



**GUIDEBOOK FOR DEALING
WITH MONUMENTS
(IN THE FIELD OF EDUCATION)**

MONUMENTS
OF REMEMBRANCE

This guidebook intends to bring closer the knowledge about what monuments are, how we should interpret them, and what we can use this knowledge for. It is primarily intended to be used in the process of education – both formal and informal – and therefore contains a few hints to allow teachers/educators to use the monuments in the process of historical and civic education.

It was developed during the **Monuments of Remembrance 1918-2018** project and should be used in addition to the information provided at www.monuments-remembrance.eu, which contains descriptions of 300 monuments that have been created in Poland, Czech Republic, Slovakia and Romania over the last hundred years.



About the project 'Monuments of Remembrance 1918-2018'

Collective memory is expressed in many ways. One of them is erecting monuments commemorating events or people important for the given society. Sometimes the monuments are supposed to bring back the memory about forgotten people or events. Occasionally, authorities erect a monument to change the image of the past. Some monuments embody conflicts of memory. All this taken together makes monuments a good indicator of changes in the collective memory. They can be used not only for inspirational research, but, what is even more important, for learning about other nations and understanding them.

The **Monuments of Remembrance 1918-2018** project aims to understand the collective memory of four European societies and bring the gained knowledge closer to others by creating a basis for popularization and educational activities.

By referring to monuments, which are visible signs of memory, the project aims to raise awareness of the role that memory plays in shaping identity

The **Monuments of Remembrance 1918-2018** is an international educational project carried out in Poland, Czech Republic, Slovakia, and Romania by five civil society organizations that work on a daily basis to promote knowledge about the past and historical and civic education.



It is implemented under the Europe for Citizens program (European Remembrance strand).



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Monuments of remembrance

Monuments are objects that have been placed in visible places in public space to pay tribute to the deserved, to preserve the memory of particularly important events, or to restore memory of that which is forgotten.

This explanation should be supplemented by two points that are key to understanding what role monuments can play and what they tell us about the history of a country. First, extremely important are the circumstances in which the monument was created and the commemoration ceremonies held around it. Secondly, how the importance given by the local society to a given monument changes, or in other words: how the perception of what the monument is referring to changes.

Why are monuments built for?

The reason why a monument is created cannot be reduced simply to the decision that a given person/event deserves a special commemoration in public space (alongside other forms, such as naming a street or giving patronage to a school). Monuments are objects that appear in public space with additional context and purpose. They are placed to tell a story, or a certain version of it.

It was perfectly noticeable, although it is an extreme and negative example, in the actions carried out by the communist authorities in Central and Eastern European countries. By erecting new monuments – accompanied by the removal of existing ones, which presented content that did not fit within the doctrine of historical policy at that time – the communist authorities tried to create

a story about the past, which in many cases was far from historical truth, but served, among other things, to justify submission to the Kremlin. That is why so many objects in all the countries of the so-called Eastern Bloc emphasized the heroism of Soviet soldiers in the struggle for the liberation of a given country from German occupation, as well as glorifying the brotherhood of arms between guerrillas / soldiers of a given country and soldiers of the Red Army.

This does not mean, however, that using monuments to shape an image of the past is solely the domain of undemocratic regimes – their actions are simply the most radical and comprehensive, and therefore the easiest to present.

How do monuments tell the story?

When considering the purpose and role of monuments in public space, it is worthwhile not only to consider how monuments can tell about the past – or how they tell a certain vision of history – but also how they are being seen in public awareness.

Quite intuitively, it can be pointed out that monuments speak with their form, that is, with what is depicted on them, as well as with the text of the inscription (or information placed on a separate plaque for example). In some cases, these forms of expression are so readable that the monument itself has great potential for communicating certain information, especially if it is placed in a space dedicated to specific events, such as a concentration camp or a place of execution.

However, when looking at this issue from a broader perspective, it should be stressed that a fundamental issue when considering the impact of monuments is how much they are present in public life.

Here we touch upon a much broader issue, which is historical policy, for which monuments are only one element. Focusing solely on the monuments themselves, however, it should be emphasized that the most effective tool for promoting and preserving the content they evoke is all kinds of ceremonies that take place in the vicinity of the monuments. As long as a monument is a place associated with rituals of remembrance, it is present in the awareness of the local society – and sometimes even the entire nation.

