

# CoHERE WP5 Interactive E-book



Ayhan Kaya, Istanbul Bilgi University  
Ayse Tecmen, Istanbul Bilgi University



Istanbul  
Bilgi University

LAUREATE INTERNATIONAL UNIVERSITIES



Newcastle  
University

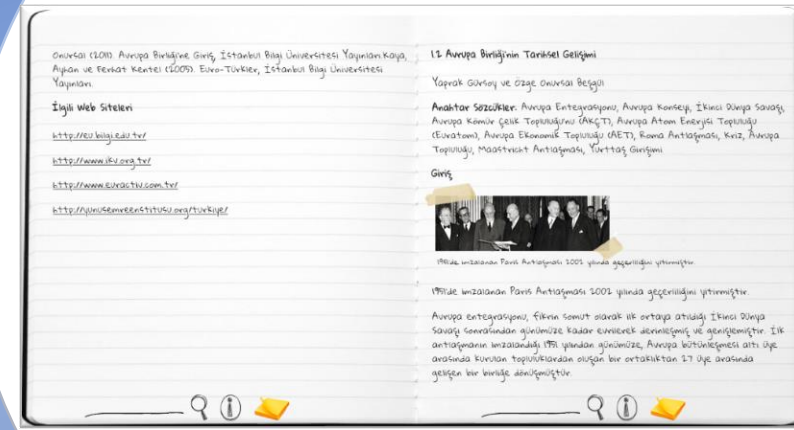
CoHERE received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement

No 693289.

# Our previous experience

- Istanbul Bilgi University managed this e-book and the teacher's guide.
- We previously completed an EU-funded e-book Project designed for Turkish students.
- The CoHERE WP5 e-book deliverable was designed drawing on our previous experiences.

Available at: <http://dijitalavrupa.bilgi.edu.tr/>



**İstanbul  
Bilgi University**

LAUREATE INTERNATIONAL UNIVERSITIES

## WP5 Education, heritage and identities



Education, Heritage and Identities in Europe:  
Understanding Europe's current predicaments



Photo Credit: Ayse Tecmen

The Berlin Wall was a guarded barrier that divided East and West Berlin between 1961 and 1989. Today it stands as a symbol and a site of memory. It reminds us of how Europe has been bordered, both internally and externally; of political and ideological division in Europe and how it affected people; of the loss of life of people who tried to cross the Wall; and of people's efforts to win freedoms. The Berlin Wall shows us that Europe is a changing political and social space. In its role today as a visitor attraction, it helps us to reflect on the connections between European history and our identities, values and conditions in the present.



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 693289.

Published in 2018

Education, heritage and identities develops best practices in the production and transmission of European heritages and identities within two sectors that face challenges in an age of immigration and globalization, namely education and cultural heritage production. It explores how European identity is shaped through formal and informal learning situations both in and outside the classroom with the purpose of enhancing school curricula and informal learning at heritage sites by integrating innovative technologies and including multicultural perspectives.

WP5 team is led by Professor Troels Myrup Christensen and researchers from Aarhus University (DK) with Dr Lia Galani and researchers from University of Athens (GR) and Ayhan Kaya and Ayse Tecmen from Istanbul Bilgi University (TK) and researchers from the Latvian Academy of Culture (LV).



# General Information on the E-book

- This e-book is created as a deliverable of the WP5 of the CoHERE Project, which has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 693289.
- The content and the plan for the e-book was discussed in Athens, Greece in March 2017, and it was completed in July 2018,
- It is intended as a learning tool for secondary school students across Europe,
- The topic is aligned with the Europe, geography, and education themes of the WP5,
- It is not case-specific; the content is about Europe in general rather than a case-study on specific countries' experiences,
- The e-book is in English,
- **It can be used on both tablets and computers.**

# Chapters

The textbook is comprised of :

Introduction: “Do you feel European?” (Christopher Whitehead)

Chapter 1: Space and Identity: Mapping Europe in an Age of Crisis (Troels Myrup Kristensen)

Chapter 2: Europe and European Union in Geographic Education Curricula: a case study (Lia Galani)

Chapter 3: European Economic Integration and the Debt Crisis (Ayse Tecmen)

Chapter 4: Europe, Migration and the Refugee Crisis (Ayhan Kaya and Ayşe Tecmen)

Chapter 5: Europe on Display: a Case Study (Susannah Eckersley)

