) itself (K. P. Hansen).

In this sense, films are certainly also texts that can or must be read as such.

**Films are texts**

## I 5. de-construction of films and the comparison of different (historical) cultures in Europe (2/7)

### Reading films as texts,

means, among other things, taking films seriously in their cultural imprint.

Anyone who looks at the clips in the DCK will notice that national imprints have found expression in them.

The Finnish clips move in a flowing narrative of incidents and developments.

Some of the clips contributed by German cities are in the style of a documentary, occasionally in that of histotainment.

So do some from Bracknell, while those from Villeneuve d'Ascq occasionally prefer dramatising forms.

But these are only initial observations that lack any generalisability.

## I 5. de-construction of films and the comparison of different (historical) cultures in Europe (3/7)

**Because besides differences, there are also similarities.**

This can be seen, for example, when the documentary style breaks through especially in the content clips, while the AO and Conclusive clips, which are intended for problematisation or thematisation, like to fall back on dramatising forms.

This observation is found regardless of culture.

This may be evidence that the commonalities in Europe are now possibly greater than the differences - also and perhaps especially with regard to the habits of consumption and production of films.

This is also reflected - how could it be otherwise - in the DCK.

## I 5. de-construction of films and the comparison of different (historical) cultures in Europe (4/7)

Differences and similarities - these are reflected everywhere in the stories about the common and the separate past - also in the clips and films about the "interwar period".

Locating them is not always easy because they are often hidden or given little prominence in newspapers and books.

You have to be able to "read" such techniques.

CbHis can prepare for this by providing teachers in historical-political education with a method for acquiring **deconstruction competence** in dealing with historical narratives in films.

## I 5. de-construction of films and the comparison of different (historical) cultures in Europe (5/7)

### **De-construction competence**

means the ability to read historical stories, e.g. in the form of films, as texts, in that their

- empirical plausibility,
- normative plausibility,
- narrative plausibility

(as described in Part II) is subjected to criticism.

Films compiled from the DCK are eminently suitable for this purpose.

## 5. de-construction of films and the comparison of different (historical) cultures in Europe (6/7)

Since the clips in the DCK were not professionally produced, but produced by amateurs, they show numerous breaks in order to be able to recognise the constructed nature of the film or the story being told.

	PERCEPTION	INTERPRETATION		ORIENTATION
Dealing with History	<i>Extract something that has passed from narrations</i>	Synchronous coherences (structures)	Diachronic coherences (coourses in time)	<i>Examine historical narratives for their ability to be oriented</i>
		<i>De-construct interpretive contexts from historical narratives</i>		
	Empirical Plausibility	Normative Plausibility		Narrative Plausibility

By recognising the constructional character of historical narratives (e.g. in films), it is also possible to understand the

recognise cultural differences that played a role in the production of the clips.

This can be taken up in mediation contexts to reinforce the insight that there cannot be a single, unified history of Europe.

## 5. de-construction of films and the comparison of different (historical) cultures in Europe (7/7)

JGV OGV

The engagement with the *StadtRäume* project and especially the use of the DCK in historical-political education can make us realise that there cannot be a uniform history of Europe because the historical experiences that flow into story(s) about the past are always different.

With the help of the developed material and especially the DCK, this insight can be conveyed in a vivid way.

At the same time, it becomes clear that only the mutual telling of each other's past can lead to a mutual understanding of the differences that still exist.

Furthermore, *StadtRäume* shows how fruitful the common conversation about the past is when it is kept in constant flux, when history is debated anew again and again, in old as well as in newer media, in texts - and not least in dealing with films.



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# Part II

## Practical instructions for Handling CbHis and DFK

# Part II: Contents

1. To use the manual
2. Between National and Local History:  
"Interwar" in European Cities
3. DCK - a shelf full of clips
4. Diversity and variability of the DCK
5. Film as a medium of de-construction
6. Bibliography

## II 1. how to use the manual

Some users will start reading at this point in the manual. For them it is important how they can use CbHis in practice.

The following notes are intended to give him the necessary help by explaining briefly,

- why the DCK is an arsenal of clips from 8 European cities (II 2),
- how the user can create films from the available clips and these can be integrated into historical-political educational work (II 3)
- which didactic advantages result from the great variability of the DCK for practical implementation (II 4),
- how the films can be deconstructed as a medium in many ways (II 5).

If you need background information, you can switch to Part I at any time and use the search function.

## II 2 Between National and Local History: "Interwar" in European Cities

In the *StadtRäume* project, eight European cities have come together to explore their past between 1918 and 1939.

The cities are Leverkusen and its European twin cities (Bracknell, Ljubljana, Oulu, Racibórz, Schwedt/Oder, Villeneuve d'Ascq) and Jülich. So 3 cities from Germany and 1 each from England, Finland, France, Poland and Slovenia.

The historical research was carried out in the individual cities by historians and art historians, staff in museums and educational institutions as well as by the historical societies.

Men and women, young and old, professionals and lay people worked together.

They have compiled their results in books and articles, exhibitions and much more, but above all in over 80 film clips.

## II 2 Between National and Local History: "Interwar" in European Cities (2/3)

JGV OGV

The period between 1918 and 1939 took different forms in the participating cities.