Here, a certain pattern can be shown. The greater the public/political interest in a given topic, the more attention the monuments that evoke this issue receive. Conversely, the decline in interest in a given topic makes the related monuments lose their importance.

The lifespan of monuments?

The monuments, as long as they are not destroyed or removed, can be expected to be present in public space for a long time. However, the mere existence of a monument in a given place is not equal to its semantic life. In a way of simplification, it can be said that a monument is “alive” for as long as it attracts the interest of local population.

This issue can be most easily seen on the example of monuments that were created out of political need. As long as various ceremonies were organized in their vicinity, they attracted the interest of the local community, and thus the stories to which the monument referred were promoted. With the political change, or as a result of a more thorough system transformation, many monuments lose their importance – or simply fall into oblivion. An excellent example of this is the fall of communism, which meant that almost overnight thousands of monuments were no longer being

cared for, and therefore no longer received much attention from the local community (whose representatives sometimes took advantage of this situation to remove the particularly hated monuments).

On the other hand, it should be pointed out that the content to which the monument refers is not always constant and can be modified in certain circumstances. This may happen when, as the years go by, some of the elements exposed on the monument may become out of date, or even no longer understandable to subsequent generations, who do not feel a personal connection with the events depicted on the monument. And so the monument that commemorated the participants of the armed uprising may become a place to reflect on the values not for which they fought, but which are valuable to us, contemporaries.

In this context, it is also important who is responsible for organizing the ceremonies taking place in the vicinity of the monument. The fact that they are handed over from central government to the local authorities may change the content that is commemorated at the monument. The possibility of going from a national narrative to a local level may be an impulse to reconsider anew what is important for the community there.

Do monuments provoke conflicts?

The creation of monuments and rituals of remembrance, which are held around them, is accompanied by emotions – both positive and negative. This is particularly evident in the case of monuments that take up highly topical and debatable issues – they commemorate controversial figures, events whose course and consequences are not unequivocal – or they are an obvious manipulation of the authorities and tell the past in a false way.

Importantly, certain monuments that are not the site of official ceremonies, or are nearly forgotten, can almost suddenly become the subject of violent disputes. They may be about settling accounts with the past and, referring to the example of Central and Eastern Europe, removing monuments that are perceived by part of the society as symbols of the enslavement of the country by the Soviets. Other emotions may be caused by disputes about the vision of the country's future – where the point of conflict are monuments to politicians or intellectuals who are considered to be supporters of the old system or controversial ideology.

Recent years have provided clear examples of the potential of monuments to trigger conflict. For example, the riots that took place in Latvia in 2007 when the Bronze Soldier monument was attempted to be moved, or the protests of opponents commemorating the leaders of the Civil War, which took place in Charlottesville (USA) in 2017. In both cases, they were wounded and killed.

The most pessimistic scenario is when the disputes around the monument exceed the local or national level. Some conflicts may become international – when the monument brings up issues that are not accepted by another nation (for example, when they commemorate people or organizations that, being heroes for one side, may even be criminals for the other).

The events of the last decade show that such disputes, which are an expression of a lack of understanding of the past and differences in remembrance, can be a threat to peaceful coexistence. It is enough to mention such conflicts of memory as Polish-Ukrainian, Hungarian-Romanian or Greek-Macedonian, as well as arguments between the countries of the former Yugoslavia.

What do we learn from the monuments?

Looking at the history of monuments, from their creation to the present day, it can be pointed out that they are an important indicator of the changes that are taking place in a given country. First of all, learning about the circumstances surrounding the unveiling of the monuments, the intentions that accompanied their creation, the people responsible for choosing what was depicted and written on them, can provide a lot of information about what and why was wanted to be told. On the other hand, knowing what role the monument played in public space in the years following its unveiling, whether it was the site of cyclical ceremonies or, if so, when it fell into oblivion, is an excellent opportunity to see how important and topical was the story depicted on the monument.

In this context it can be said that monuments are a valuable source of knowledge about collective memory as well as historical politics – that is, about what and how people think about the past, and how politicians try to manipulate this image. This knowledge should be used to learn and understand the history of a given country. It will allow us to see not only the process of change, but also the differences that exist between us and the reasons why we sometimes diverge in thinking about the past and interpreting the present.

The starting point here should be historical education about the circumstances that determined the creation of individual monuments, as well as their subsequent fate. This is especially important because monuments, or other forms of commemorating the past (such as street names), accompany us on a daily basis.