## Table of Contents

|  |    |
|--|----|
| Introduction: "Do You Feel European?"<br><i>Christopher Whitehead</i>  | 01 |
| Digital Game titled "Europe in a Museum"   | 09 |
| Animation titled "Populism, diversity and tolerance"   | 12 |
| Chapter 1:<br>Space and Identity: Mapping Europe in an Age of Crisis<br><i>Troels Myrup Kristensen</i>           | 14 |
| Chapter 2:<br>Europe and the European Union in Geographic Education Curricula: a case study<br><i>Lia Galani</i> | 23 |
| Chapter 3:<br>European Economic Integration and the Debt Crisis<br><i>Ayşe Tecmen</i>                            | 33 |
| Chapter 4:<br>Europe, Migration and the Refugee Crisis<br><i>Ayhan Kaya, and Ayşe Tecmen</i>                     | 43 |
| Chapter 5:<br>Europe on Display: a Case Study<br><i>Susannah Eckersley</i>                                       | 54 |

## Introduction

The 'Mediterranean' or the 'Lifeguard' Group or the 'Mountains of Marry' A hand holding a picture from the Greek island of Lesbos, a picture which did the rounds through both BBC news and the Vogue Zainab film in the 2007 Refugee movie festival. Behind the life jackets we can see "millions of people of all ages and genders from mainly Syria, Afghanistan and Iraq but also from Eritrea, Morocco, Sudan, Pakistan, Iran. They arrive in Europe by sea, via Greece, Italy or Malta, seeking international protection, and hoping for a better life. Some, according to the United Nations Refugee Agency (UNHCR), are fleeing war, violence, and persecution in their country of origin, some have been expelled at the border because they are not officially refugees, some have already started new lives in Europe, and some are stuck, unable to move forward and settling or unable to return.



Figure 1: 'The Lifeguard' or a number of 'Mountains of Marry' Group

The attitude of European countries and the European Union (EU) is under scrutiny. Most EU member states try to help by providing cash to those European countries that are the main destinations for the refugees, but it seems they ignore the refugee dimension. There is a wider dialogue on places we live in with these people. As the Guardian newspaper remarks "Europeans feel a duty to help refugees – but not in their own countries" <https://www.theguardian.com/world/2015/dec/29/1000-refugees-arrive-in-italy>.

The picture presented (Figure 1) provides a standard geographical account, and therefore 'works' as a text. Each life jacket might be a hope that one will be among those saved and time. However, these jackets are not the only ones. In the EU today we can find many different 'representations of misery' which directly affect European lives as a result of the economic crisis, environmental problems, unemployment, etc. Through 'disruption' of the values and landscapes of all those pictures, and from pictures of Europe as a region (an ideal place to live), we can reorganise a number of physical and human observations and premises, and reassess concepts that are used frequently in geography: a 'view' of the 'place' and 'history', of spatial and human relations, of networks, and of the role that the EU plays in crucial issues that Europe faces.

## 1. Geography and Geography Education

For the general public, Geography is connected to maps and to a geographical knowledge of maps, to countries and their capitals, as well as the names of the largest rivers or the highest mountains in the world.

Although all these are very important, studying geography at school or university is much more. Having studied Geography, people are obliged to explain, justify, or explain, but also the relation between human and environment, or between human use of space and time.

## Wearing Identity and History



03

important to the wearer: English, British and European. It is as if the wearer has been through a process of defining herself, crossing out the unsatisfactory options until she found the right one. Although wearing a T-shirt like this might seem to be a superficial act of broadcasting one's local identity for humorous effect, there are historical, cultural and political backstories to each of the identities listed, and to the idea that the wearer can actively choose between them, privileging one and refusing others. For example, I took this photo around the time of the 2016 'Brexit' referendum, when a popular vote of 52% led the UK to begin the process of leaving the EU. Many people felt that the UK's historic, sovereign power and freedoms were jeopardised by EU control, and that the EU was responsible for rising immigration that threatened ways of life and livelihoods in the UK. In some media and political comment, the sovereign power at stake was that granted in 1215 by the Magna Carta, and the freedoms were the hard-won and heroic achievements of victory in two world wars. Perhaps that is why 'Europe' is crossed out! The T-shirt also rejects 'British' – an identity position that stresses common nationality and identity between the UK countries of England, Scotland, Wales and Northern Ireland. Then, 'England' is crossed out. Although it is one country, England is not really one place, and we know from our research that some northern-English people feel culturally disconnected from the south and London, where wealth and power are concentrated.

This image shows a T-shirt of the kind commonly found on sale in the market stalls of my hometown of Newcastle upon Tyne, in the north of England. It represents an 'identity position,' which is how we define ourselves to others, or how other people define us. Calling ourselves 'Latin' or 'Christian' are identity positions; but if people see you as a migrant or a foreigner then your identity is also being positioned, just not by you and not necessarily by your choice or to your advantage. How we position ourselves, and how we are positioned by others, is crucial for the ways in which society operates, and is an important element within the social tensions and divisions that affect our lives.