It is not possible to speak of an "interwar period" in all the states in which the cities were located (Racibórz/Ratibor was part of the German Empire at this time, Ljubljana was initially the capital of a kingdom, and from 1929 part of Yugoslavia).

Therefore, general categories were chosen to make research on the past comparable:

**Politics, economy, culture and society.**

These areas are virtually timeless and can be applied to societies at all times.

Two other categories were included because they seem to have influenced development in a particular way during this period:

**Modernisation and internationalisation.**

## II 2 Between National and Local History: "Interwar" in European Cities (3/3)

Once it has been researched, urban history can be told in very different ways:

- ✓ in books and journal articles,
- ✓ in exhibitions,
- ✓ in monuments and signposted city walks,
- ✓ ...

It's all being done, and you can even find out about the *StadtRäume* project and its results on Facebook and Instagram.

But what is new above all is a multilingual and highly variable digital film kit, the **Digital Clip Kit** or **DCK** for short, a new tool for historical-political education work.

## II 3 DCK - a shelf full of clips

The DCK is a shelf.

In the beginning it was empty.

It was only over time that local historical research was carried out in the cities involved in the *StadtRäume* project, which over time condensed into stories from which short film clips were developed.





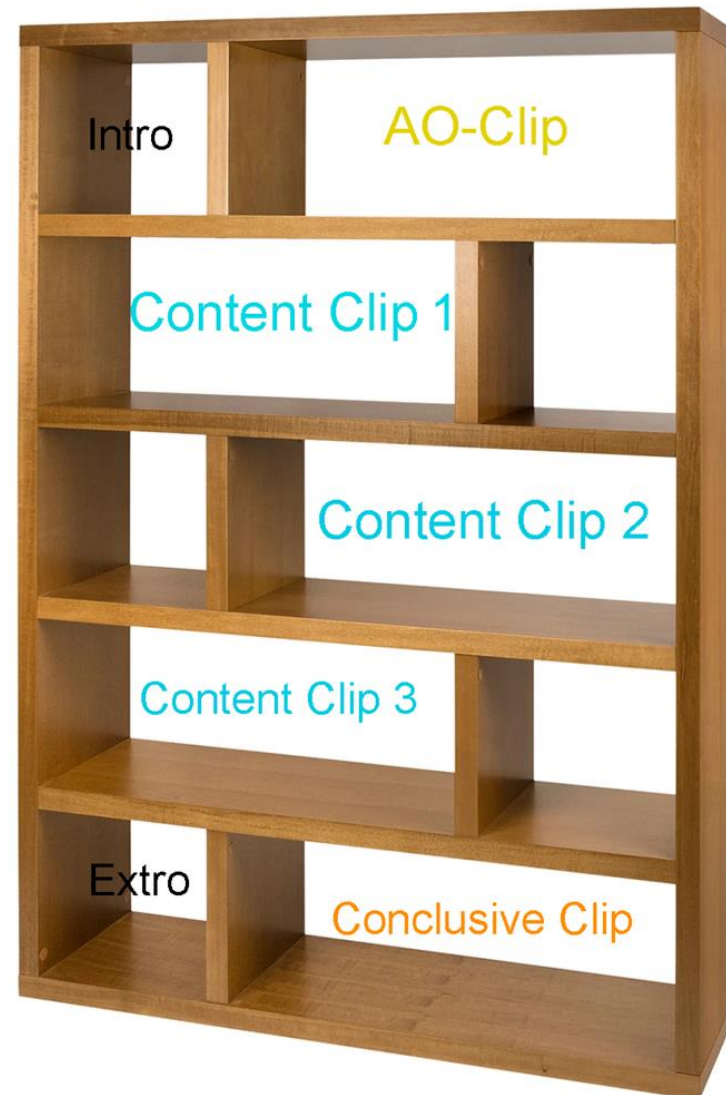
## II 3 DCK - a shelf full of clips (2/7)

In the meantime, the DCK is filled with about 80 clips.

They are available to all on the *UrbanSpaces* YouTube channel.