Bringing closer the knowledge about the possibilities of using monuments in learning about history, as well as better understanding of the changes taking place in the collective memory of the nations of Central and Eastern Europe, is the aim of the project **Monuments of Remembrance 1918-2018**. 300 specially prepared descriptions of monuments from Poland, Czech Republic, Slovakia, and Romania, can be found on the project website: www.monuments-remembrance.eu

In the further part of this guidebook you can find:

- methodological guidelines for preparing descriptions of monuments, which have been used as a basis for the descriptions in the project **Monuments of Remembrance 1918-2018**
- ideas for conducting classes / workshops that will help to use the monuments in educational work

HOW TO PREPARE A DESCRIPTION OF A MONUMENT? BASIC METHODOLOGICAL GUIDELINES.

How to select a monument

The most important thing to start with is to choose a monument. It seems quite a trivial information, but first of all: it should be checked whether the object that interests us is a monument at all – not a sculpture, for example. Visually, the difference may be small, but monuments have a completely different role and history. Secondly, we should consider what criteria to apply.

When selecting monuments to be described, three main criteria should be taken into account:

1. role in shaping the memory (imagination of the past) of individual nations (or in attempts to shape it/impose it),
2. geographical / regional representativeness (taking into account the understandable position of the national capitals),
3. period during which the monument was erected.
 - The first criterion is the most important. It is essential to describe in the first place the monuments that played or continue to play the most important role in shaping the memory of the nation / local community.
 - In the case of the second criterion, attention should be paid to the selection of monuments from all over the country, not only to focus on the selected region. The exception may be

capital cities, where, due to their importance, there will be proportionally more monuments of key importance for a given nation.

- When preparing descriptions of monuments, attention should be paid to the time when they were created. Referring to the last hundred years, we can distinguish at least a few historical periods, where each of them has a completely different context, which will determine what the monument depicts and the purpose of its creation.

1. 1918-1939 (interwar period)

2. 1939-1945 (World War II)

3. 1945-1989/1990 (the communist rule in Central and Eastern Europe)

4. 1990-... (post-communist period and the present day)

Monument description form

Below is presented a form used which was used during the **Monuments of Remembrance 1918-2018** to prepare a description of a monument, together with a brief comment on what information should be included in individual fields.

The editable version of the monument description form, in .doc format, is available on the project website www.monuments-remembrance.eu,

1. Name of the monument	English translation of the name of the monument and, in brackets, the original name in the national language
2. Year of unveiling	The year of unveiling does not have to be the same as the year in which the monument was erected. Information on discrepancies between these dates can be described in field 9.
3. Location (address + GPS coordinates)	GPS location is possible to obtain e.g. in Google Maps
4. Location in relation to the surroundings (key information)	Basic information on where the monument stands. Whether it stands in the middle of the square or near the building, whether it stands by the main path or it is hidden in a side alley, etc. The most important thing is to emphasize whether the monument is visible and easy to find. <i>If there is no information on how extensive the description in a given field should be (number of characters), the decision is up to the author of the description.</i>
5. Person/persons/event to whom the monument is dedicated (key information)	Brief information about the person(s) to whom the monument is dedicated. In case of events it can be a term that is used to describe the event or process in the literature.
6. Text of the inscription (full text)	In English version of the description – translation of the inscription

<p>7. General description (what the monument depicts; dimensions, material of which it is made)</p>	<p>Basic information on what the monument depicts. Who is presented on it, in what poses, what are the characteristic elements of the monument, etc. In addition: the information about the material from which it is made and its dimensions (in meters, do not have to be precisely detailed).</p>
<p>8. State of preservation</p>	<p>One term chosen from among the following: good / needs renovation / devastated / destroyed (year) / reconstruction (date of destruction and the date of reconstruction).</p> <p>All of additional information about the year must be in brackets.</p>
<p>9. The circumstances in which the monument was unveiled (initiator(s), construction campaign, author, date and circumstances of the unveiling). [200-600 characters]</p>	<p>It is worth mentioning here that the target group of the project is largely school pupils. Therefore, in this field it is recommended to start by indicating general information about the broader historical / political context in which the monument was unveiled. Going from the general to the detailed information.</p> <p><i>Suggested number of characters to fill in this field is 200-600.</i></p>
<p>10. Later history (possible reconstructions, demolition, most important ceremonies, role in historical memory, presence in pop/culture) [300-1200 characters]</p>	<p>Field 10. refers to the importance given to the monument at the national or local level over the years – which are often possible to close in some historical period (e.g. during communist regime, during the Stalinist period).</p> <p>In case of monuments unveiled in recent years, it will not always be possible to complete field 10. Information on the later history of the monument will be found in field 11. In such situations, the following information is sufficient: n/a, unveiled in year ...</p> <p><i>Suggested number of characters to fill in this field is 300-1200.</i></p>