The T-shirt shows that the likely wearer feels, above all, an affinity with the local area (the so-called 'Geordie' identity). Alongside this are other identities that are crossed out, and presented as being successively less

Of course, the buyer of such a T-shirt may not be making such open and calculated political decisions about who she is and how she wants to be seen. Perhaps she will buy it because of the appeal of the immediate spaces and places of daily life, and a sense of local history and distinctiveness; these things might feel closer, more real and tangible than abstract ideas of country, nation or Europe. Perhaps she just wants to make people laugh. Nevertheless, the histories of these identity positions and their influence on people – however conscious – are what make the T-shirt come to exist at all, and what give it a market.

None of these identities is 'real' in a fundamental sense. All of them have come about through political and historical processes. Feeling patriotic, for example, requires you to have a sense of 'your' country or nation state. But nation



Figure 2: Museum exhibition view in the House of European History, Brussels. Photograph by Christopher Whitehead

which we can more easily understand.

I have chosen three object displays from the House of European History to show how this can be done. These are objects which I hope may grab your attention and power your imagination.

The display of a set of finely crafted beads stood out within a section of the museum which was rather serious in mood – it was about the development of European colonies in other parts of the world and the slave trade which went with that history in one which spaces different European nations and different colonial nations, so while each individual national history has important specific details and nuances, the museum could not – within the physical space which they have and the geographic and historical scale which they cover – adequately represent all of those histories; they chose by objects to reflect particular aspects of this part of the past, of Europe's interventions into and impact on societies beyond Europe.

The shock of something beautiful being used for such ugly purposes, something so small being such a powerful object, of something which we today might associate with personal adornment rather than with political, economic or social power is what that this object display may impact on visitors more than any more detailed explanation of slavery and colonialism. The contrast between our own expectations with beads and those of the people who used these beads or who were traded for such beads is striking. Such stark and unexpected contrasts can help us to find a 'gap' in the past, to begin to imagine what it might have been like to live in such an unequal society, how people behaved towards one another and how they felt.

In a display which is subtle and quieting, the colours and shapes of the beads are visually attractive and might draw a visitor's attention almost as 'right relief' from the serious topic of the display – as something pretty in the midst of the history of slavery. However, when visitors look more closely at these beads and what they were used for, they will discover that these pretty, colourful objects are symbols of the repression and exploitation of

African people by Europeans. The beads were used as a form of currency between African people and European merchants, in other words they were traded for valuable resources from the African continent, including human slaves.

London's Victoria and Albert Museum has a good introduction to the use of beads in the trade across Africa, and the way in which such apparently decorative objects are tied up with the history of power, exploitation and suffering. <http://www.vam.ac.uk/content/articles/2016/06/beads/>

The second object is a gun. In fact, it is not a 'real' gun, but a replica of a gun – the gun – which was used to assassinate

crises and overcome the problems that come with the practice of mapping itself? In short, does the map here have a future?

While very few people would answer 'no' to this last question, maps, as we have seen, have never been a neutral or innocent technology. The practice has a long history linked to European colonialism and imperialism. In the past, maps were expensive to make and only available to very small numbers of people. Yet, they have also been used in highly creative ways, for example, in literary fiction.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

In his famous short story first published in 1946, 'On Earth as in Heaven', the Argentinian writer Jorge Luis Borges describes an empire in which the science of cartography had become so exact that a 1:1 map was created. In other words, the representation of the world in the end became the real world. Maps are also an effective means of constructing future worlds in which alternate universes can unfold, the best-known example being the significant role of maps in Tolkien's books.

In the 21st century, the practice of mapping has radically changed with the advent of new technologies and mobile communication. Today maps are instantly accessible to very small numbers of people. Yet, they have also been used in facilitated new ways of making and using maps.

Figure 6: Presentation of Cultural Data in Greek and Spanish Geography Curricula

8

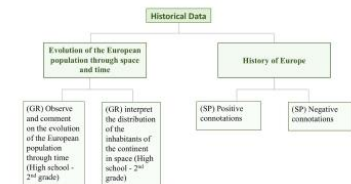


Figure 7: Presentation of Historical Data in Greek and Spanish Geography Curricula

# Visuals

## Chapter 1

### Europe's Refugee Crisis: Causes and Consequences

Ayşe Tecmen & Ayhan Kaya

According to the United Nations High Commissioner for Refugees, around 59.5 million people have been displaced by political, ethno-cultural and/or religious conflict, persecution, or disaster and 19.5 million of them are refugees. Having triggered the worst refugee crisis since the Second World War, the war in Syria has left almost 12 million people in desperate need of humanitarian aid. As of May 2017, there were 6.3 million internally displaced persons (IDPs), while over 5.2 million people have taken refuge in Syria's immediate neighbourhood: Turkey, Lebanon, Jordan and Iraq.<sup>2</sup>