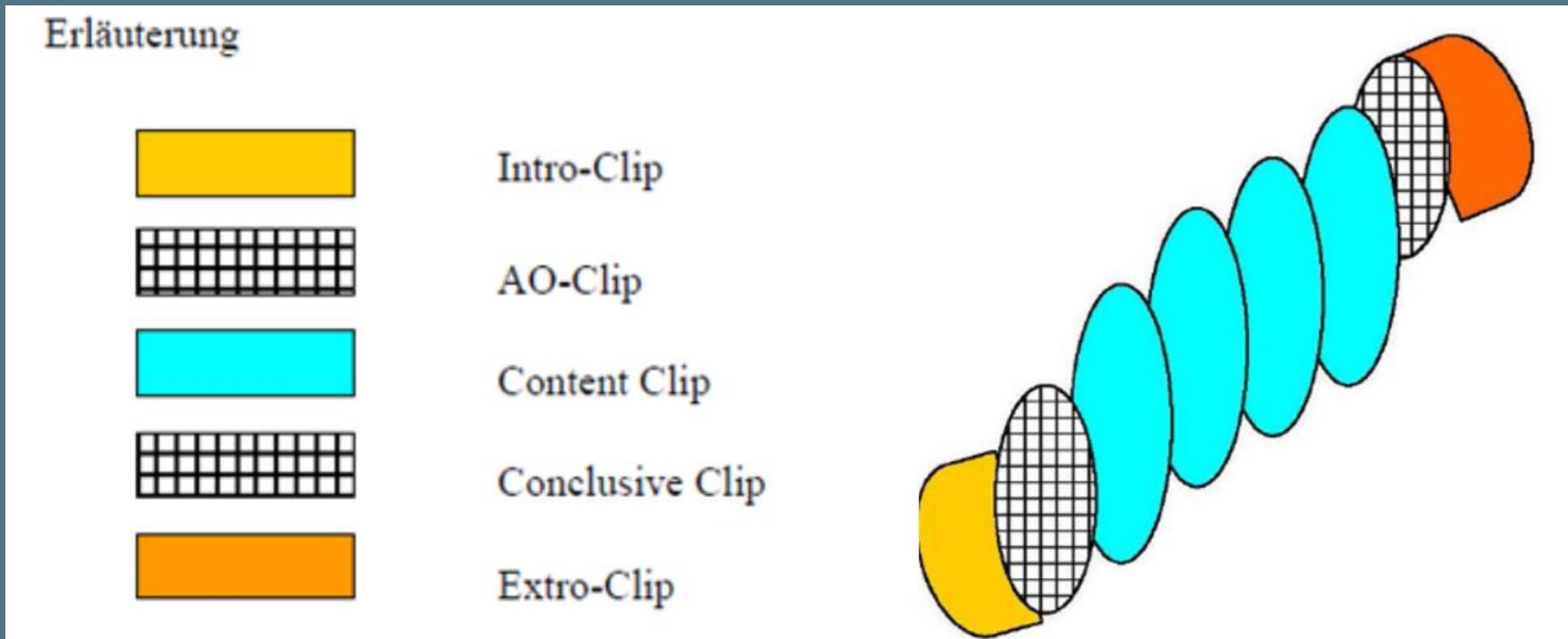
Using the "playlist" function, the various clips can be combined into a film that can be used in historical-political teaching-learning events.

There are a few rules to follow, which are explained below.



## II 2 DCK - a shelf full of clips (3/7)

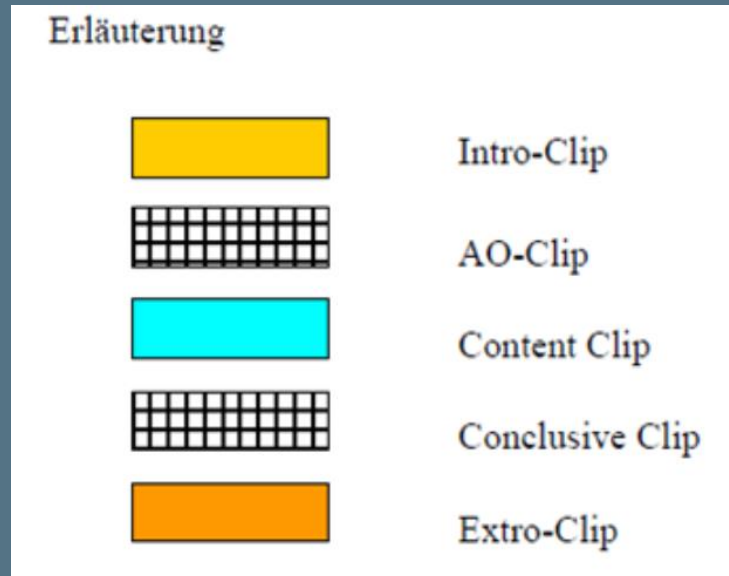
If you take a look at the DCK, you will first notice that it contains different types of clips:



It goes without saying that every film needs opening and closing credits.

So the intro clip belongs at the beginning, the extro clip at the end.

## II 2 DCK - a shelf full of clips (4/7)



There is also no question that a film needs content.

These can be found in the content clips, each of which deals with one of the categories (politics, economy, culture, society) in one of the project cities.

They can either be combined in such a way that four clips on the development of the economy in different cities are compiled.

Similarly, it is possible to shape the political, economic, cultural and social development in a single city by combining about four clips into one film.

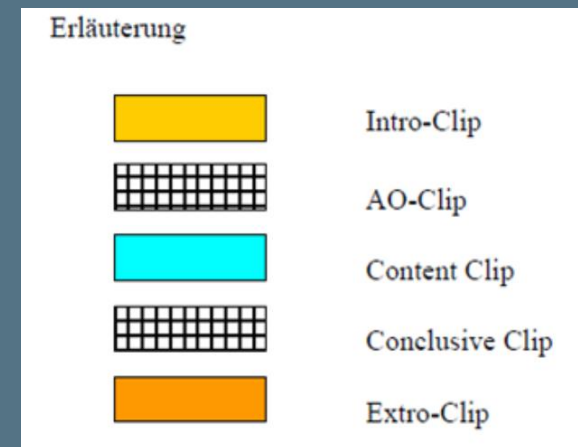
## II 2 DCK - a shelf full of clips (5/7)

But a film not only needs content - it also needs a theme.