<p>11. Contemporary meaning and role in historical memory (ceremonies organized, use in politics of memory, presence of social awareness, presence in tourist guides routes) [300-1200 characters]</p>	<p>Field 11. refers only to the contemporary meaning of the monuments (it can be assumed that this is a period of the last couple of years).</p> <p><i>Suggested number of characters to fill in this field is 300-1200.</i></p>
<p>12. Publications, sources, links (preferably accessible online)</p>	<p>Basic publications, especially those available online. First of all, an article in Wikipedia and e.g. a reference to the local museum website, etc.</p> <p>There is no need to indicate detailed literature – unless it is a necessity.</p>
<p>Additional information</p> <p><i>[This are additional information that were used to sort the descriptions of the monuments on the project website]</i></p>	
<p>1. Nations portrayed on the monument</p>	<p>If possible, to indicate without ambiguity which nations are depicted on the monument.</p> <p>If the monument refers to another nation, but in an indirect way, the information about this nation should be written in brackets. For example, if the monument is dedicated to the memory of Polish professors murdered by the Germans during World War II, but the Germans themselves do not appear on the monument, a description in this field will be: Poles (Germans).</p>
<p>2. The historical period to which the monument refers to (Century, epoch)</p>	<p>E.g. 20th Century, World War II.</p>
<p>3. Contemporary importance</p>	<p>One term chosen from among the following: place of national celebrations / place of local celebrations / an occasional place of commemoration / forgotten / local meeting place – has lost its original meaning</p>

Exemplary descriptions

Two exemplary descriptions are presented below. They should be treated as a suggestion on how to prepare descriptions of other monuments.

Monument to the Victims of the Katyn Massacre

1. Name of the monument	Monument to the Victims of the Katyn Massacre (<i>pol. Pomnik Ofiar Zbrodni Katyńskie</i>)
2. Year of unveiling	2000
3. Location (address + GPS coordinates)	Poland, Wrocław, Purkyniego Street, Słowackiego Park. 51° 6' 37.03" N, 17° 2' 45.45" E
4. Location in relation to the surroundings (key information)	The monument is located in a city park, at one of the main and most frequently visited alleys.
5. Person/persons/event to whom the monument is dedicated (key information)	The monument in memory of Polish army officers, policemen and other prisoners of war murdered by the Soviets during World War II
6. Text of the inscription (full text)	In the spring of 1940, Stalin ordered the assassination of 22 thousand Polish officers, policemen and other prisoners of war from the Kozielsk, Ostaszek, Starobelsk camps in Katyn, Miednoye, Kharkiv and unknown places of the former USSR with a shot in the back of his head. In memory of the murdered, on the initiative of the 'Lower Silesian Katyn Family' association, this monument was founded by the countrymen. Wrocław, in 1999.

<p>7. General description (what the monument depicts; dimensions, material of which it is made)</p>	<p>The monument is situated on a cross plan. It has the form of four granite slabs and two bronze figures. Four pedestals form a symbolic tomb. In the centre of the tomb, on a symbolic grave, there is a sculpture of Pieta Katynska depicted as Mother – Homeland, mourning the murdered sons. Above the whole rises the highest pedestal with the sculpture of the Angel of Death.</p> <p>Total area of the monument: 380 m², highest object: 7 m.</p>
<p>8. State of preservation</p>	<p>Good</p>
<p>9. The circumstances in which the monument was unveiled (initiator(s), construction campaign, author, date and circumstances of the unveiling). [200-600 characters]</p>	<p>Under the communist regime in Poland the official commemoration of the victims of the Katyn Massacre was forbidden. This situation changed after 1989.</p> <p>The construction of the monument was initiated by the 'Lower Silesian Katyn Families' – an association gathering families of prisoners of war murdered by the Soviets in 1940. Funds for the construction of the monument came from private individuals and entrepreneurs. The construction of the monument lasted from 1994 to 1999. The official unveiling of the monument took place in September 2000 – on the 60th anniversary of the Katyn Massacre.</p> <p>The author of the monument is Tadeusz Tchórzewski.</p> <p style="text-align: right;"><i>[643 characters]</i></p>
<p>10. Later history (possible reconstructions, demolition, most important ceremonies, role in historical memory, presence in pop/culture) [300-1200 characters]</p>	<p>n/a, unveiled in 2000.</p>