The presence of refugees originating from Africa, the Middle East and Asia has become one of the pivotal issues that the EU is tackling with since the early 2010s along with the global financial crisis hitting the southern members of the Union, specifically Greece, Italy, Portugal, Spain, and Malta. The fact that most of the refugees in the EU are Muslim-origin people is creating further complications with regards to their reception and treatment by member states and societies. There is recently a movement against refugees mainly because of their Muslim background. Islamophobia is one of the recurring problems leading to the strengthening of right-wing populist movements and political parties in many member states. In explaining the causes and the consequences of the current crisis, in this article we discuss EU's approach to migration and the refugee crisis as well as Islamophobia. In doing so, we highlight the rise of xenophobia and Islamophobia as a threat to the multicultural EU citizenship. This has been the case due to the rise of anti-Muslim and anti-immigrant sentiments across EU member states, in which refugees have been associated with the negative representations of Islam, constructing them as anti-Western, violent and backward. This chapter also illustrates that migration, especially the forced migration from Syria, is a highly politicized activity, which has various social and cultural consequences.

<sup>2</sup> For more information on the refugees see the website of the United Nations High Commissioner for Refugees (UNHCR), <http://www.unhcr.org/>

## 1. Migration and Related Terms/Concepts

Migration is the movement of person(s) from one place to another, motivated by economic, social, political, ethnic, cultural, religious and/or environmental factors. Reasons that motivate person(s) to leave a particular area are push factors. Reasons that motivate person(s) to prefer a particular area are pull factors (Table 1).

Migration can be internal, which is when a person migrates within the same country or region, such as that move between different countries in the EU. It can also be international, which is when a person migrates from one country to another, such as those who move to an EU country from outside of the EU, and vice versa.

Irregular migration refers to the movement of person(s) who enter, stay and work in a country without the necessary authorization or documents required under immigration regulations. Irregularity can arise from the absence of a valid passport or travel documents required to enter the country (International Organization for Migration, IOM 2017).

Migratory movements can be voluntary or forced. The latter is the forced movement/relocation of people(s) through coercion "including threats to life and livelihood, whether arising from natural or man-made causes (e.g. movements of refugees and internally displaced persons as well as people displaced by natural or environmental disasters, chemical or nuclear disasters, famine, or development projects)" (IOM 2017).

## Chapter 3

### Europe and EU in Geographic Education Curricula: A Case Study

Lia Galani

|               | Push Factors  | Pull Factors  |
|---------------|---|---|
| Economic      | <ul style="list-style-type: none"><li>- Poverty</li><li>- Lack of employment opportunities</li></ul>  | <ul style="list-style-type: none"><li>- More employment opportunities</li><li>- Following a career path</li></ul>   |
| Social        | <ul style="list-style-type: none"><li>- Lack of services</li><li>- Lack of safety</li><li>- High crime</li><li>- Being separated from family</li></ul>                    | <ul style="list-style-type: none"><li>- Seeking a better life</li><li>- Better services</li><li>- Better safety and security measures</li><li>- Less crime</li><li>- Family reunification</li></ul> |
| Political     | <ul style="list-style-type: none"><li>- War, civil unrest, oppression</li><li>- Violations of fundamental rights</li><li>- Escaping ethno-religious persecution</li></ul> | <ul style="list-style-type: none"><li>- Political stability</li></ul>   |
| Environmental | <ul style="list-style-type: none"><li>- Natural Hazards such as drought, flooding or earthquake</li><li>- Agricultural issues</li></ul>                                   | <ul style="list-style-type: none"><li>- Potential for agricultural development/farming</li><li>- Lower risk from natural disasters</li><li>- Better climate</li></ul>                               |

Table 1. Push and Pull factors that motivate migration

It is also important to highlight the differences between migrants, asylum seekers and refugees. According to the United Nations High Commissioner for Refugees (UNHCR 2017a), asylum seeker is a person who seeks safety from persecution or serious harm in a country other than his or her own, and awaits a decision on the application for refugee status under relevant international and national instruments. In case of a negative decision, the person must leave the country and may be expelled, as may any non-national in an irregular or unlawful situation, unless permission to stay is provided on humanitarian or other related grounds (IOM 2017).