The topic, the problematisation or simply the question is opened by the AO clip.

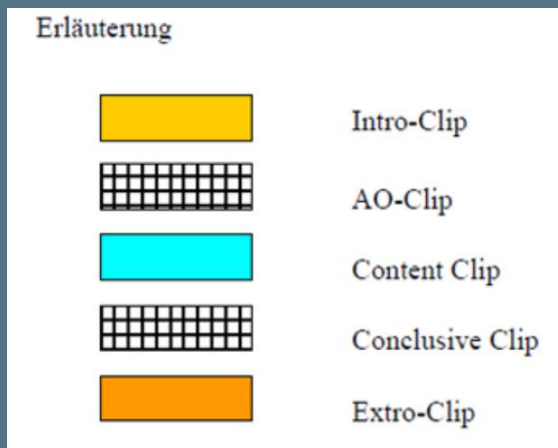
AO is the abbreviation for *Advance Organiser*. The term comes from J. S. Bruner, a US-American learning theorist. Such an AO is an aid given in advance by the teacher that structures the learning content so that it can be adapted to the addressees' prior knowledge and absorbed as knowledge content.

AO clips fulfil this task by pointing the viewer of the film in the direction of what is being told or explained in the content clips.



## II 2 DCK - a shelf full of clips (6/7)

The counterpart to the AO clips are the Conclusive clips.



They take up the theme again and bring it to an open end.

An open summary is necessary above all because the combination of content clips to be summarised can be quite different.

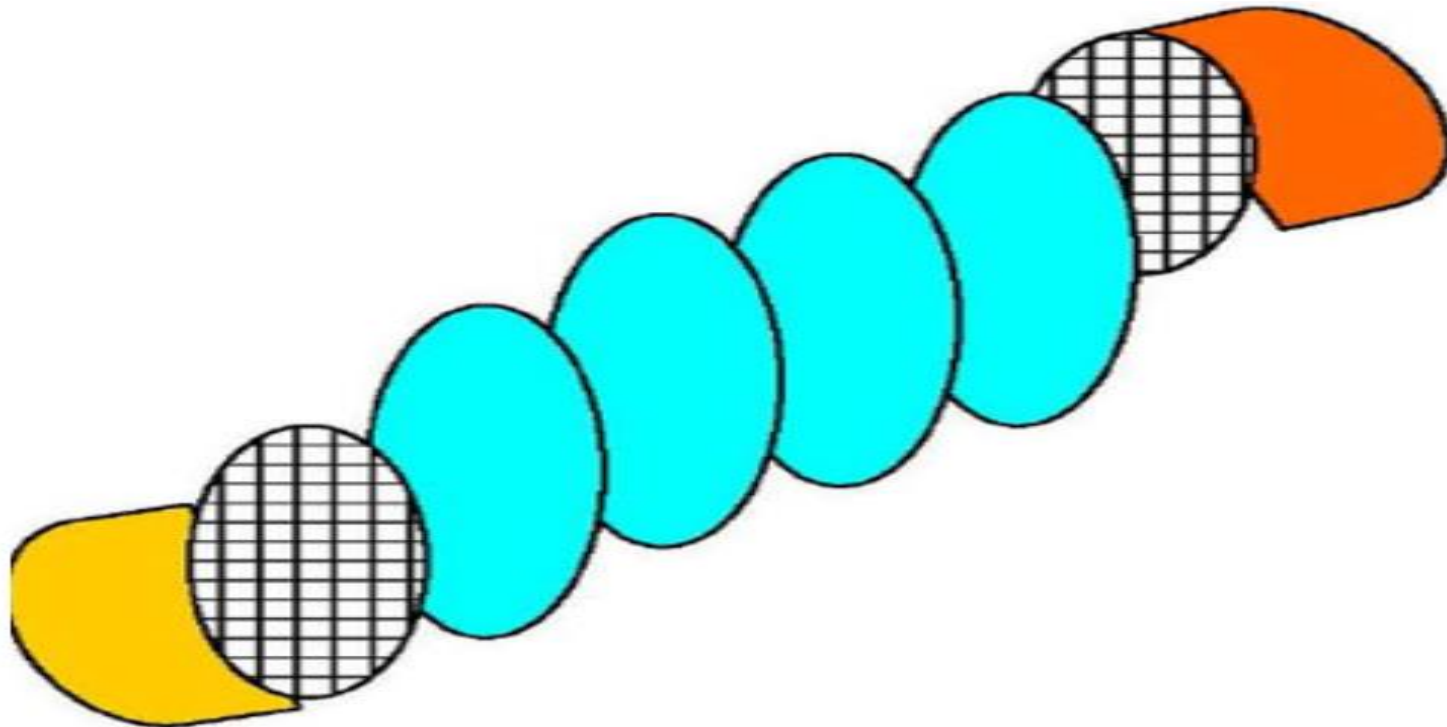
At the same time, an open summary serves to open up a discussion in the learning group, because the largely open conclusion virtually challenges the learner to make his or her own statement.

The AO and Conclusive clips each ask about internationalisation and modernisation in the "interwar period" in relation to one of the four content categories.