<p>11. Contemporary meaning and role in historical memory (ceremonies organized, use in politics of memory, presence of social awareness, presence in tourist guides routes) [300-1200 characters]</p>	<p>The monument is the place where official local ceremonies commemorating the Katyn Massacre take place.</p> <p>A place permanently inscribed in the local memory of the presented event.</p> <p>Monument present in tourist guides and programmes of part of excursions through the city of Wrocław.</p> <p style="text-align: right;"><i>[275 characters]</i></p>
<p>12. Publications, sources, links (preferably accessible online)</p>	<p>Wikipedia</p>
<p>Additional information</p>	
<p>1. Nations portrayed on the monument</p>	<p>Polish (and Russian)</p>
<p>2. The historical period to which the monument refers to (Century, epoch)</p>	<p>20th Century, World War II</p>
<p>3. Contemporary importance</p>	<p>place of local celebrations</p>

Monument to the Uprising

1. Name of the monument	Monument to the Uprising (pol. Pomnik Czynu Powstańczego)
2. Year of unveiling	1955
3. Location (address + GPS coordinates)	Poland, St. Anne Mountain 50° 27' 0" N, 18° 10' 0" E
4. Location in relation to the surroundings (key information)	The monument is built near the town, far from the buildings. It is located on the edge of a cliff, below which there is an amphitheatre. Special access roads lead to the monument.
5. Person/persons/event to whom the monument is dedicated (key information)	The monument is dedicated to the memory of Polish insurgents of three Silesian Uprisings – which took place in 1919-21 for the national belonging of Silesia.
6. Text of the inscription (full text)	There is no inscription on the monument
7. General description (what the monument depicts; dimensions, material of which it is made)	The monument is built on a pedestal on a square plan. It is made of four pylons connected by an architrave. On the pylons are carved scenes symbolizing the Polish struggle against Germans for Silesia. The whole monument is made of granite. The height of the pylons: 11 meters.
8. State of preservation	Good

9. The circumstances in which the monument was unveiled (initiator(s), construction campaign, author, date and circumstances of the unveiling).
[200-600 characters]

After World War I, Silesia became a disputed area between the newly founded Polish state and Germany. This led to the outbreak of an open conflict – which Poles call Silesian Uprisings (they took place in the years 1919-21). The final affiliation of Silesia was decided by a plebiscite. St. Anne's Mountain found itself within the German state. In 1938 the Germans unveiled a mausoleum commemorating those who died in the fight against Poles. In 1945, after World War II, when Silesia was incorporated into the Polish state, the German monument was demolished. The same year the state authorities, supported by the veterans of the Silesian Uprisings, announced a competition for a monument to commemorate the Polish struggle for Silesia.

The official unveiling of the monument took place in 1955.

The author of the new monument was Xsawery Dunikowski.

[850 characters]

<p>10. Later history (possible reconstructions, demolition, most important ceremonies, role in historical memory, presence in pop/culture) [300-1200 characters]</p>	<p>Throughout the whole period of the communist rule in Poland, the monument was a place of celebrations of local, provincial and national character – organized on May 21, on the anniversary of the fights on St. Anne’s Mountain.</p> <p>However, two main narratives can be clearly distinguished: for the veterans of the Uprisings as well as for the local population, the monument was a reminder of the Silesian Uprisings and the struggle for the Polishness of Silesia.</p> <p>For the state authorities, a reminder of the Silesian Uprisings was the starting point for a narrative about the eternal Polishness of the Recovered Territories (now western and northern Poland) and the fuelling of resentment towards the Germans. Less attention was paid to the importance of the place for the people who had personally remembered the Uprisings.</p> <p style="text-align: right;"><i>[816 characters]</i></p>
<p>11. Contemporary meaning and role in historical memory (ceremonies organized, use in politics of memory, presence of social awareness, presence in tourist guides routes) [300-1200 characters]</p>	<p>The monument is still a place of local and provincial ceremonies commemorating the Silesian Uprisings – organized on May 21, on the anniversary of the fights on St. Anne’s Mountain.</p> <p>After 1989 and the fall of communism, the anniversary celebrations lost the importance given to them by the communist authorities. The anti-German character of the Uprisings was also discontinued, as well as the Polishness of the Recovered Territories was no longer emphasized.</p> <p>Contemporary celebrations serve primarily to build local identity.</p> <p style="text-align: right;"><i>[525 characters]</i></p>