On the other hand, refugees are people fleeing conflict or persecution. A refugee is a person who, "owing to a well-founded fear of persecution for reasons of race, religion, nationality, membership of a particular social group or political opinions, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to

avail himself of the protection of that country" (United Nations General Assembly 1951, Article 1A). According to the 1951 United Nations Geneva Refugee Convention, which is the most important legal document on refugees, international law require that refugees must not be expelled or returned to situations where their life and freedom are at risk.<sup>3</sup>

Xenophobia is associated with migration, and it refers to "attitudes, prejudices and behaviour that reject, exclude and often vilify persons based on the perception that they are outsiders or foreigners to the community, society or national identity" (ILO, IOM and OHCHR, 2001:2). Racism and xenophobia are distinct phenomena, but they overlap (ibid), this also stems from the fact that the latter is a contested term which is often used interchangeably with ethnocentrism, anti-immigrant prejudice and immigration-phobia (Crush et al., 2009 cited in Misago, Fremantle and Landau 2015: 17).

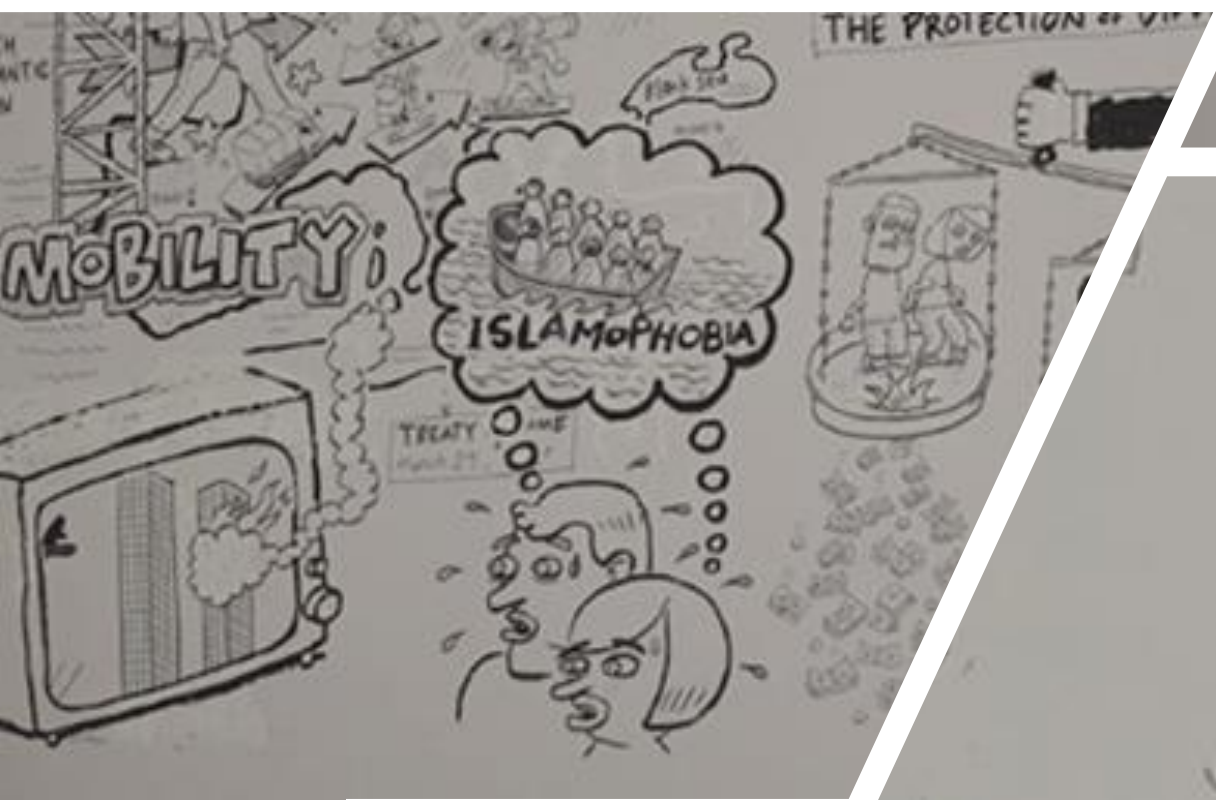
<sup>3</sup> For the 1951 UN Geneva Convention on the status of refugees see <http://www.unhcr.org/793-wilgqe-convention.html>



- IBU subcontracted a well-known cartoonist in Turkey, Emrah Ablak, who prepared an approximately 2.5 minute animation,
- The animation covers the subject matters discussed in the chapters,
- It focuses on multiculturalism, and migration,
- The narration is intended for high school students therefore it is brief and simple,
- The animation acts as a visually engaging supplement to the written content.