## II 2 DCK - a shelf full of clips (7/7)

JGV OGV

The free combination of an Intro, AO, Conclusive and Extro clip each creates a film, to which about 4 content clips are inserted in the middle.



In principle, the number of content clips is arbitrary.

However, if the film is to be used in a 90-minute learning environment, it is recommended not to exceed a total length of 10-12 minutes.

## II 3. variability full of diversity - DCK as a practical tool

The DCK currently consists of about 80 clips of different types, from which teachers can freely choose by selecting the clips from the DCK via the playlist function in YouTube that they would like to combine into a film and use in an educational event.

Very different approaches can be chosen.

Depending on how the film is to be used in the mediation, this way a

- mono- or multi-perspective,
- mono- or multi-causal,
- narratively more coherent or fragile,
- Problem-oriented or stringently arguing

Film is made.

## II 3. variability full of diversity - DCK as a practical tool (2/6)

The selection and arrangement of the clips is determined solely by the users.

Although the AO and Conclusive clips should be used in the way described below, the decision here is also up to the user.

**Because the films that are created from the clips,  
do not stand for themselves!**

They are integrated into a course in which they take on the function assigned to them by the teachers.

The films that are created from the clips,  
are **teaching media** and at the same time **media of historical culture**.

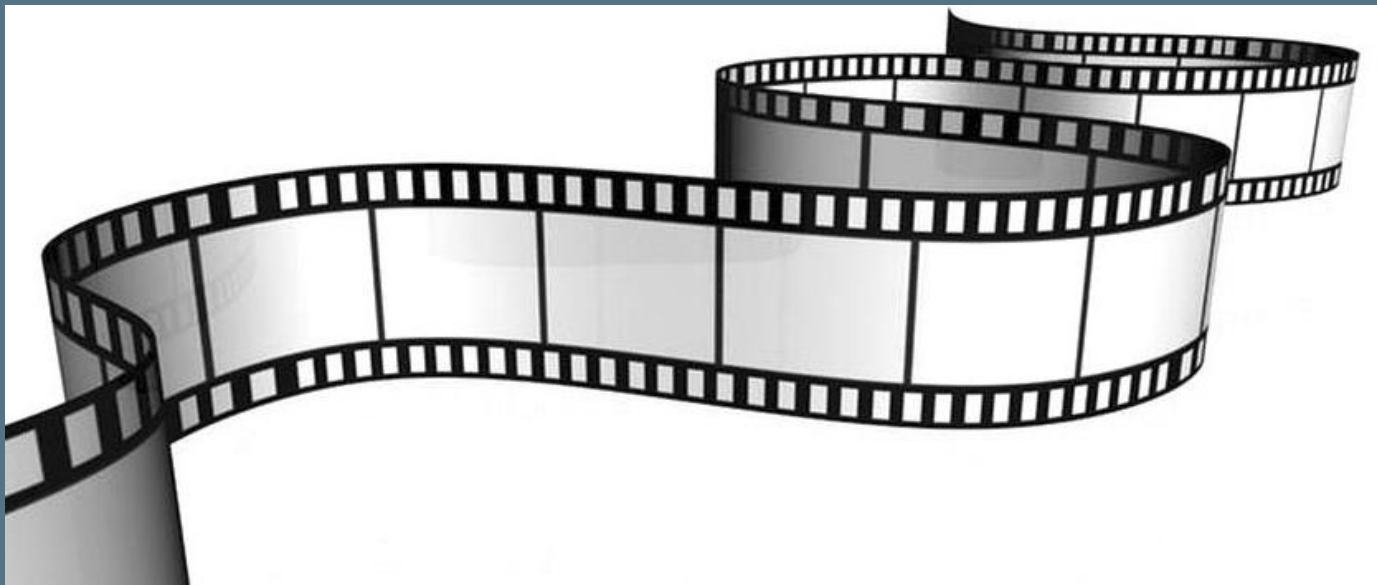


## II 3. variability full of diversity - DCK as a practical tool (3/6)

Are the films resulting from the DCK considered

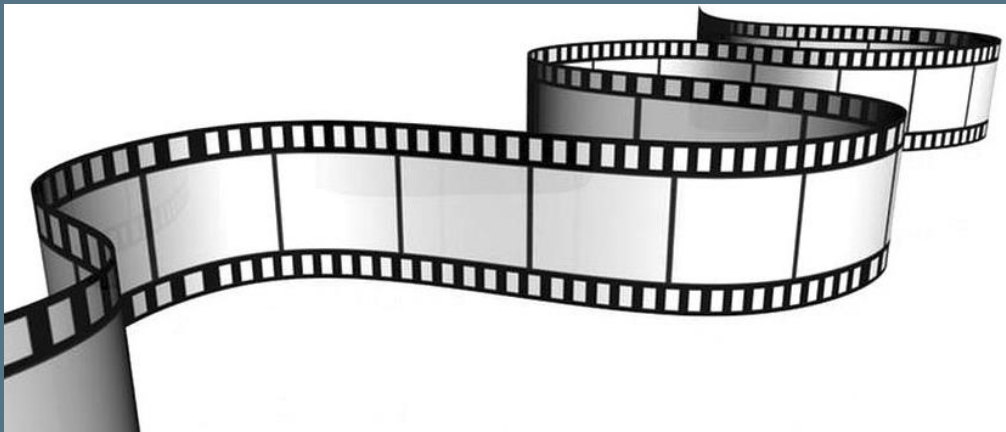
### **Media of historical culture**

the object of mediation,  
they must be analysed in an appropriate manner,  
namely, deconstructed as cinematic texts.