<p>12. Publications, sources, links (preferably accessible online)</p>	<p>Wikipedia [link] Historia: poszukaj [link] P. Przybyła, Narracje (i) infrastruktury. „Mit Ziemi Odzyskanych” w pamięci politycznej wczesnej Polski Ludowej (na przykładzie Góry św. Anny i Ślęży), Poznań 2016.</p>
<p>Additional information</p>	
<p>1. Nations portrayed on the monument</p>	<p>Polish and German</p>
<p>2. The historical period to which the monument refers to (Century, epoch)</p>	<p>20th Century. Silesia Uprisings (1919-21).</p>
<p>3. Contemporary importance</p>	<p>place of local celebrations</p>

IDEAS FOR CONDUCTING CLASSES / WORKSHOPS

Scenario I

How much history is around us?

Time: 2 x 45 minutes

Group size: any

Age of participants: 11-17 years old

Subjects: history, social studies, history of art

Working method: students work in small teams and with the help of the Internet, city guides and books on architecture, they prepare a map and answer a set of questions.

Objective: The aim of this activity is to give students basic knowledge about what monuments are and why they are created, and to make students aware of how many monuments are located in their surroundings, that they come from different years and depict different topics/events. This is to make them more aware of the public space.

Suggested procedure:

- As an introduction, tell students what monuments are, why they were built and why they are the site of various commemorative ceremonies. Here you can use the information in this guidebook, which gives you the most important information on these topics.

- Start brainstorming session about what monuments are known, which ones are located in your city, which ones are close to the school, their houses, etc.
- Ask how many monuments there are in the whole city and which historical topic/event is most often depicted. Ask students to write down their suggestions for answers. You will be able to come back to this during the second lesson on this subject.
- Split the students into small groups (3-4 students). Preferably they should be students who live close to each other. Each group chooses which area of the city they want to investigate - this could be the area they live in, the school area or the city centre. The students decide how big is the area they want to investigate, but it should have a radius of no more than 500 metres.
- The students' task is to create a map of the monuments that are located in the selected area. To do this, students must prepare a map of the area (preferably by printing a google map) and then mark on it all the monuments they can find using the tools available (internet, city guides, books on architecture).
- Once the map has been prepared, the groups are to answer the following questions:
 1. How many monuments have you found?
 2. Do you think it's a lot? (Explain your answer)
 3. Did you know these monuments before or have you only just found out about them now? And what does that mean?
 4. What have these monuments most often depicted? List three examples of the most common topics/events.

- Why do you think that these topics are so often depicted on monuments?
- Does any of the monuments evoke your emotions? If so, which ones and what emotions did you have?
- During the next lesson, ask groups to present their work. Invite students to share their thoughts.
- Point out that the creation of each monument is a unique story, with people behind it, who wanted this particular monument to be built at a particular location, that the construction of a monument is often expensive and that its creation is not accidental. On selected examples, presented by the students, you can also show that the creation of some monuments that are close to each other sometimes separates many years and shows how different things we want to commemorate.
- Ask what monuments have been unveiled in your city in recent years and what could this mean. You have to be prepared for this topic beforehand - choose 3-4 monuments, the unveiling of which was especially celebrated.
- Ask your students if they think they will now pay more attention to the objects that they are passing by.



Scenario II

Monuments have a history

Time: 2 x 45 minutes

Group size: any

Age of participants: 14-17 years old

Subjects: history, social studies, history of art

Working method: Students work in small teams and with the help of the Internet, city guides and books on architecture, prepare a description of the monument (using a ready form).

Objective: The aim of the activities is to provide students with basic knowledge about what monuments are and why they are created, and to deepen this knowledge by learning about the history of selected monuments - and therefore, learning about the history of the country.