**“Populism, diversity and tolerance”  
Animated Video**



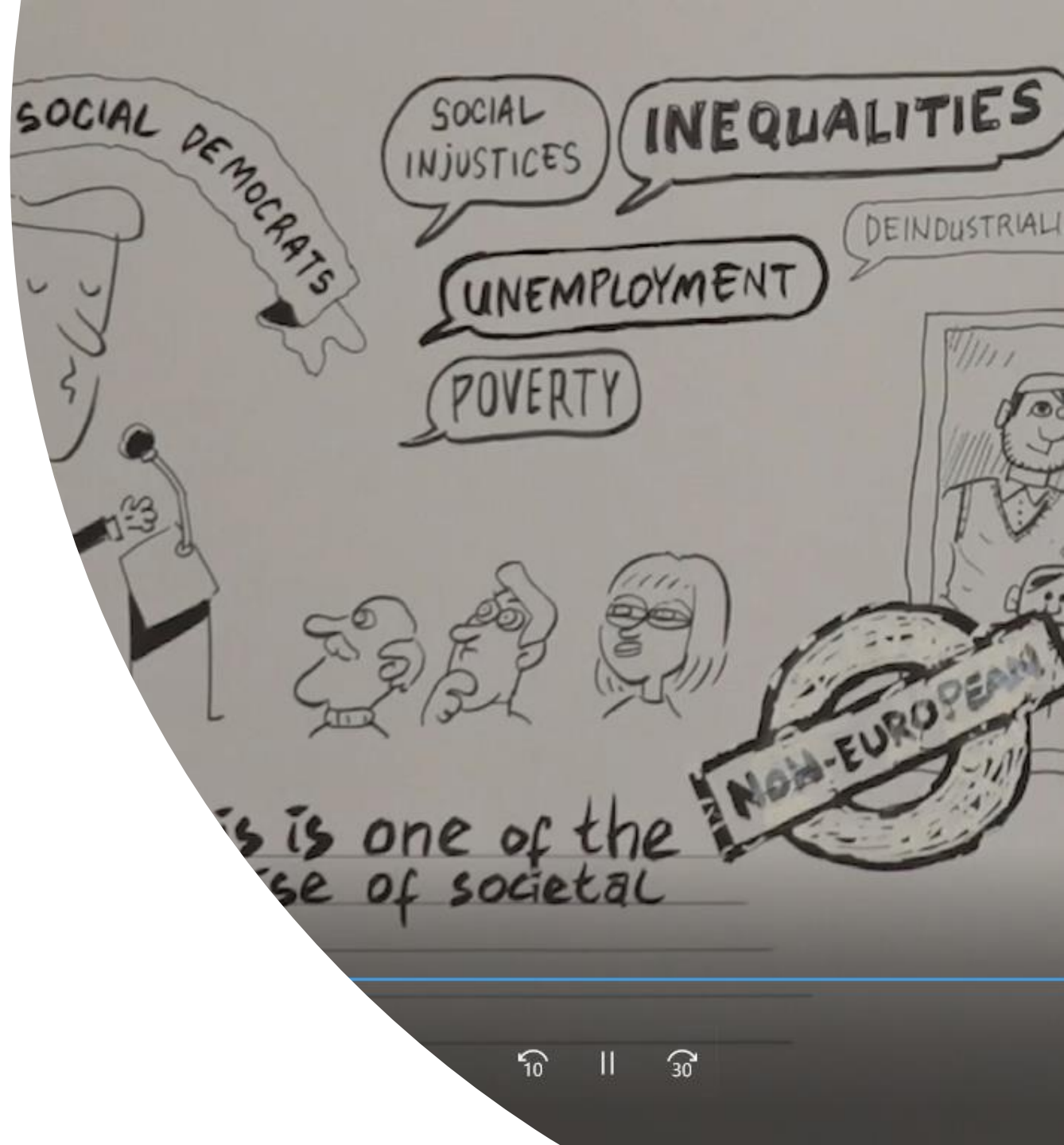


# Narration of the animation

Treaty of Rome is the first EU Agreement, which anticipated the **free movement** of workers, as well as goods and services. Maastricht Treaty introduced European Union citizenship and extended the freedom of movement to all the citizens of EU member states. **Mobility** has always been a key element of EU integration and it has been vital to the construction of a multicultural Europe.

Because of increased mobility, **cultural, ethnic and religious differences across Europe** have become clearer over the recent years. The protection of these differences was guaranteed under the **equality principle** of EU citizenship. Nonetheless, the financial crisis and the refugee crisis have confronted the unity of the EU. The crisis resulted in increased mobility within EU member states, as well the entry of **refugees seeking asylum** in Europe who are mostly of Muslim-origin.