## II 3. variability full of diversity - DCK as a practical tool (4/6)

First, however, the film must be created that is suitable to be used as a medium in an educational event.



In order to create films that can be adapted to the respective teaching-learning event, the high variability of the DCK proves to be helpful.

## II 3. variability full of diversity - DCK as a practical tool (5/6)

The DCK currently consists of approximately 80 clips of different types, which can be combined in many ways, namely because

- all clips are accessible in all 6 project languages (German, English, Finnish, French, Polish and Slovenian). All clips in the language of the project cities have subtitles that can be selected individually on the YouTube channel.
- the content clips offer information on one category of social life each (politics, economy, culture, society), so that films can be created which
  - have the social history in different cities in the "interwar period" as their subject or
  - shed light on the history of a city in the "interwar period" from different aspects (politics ...).

## II 3. variability full of diversity - DCK as a practical tool (6/6)

- narrate different areas of social life in different cities in Europe or
- tell a normatively conflicting story by stitching together clips with controversial content, for example on the role of men and women in the "interwar period", or
- present a narratively implausible story by combining diffuse clips
- or ....

The flexibility of the DCK and the range of films that can be films to be created from it are of considerable breadth, making them **in very different contexts and teaching arrangements.** can be used in very different teaching contexts and teaching arrangements.

# II 4. cbHis - or: films as media of historical de-construction

Before making the film from the DCK, there is the planning of the teaching unit.

Once the objectives have been determined and the subjects selected ...



... a playlist is compiled from the DCK in YouTube, which can serve as a medium in the teaching unit.

## II 4. CbHis - or: Films as Media of Historical De-Construction (2/2)

Films are assembled from the clips, which themselves bear the character of narrative constructions.

The designers are the teachers themselves.

They reconstruct a more or less coherent story about the "interwar period" from the clips available for selection.

The criteria they use to compile the playlist, i.e. the historical narrative or story, depends on the conception of their teaching unit.

In any case, the following applies from the

Clips becomes history

or

Clips build History (CbHis)

## II 5. films as a medium of de-construction

While it is the task of the teachers to construct a film from the DCK and to integrate it into a teaching-learning arrangement, it is the task of the addressees to deconstruct the films generated from the clips.

To this end, the individual types of clips must be identified and their empirical, normative and narrative plausibility examined.

Advanced learning groups of young adults should be able to quickly discover the **narrative fragility in** which the films present themselves. Their sometimes unconventional and, compared to everyday viewing habits, partly unprofessional way of making them is a favourable prerequisite for this - and was therefore deliberately realised in this form.

## II 5. films as a medium of de-construction (2/4)

The different genres of the clips, which come to light through more or less abrupt transitions, can probably also be easily identified on the basis of everyday media literacy.

This applies in the same way to the media used in the clips (e.g. maps), which - if they are not presented as sources - by no means show the degree of editing one is used to from TV documentaries.

Other characteristics could be listed that would presumably make it easy to expose them as constructs.

In educational events with young adults, it could even be shown in the end that it was precisely the intention of the various authors not to perfect the narrative plausibility in order to keep it recognisable - unlike historical feature films or persuasive historicising advertising, for example.



## II 5. films as a medium of de-construction (3/4)

To recognise empirical plausibility, i.e. whether statements about the past are substantiated by references to sources, uncertainties in the re-construction are named as such and it is explained why certain persons, events and structures are emphasised or neglected, presupposes that the process of historical re-construction is known.

This effort becomes relatively clear in the individual clips, and it also seems easy for the viewers of the films to see that there seems to be an agreement between the authors in this respect.

The examination of empirical plausibility makes this insight possible, which, if further elaborated, can lead to the insight that methodologically regulated reflection and discourse conducted along the same lines about the past, which is at once common and yet different, is one, if not a good or even the best way to come to an understanding about what constitutes Europe: a growing unity fed by differences.

## II 5. films as a medium of de-construction (4/4)

Similar to narrative, **normative plausibility** is not uniform in the films formed by the DCK.

Individual clips can certainly enter into a conflicting relationship - the teachers can create an appropriate arrangement themselves in order to highlight this all the more clearly and to thematise it within the framework of the teaching.

Due to their difference, the clips that were put together could be identified as to their origin and, if necessary, interpretations could be traced back to them.

At the same time, it becomes apparent that national evaluations were generally avoided and rather a commitment to Europe shines through in some clips.

Nevertheless - and this is also recognisable - all the clips (even the dramatising ones) show an effort to uphold the standards of historical science and historical method.

Perhaps the addressees (with the help of the teachers) are able to identify a common basic trait in this, which refers to both narrative and empirical plausibility.