Preparation for activities:

- Prepare a list of 10-15 monuments from your city that have an interesting origin story and/or play an important role in the celebrations organized by the local authorities. Make sure that this knowledge is available.

Suggested procedure:

- As an introduction, tell your students what monuments are, why they were built and why they are the site of various commemorative ceremonies. Here you can use the information in this guidebook, which gives you the most important information on these topics.
- Start brainstorming session about what monuments they know, which ones are located in your city, which ones are close to the school, their homes etc.
- Split the students into small groups (3-4 students). Each group chooses one monument, the description of which they will prepare. You can also agree on other monuments than those on your list.
- Using the materials in this guidebook, show students what the description form looks like and how to complete each of its fields.
- The students' task is to prepare a description of the monuments and, if possible, take a picture of the whole group underneath the described monument as proof that the whole group was on the spot where the monument stands. You can give them a month for this task.
- Collect the students' work and, at your own discretion, assess the extent to which they were involved in this task.
- During the summarizing lesson ask each group to present their work and invite them to share their observations.
- Start brainstorming session about what monument should be erected in their city - what topic/ event is not commemorated? How do they imagine the fate of such a monument, will it be important for future generations?



Scenario III

What and how do we commemorate?

Time: 45 minutes

Group size: any

Age of participants: 14-17 years old

Subjects: history, social studies, history of art

Working method: students work alone or in pairs, using the website of the *Monuments of Remembrance 1918-2018* project - www.monuments-remembrance.eu.

Requirement: good knowledge of English

Objective: The aim of the activities is to give students a basic knowledge of what monuments are, why they are created, and that each nation has a different history, and therefore we may differ in the way we see the past - and that despite our differences, we may have a lot in common.

Preparation for activities:

- The computers on which the students will work will be necessary. They can also use their own mobile devices.

Suggested procedure:

- As an introduction, tell your students what monuments are, why they were built and why they are the site of various commemorative ceremonies. Here you can use the information in this guidebook, which gives you the most important information on these topics.
- Start brainstorming session and ask them if they think that in each country they think in a similar way about past events, such as World War II or communist rule? About which events will the citizens of different countries think similarly and about which events will their perceptions differ?
- Split pupils into small groups (3-4 students). Each group has a different set of monuments (as described below). Their task will be to compare how similar topics/events are commemorated in different countries. They will present their conclusions by answering the following questions:
 1. What are the events depicted on the monuments?
 2. How are they depicted?
 3. Why was it considered important to create these monuments?
 4. What are the similarities / differences in the circumstances of creation of these monuments?
 5. From the time of their creation until today, have these monuments caused any disputes or discussions?
 6. Are these monuments currently important places of commemoration? Why so?
 7. In what are these monuments similar to each other? How do they differ?

- Sets of monuments to compare (the links refer to the descriptions presented at www.monuments-remembrance.eu):
 1. Unwanted heroes: [monument to Felix Dzierzynski](#) and [monument to marshal Konev](#).
 2. Extermination of the Jewish people: [Monument to the victims of the Treblinka extermination camp](#), [Chatam Sofer](#), [Memorial to the Victims of the Holocaust in Romania](#)
 3. Anti-communist opposition: [Monument to the Workers' Protest](#), [Memorial to Jan Palach and Jan Zajíc](#) and [Memorial of the Candle Demonstration](#).
 4. Remembering the fallen soldiers: [Tomb of the Unknown Soldier](#) in Poland and [Tomb of the Unknown Soldier](#) in Romania.
 - Each group on the class forum presents its thoughts on the monuments they have analyzed.
 - Start brainstorming session by asking them a provocative question: was it worth comparing monuments from different countries at all? Wouldn't it be worth considering that we differ and therefore we will not agree with each other?
 - Present to students the website www.monuments-remembrance.eu and ask them to:
 - a) Choose a monument from their country that they found particularly interesting. Then check whether other countries have monuments with similar topics and history.
- or
- b) using the "additional search options" menu, they check which monuments in two countries chosen by them have been "forgotten" or have become "local meeting places - lost their original meaning".
- Invite students to share their thoughts with the class.

The Monuments of Remembrance 1918-2018 is an international educational project carried out in Poland, Czech Republic, Slovakia, and Romania. By referring to monuments, which are visible signs of memory, it aims to raise awareness of the role that memory plays in shaping identity



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