Since the aftermath of September 11, 2001, **Islamophobia** has become a global concern. The refugee crisis has intensified Islamophobia across Europe. It has become a threat to the **multicultural character of the EU**. Populist movements, which have an increased presence in both national politics, and the European Parliament, have taken advantage of this fear by appealing to the people who believe that they are disadvantaged by the refugee crisis as well as the financial crisis. Liberal, social democrats, on the other hand, state that the current crises are a **result of social injustices, inequalities, unemployment, deindustrialization and poverty**. They try not to portray Muslim-origin people, or migrants, as the others that do not have a place within the national or European identities. This is a crucial distinction, because **fear can be used to alienate a cultural, ethnic, or religious group**, which goes against the spirit of diversity and unity that the EU has been striving to achieve. Sometimes what we see as a problem can in fact be a symptom of a greater issue. What we need to do is to find the main **sources of these symptoms** in order to address the actual problem. When many states fail to address and resolve socio-economic inequalities, political movements take advantage of its negative consequences. They identify adversaries and competitors who are portrayed as the source of the problems. It seems that this is one of the main causes of the rise of societal and political divides across Europe.





EUROPE IN A MUSEUM



Europe  
in a  
Museum

# «Europe in a Museum» Digital Game

- The game was designed by Asst. Prof. Nuri Kara (Istanbul Bilgi University, Games Design Department)
- 3rd year undergraduate students participated in the design of the software as a part of their course assesment,
- We identified tangible and intangible heritages from across 28 EU member states, mostly from UNESCO heritage lists,
- Towards the end of the game there are 5 visuals that represent Europe's shared heritage,
- Two visual images for each heritage has been obtained from online sources,
- Brief descriptions (history, and significance) of each hertiage has been compiled from the UNESCO website.

# Important issues with the design of the game content

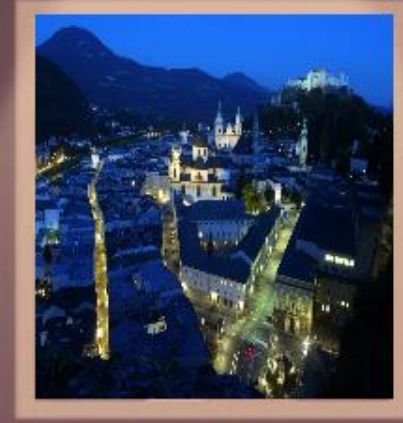
- Visuals are usually copyrighted and therefore difficult to obtain;
- Heritage is a sensitive subject and often heritages can be shared by two or more countries;
- Intangible and tangible heritage is not a clear distinction;
- UNESCO is widely accepted as a credible source but heritage Lists are contested by scholars;
- Selecting Europe's shared heritage for the game was difficult because these are often contested as well, which we also saw in other Work Packages in CoHERE.

# Let's meet our avatar...

---

In the game "Europe in a Museum", is the main protagonist, Liliana James. Liliana is a young, 16 year old explorer. She lives in Peru, where her parents used to live with her. As archeologists, they had to travel abroad but before they moved away permanently, they were among the archeologists who discovered the ancient city deep in the Amazonian rainforest.

The day of the discovery was the first time that Liliana had joined them on an adventure. It was her lucky day and on that day, she fell in love with their work. After that, she decided to become an explorer, and an archeologist just like her parents. Liliana had never travelled anywhere before. She had never been anywhere except for Peru due to her parents' worries. Her parents were very protective of her because she is their only child. She respected their worries, but her dream has always been to travel to a destination that fused a continent together. Now, it is her mission to learn about every single country in the world, and to discover what our ancients left behind. Liliana believes in a bright and beautiful future for which we need to explore and learn our past.



**Austria**



am I?

The digital game is also  
available via the following  
link:

<https://oyuncu21.itch.io/europe>

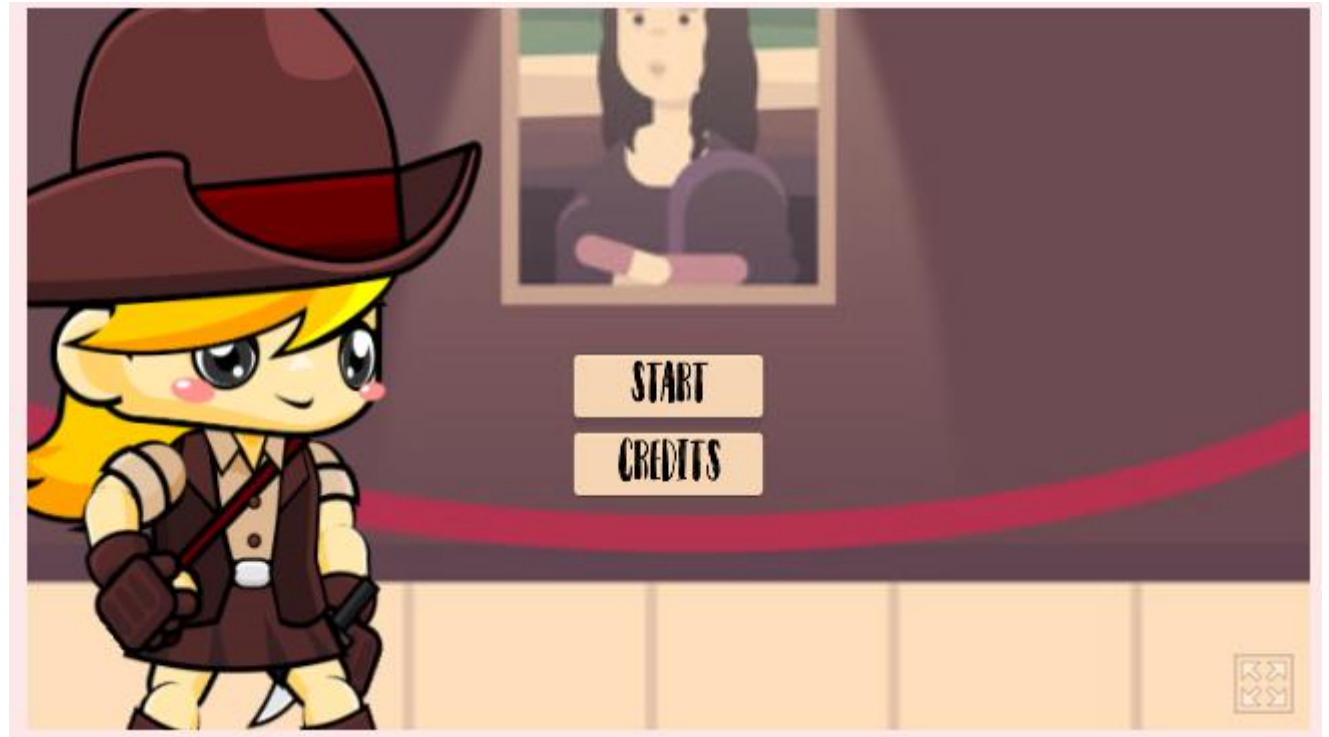
### Keys To Move

W : Jump

A: Left

D: Right

P : Pause



# Guide for Teachers: Lesson Plans

---



Education, Heritage and Identities in Europe:  
Understanding Europe's current predicaments



Photo credit: Ayşe Tecmen

## Teachers' Guide

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 693289.

Published in 2018



# Aims of the Guide

- The Guide is a part of the e-book;
- It contains 5 lesson plans specifically designed for each chapter;
- Each lesson plan includes material for teachers to prepare for the lesson and 2-3 activities lasting 40 minutes in total;
- Activities are diverse and designed to fit the subject matter while providing various opportunities to develop analytical thinking skills.

# Contents of the Lesson Plans

- Lesson Plans include:
    - Online quizzes;
    - Quizzes prepared specifically for the chapters;
    - Online videos;
    - Online maps;
    - Discussion activities; for example for Chapter 1
      - Ask the following questions to students;
        - a. How would you describe Europe's geographical borders?
        - b. Do you think "Europe" is territorially-bound?
        - c. How can Europe be characterized by maps?
        - d. How would you define European identity?
- Drawing on the e-book chapter, initiate a class discussion based on these questions.

## Lesson Plan for Chapter 1: "Space and Identity: Mapping Europe in an Age of Crisis"

Troels Myrup Kristensen, Aarhus University, Denmark

Duration 40 minutes

### Materials:

- Computer with internet access for the instructor
- Computer with internet access for each student
- Projection device
- White board
- Printer and paper for printer

### Readings and videos for teachers

- Visit to see the changing borders of Europe throughout history: "A Historical Atlas and Gazetteer of Europe from Year 1 to 2000" is available at Euroatlas website: <https://www.euratlas.net/history/europe/>.
- "A History of Europe in 12 Maps" (2012) written by Brotton, J.
- The Atlas of European Values website at <http://www.atlasofeuropeanvalues.eu/new/lesmateriaal.php> in order to prepare for the class activity.
- Watch the video titled "Europe Through the Generations" (2015) which was produced by the Council of the European Union about on the political context and ideas behind the creation of what is now the European Union. This video is available in 26 languages. Available at official YouTube channel of the Council of the EU: <https://www.youtube.com/watch?v=sj5VdxUBAp78> (duration: 33 minutes).
- Optional: for further ideas visit the eTwinning website that is prepared for sharing materials about Europe: <https://www.etwinning.net/en/pub/projects/easy-steps-setup-project.htm>.

# Importance of the Lesson Plans

- Lesson plans contextualise the chapters for teachers by providing them with additional preparatory materials;
- They link the chapters to external digital materials such as
  - Videos prepared by EU Institutions;
  - Link to the EU's e-Twinning Project which helps instructors share their various lesson plans on the same or similar topics;
  - Online games and quizzes designed outside the scope of the Project.
- Most importantly, they detail how and in which chapter the animated and the digital game can best be utilised.



Thank you.