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# Part III

## Inventory of the DCK



## Culture

UrbanSpaces




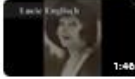



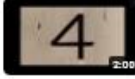







15 Videos 35 Aufrufe Zuletzt am 30.08.2023 aktualisiert



Alle ansehen

Zufallsmit

Mehr...

- 1  **Bracknell - Cinema**  
UrbanSpaces · 81 Aufrufe · vor 3 Monaten
- 2  **Bracknell - Cultural**  
UrbanSpaces · 22 Aufrufe · vor 3 Monaten
- 3  **Bracknell - Remembrance**  
UrbanSpaces · 20 Aufrufe · vor 3 Monaten
- 4  **Leverkusen - Cinemas in Leverkusen in the interwar period 1918-1939**  
UrbanSpaces · 31 Aufrufe · vor 2 Monaten
- 5  **Ljubljana - Jakopič Pavillion**  
UrbanSpaces · 13 Aufrufe · vor 2 Monaten
- 6  **Oulu - Ethnographer Samuli Paulaharju**  
UrbanSpaces · 117 Aufrufe · vor 6 Monaten
- 7  **Oulu - Dance and Music**  
UrbanSpaces · 83 Aufrufe · vor 1 Monat
- 8  **Schwedt - When the pictures learned to walk... Schwedt as a film town**  
UrbanSpaces · 68 Aufrufe · vor 6 Monaten
- 9  **Schwedt - Commemoration of the Fallen between Mourning and Hero Worship**  
UrbanSpaces · 17 Aufrufe · vor 6 Monaten
- 10  **Villeneuve-d'Ascq - Ubiquitous catholicism**  
UrbanSpaces · 13 Aufrufe · vor 2 Monaten
- 11  **Villeneuve d'Ascq - British memory inscribed in stone**  
UrbanSpaces · 15 Aufrufe · vor 2 Monaten
- 12  **Villeneuve-d'Ascq - Café, music, theater and cinema**  
UrbanSpaces · 15 Aufrufe · vor 2 Monaten
- 13  **Villeneuve-d'Ascq - Flying: an elitist sport**  
UrbanSpaces · 28 Aufrufe · vor 2 Monaten
- 14  **Villeneuve d'Ascq - Annappes, Ascq and Flers-lez-Lille (1914-1918) French Remembrance**  
UrbanSpaces · 80 Aufrufe · vor 2 Monaten
- 15  **Villeneuve d'Ascq - Let the music play!**  
UrbanSpaces · 18 Aufrufe · vor 2 Monaten





## Economy

UrbanSpaces


















17 Videos · 80 Aufrufe · Vor 6 Tagen aktualisiert



Alle ansehen

Zufallsmix

This playlist contains videos that deal with various questions regarding economic phenomena in different twin towns in Europe during the Interwar Period.

- 1  **Introduction to Economy**  
UrbanSpaces · 47 Aufrufe · vor 2 Monaten
- 2  **Bracknell - Industry**  
UrbanSpaces · 25 Aufrufe · vor 2 Monaten
- 3  **Bracknell - Work**  
UrbanSpaces · 20 Aufrufe · vor 2 Monaten
- 4  **Bracknell - Commerce**  
UrbanSpaces · 57 Aufrufe · vor 2 Monaten
- 5  **Jülich - Mercury and the Safe**  
UrbanSpaces · 64 Aufrufe · vor 2 Monaten
- 6  **Jülich - Like a Locomotive**  
UrbanSpaces · 182 Aufrufe · vor 2 Monaten
- 7  **Jülich - The Rur and the Industry**  
UrbanSpaces · 26 Aufrufe · vor 2 Monaten
- 8  **Ljubljana - The Ljubljana Fair**  
UrbanSpaces · 53 Aufrufe · vor 2 Monaten
- 9  **Ljubljana - Developing a City**  
UrbanSpaces · 68 Aufrufe · vor 2 Monaten
- 10  **Oulu - Transportation**  
UrbanSpaces · 514 Aufrufe · vor 6 Monaten
- 11  **Oulu - Transformation of Industry**  
UrbanSpaces · 202 Aufrufe · vor 6 Monaten
- 12  **Oulu - Growing and Developing City**  
UrbanSpaces · 295 Aufrufe · vor 6 Monaten
- 13  **Schwedt - Die Tabakindustrie als wirtschaftlicher Motor und Geburtsort der Arbeiterorganisation**  
UrbanSpaces · 22 Aufrufe · vor 1 Monat
- 14  **Villeneuve-d'Ascq - Wheat, flax and butter!**  
UrbanSpaces · 15 Aufrufe · vor 2 Monaten
- 15  **Villeneuve d'Ascq - The diversified industrial fabric of Annappes, Ascq and Fiers**  
UrbanSpaces · 9 Aufrufe · vor 2 Monaten
- 16  **Economy - Conclusion**  
UrbanSpaces · 28 Aufrufe · vor 8 Monaten
- 17  **Introduction to Economy - Internationalisation**  
UrbanSpaces · 8 Aufrufe · vor 8 Tagen



## Society

UrbanSpaces















23 Videos 45 Aufrufe Zuletzt am 28.08.2023 aktualisiert












Alle ansehen

Zufallsmix

Mehr...

- 1  **Society - Introduction**  
UrbanSpaces • 45 Aufrufe • vor 2 Monaten
- 2  **Bracknell - Sport**  
UrbanSpaces • 34 Aufrufe • vor 3 Monaten
- 3  **Bracknell - Pubs**  
UrbanSpaces • 82 Aufrufe • vor 3 Monaten
- 4  **Bracknell - Poverty**  
UrbanSpaces • 41 Aufrufe • vor 3 Monaten
- 5  **Bracknell - New Town**  
UrbanSpaces • 36 Aufrufe • vor 3 Monaten
- 6  **Bracknell - Medicine**  
UrbanSpaces • 12 Aufrufe • vor 3 Monaten
- 7  **Jülich - Mobility between the world wars**  
UrbanSpaces • 221 Aufrufe • vor 2 Monaten
- 8  **Jülich - Jülich in Motion**  
UrbanSpaces • 135 Aufrufe • vor 2 Monaten
- 9  **Ljubljana - The School System**  
UrbanSpaces • 50 Aufrufe • vor 8 Monaten
- 10  **Ljubljana - Apartments for the Working Class**  
UrbanSpaces • 120 Aufrufe • vor 2 Monaten
- 11  **Ljubljana - Servants**  
UrbanSpaces • 61 Aufrufe • vor 2 Monaten
- 12  **Oulu - Prohibition**  
UrbanSpaces • 162 Aufrufe • vor 4 Monaten
- 13  **Oulu - Connecting and Dividing Oulu River**  
UrbanSpaces • 205 Aufrufe • vor 4 Monaten
- 14  **Tataren: Eine ethno-religiöse Minorität in Oulu**  
UrbanSpaces • 245 Aufrufe • vor 2 Monaten

- 15  **Ljubljana - Hygienization of Ljubljana**  
UrbanSpaces • 22 Aufrufe • vor 2 Monaten
- 16  **Schwedt - Dr Hans Lobeck. Honorary Citizen and Visionary of Schwedt**  
UrbanSpaces • 24 Aufrufe • vor 4 Monaten
- 17  **Villeneuve-d'Ascq - A modern school in Breucq**  
UrbanSpaces • 7 Aufrufe • vor 2 Monaten
- 18  **Villeneuve-d'Ascq - Flers (1919-1939) an antagonist dual space**  
UrbanSpaces • 17 Aufrufe • vor 2 Monaten
- 19  **Villeneuve-d'Ascq - Football, a popular sport**  
UrbanSpaces • 12 Aufrufe • vor 2 Monaten
- 20  **Villeneuve d'Ascq - British memory inscribed in stone**  
UrbanSpaces • 15 Aufrufe • vor 2 Monaten
- 21  **Villeneuve d'Ascq - Sport development**  
UrbanSpaces • 5 Aufrufe • vor 2 Monaten
- 22  **Villeneuve d'Ascq - Sport for all and sport for elites**  
UrbanSpaces • 13 Aufrufe • vor 2 Monaten
- 23  **Villeneuve d'Ascq - The municipal authorities' desire to modernise their schools**  
UrbanSpaces • 15 Aufrufe • vor 2 Monaten



## Politics













UrbanSpaces

12 Videos 75 Aufrufe Vor 6 Tagen aktualisiert



▶ Alle ansehen

🔄 Zufallsmix

- 1  **Introduction to Politics**  
UrbanSpaces • 61 Aufrufe • vor 8 Monaten 1:28
- 2  **Jülich - Friedrich Sassenscheidt**  
UrbanSpaces • 63 Aufrufe • vor 2 Monaten 2:12
- 3  **Leverkusen - Die Verfassungsfeier 1929 im Raum Leverkusen und in der Zwischenkriegszeit 1918-1939**  
UrbanSpaces • 30 Aufrufe • vor 2 Monaten 1:49
- 4  **Ljubljana - Political Action in Public Spaces**  
UrbanSpaces • 33 Aufrufe • vor 8 Monaten 2:30
- 5  **Ljubljana - Political Institutions**  
UrbanSpaces • 34 Aufrufe • vor 8 Monaten 2:17
- 6  **Ljubljana - Radical Students**  
UrbanSpaces • 46 Aufrufe • vor 2 Monaten 4:23
- 7  **Oulu - Local Politics**  
UrbanSpaces • 153 Aufrufe • vor 4 Monaten 2:13
- 8  **Villeneuve-d'Ascq - The new town of Flers lez Lille (1925-39) municipal socialism**  
UrbanSpaces • 34 Aufrufe • vor 2 Monaten 2:12
- 9  **Villeneuve-d'Ascq - Down with war**  
UrbanSpaces • 57 Aufrufe • vor 2 Monaten 2:44
- 10  **Villeneuve d'Ascq - From economic crisis to war**  
UrbanSpaces • 15 Aufrufe • vor 2 Monaten 2:30
- 11  **Politics - Conclusion**  
UrbanSpaces • 26 Aufrufe • vor 8 Monaten 1:29
- 12  **Oulu - Politically Divided Oulu**  
UrbanSpaces • 9 Aufrufe • vor 6 Tagen 2:16