Searching for the roots of our past

MANUAL

Young Trackers

for Teachers

CONTENT

I learned a lot working on the project. I think it is an exceptional project because little thought is actually given to how difficult someone else's life can be. Jasemina had a difficult past. She got a little emotional during the interview. This really moved me. It was a very special experience and I learned a lot from it

Young Trackers for Teachers

'Searching for the roots of your own past'

Under the title 'Young Trackers', a group of history teachers from various schools in the Netherlands have worked together over the past three years to research a new approach to teaching (migration) history to students within their own communities. The inspiration came from the Cultural Trackers projects (2004-2008) from the 'Centrum voor de Geschiedenis van Migranten' (centre for the History of Migrants) (CGM). In these projects, young people collected, together with the CGM, hundreds of photos and documents from the personal albums of their parents, grandparents and acquaintances. As Cultural Trackers, they approached people in their community and so discovered the unknown histories of their parent's generations. The stories and photographs were then included in a growing 'Historisch Beeldarchief Migranten' (Historical Migrant Image Archive).

My grandmother is proud of herself and of me because I have recorded her life as a pioneer in the Noordoostpolder

The Cultural Trackers' approach and the Centre for Migrant History form the basis of the Young Trackers educational project that is outlined here. This manual is the result of a Professional Learning Community (PLG) of teachers centred around the theme of migration, organised by Leiden University (ICLON) and the CGM. These teachers were inspired by one another and by specialists in the world of historical research, heritage, archives and pedagogy. During the course of the PLG, each developed Trackers projects at their own schools, both in the junior and senior school years of secondary schooling.

You learn about something you know little about, which is actually very important in the history of the Netherlands

Participating teachers and their students enjoyed working on (further) developing the Trackers method. Teachers put their own, personal spin on the method, worked together with other disciplines and had students' work archived in local archives. Students interviewed family, acquaintances and fellow citizens and had interesting, beautiful and sometimes even moving conversations. We were able to ascertain that the Young Trackers method provides opportunities to increase students' motivation in the discipline of history in a 'natural way', by working with historical approaches and skills, rather than with sources in a textbook. We have adapted the accumulated experiences into a transferable, practical approach.

This manual was presented during the 'History Day' on 10 November 2017 in Museum Volkenkunde in Leiden. It is also available online at vijfeeuwenmigratie.nl (in Dutch only). Project material made by participating teachers can also be found there. With this manual, we hope to provide a guide for any other teachers who would like to work with this method and with the subject of migration.

We wish everyone the best of luck and above all, a lot of fun!

1 Young Trackers projects

In Young Trackers projects…

… students use oral history to search for traces of (stories about) migration in their own families or surroundings.

… students research the impact migration has had on interviewees by using photos of daily life.

… students try to place these stories within a broader historical context (the land of origin at the time of departure and the Netherlands at the time of arrival).

… students present and share their work in class, at school and/or in the local archive and/or on the internet.

What is a Trackers project?

Students could almost forget that migration is not an exception but rather a constant factor in history. With the motto 'there is more migration than you think', students get to work as Young Trackers. They conduct historical research in their community about the histories of people who have migrated. Although each level requires its own approach, Trackers projects are suitable for all levels of secondary education. Teachers have gained experience with Young Trackers from intermediate school (11/12 year olds) up until the final year of secondary school (17/18 year olds), lower and upper secondary school/education (Key Stages 3-4-5).

Why should I do this with my students?
Relevance in and outside the classroom

Trackers projects strive towards a number of goals:

» Increasing knowledge of migrant history among students. Students see that migration is an important part of human existence, in the past and present.
» Improving the quality of historical thinking and reasoning among students.
» Connecting history from their own surroundings with the overall discipline of history by researching and documenting personal stories.
» Democratising heritage by having students collect stories and photographs, exhibiting them or presenting them to the archive: heritage is dynamic.
» Connecting people: students, families, classmates, students, neighbours, archives etc.

Migration history in the classroom
Migration is an important phenomenon within history. However, limited attention is paid to this subject in education. In textbooks, museums and archives, migration is often presented within the context of national history. In this Dutch [national narrative], concepts such as hospitality, tolerance and entrepreneurial spirit are important. It is therefore unsurprising that in Dutch education, considerable emphasis is placed on refugees in the 17th century, with migration as a large scale phenomenon only being introduced in the 20th century. Here the emphasis is often overtly on migration as a problem: decolonisation, integration issues of (former) guest workers or the current influx of refugees and prevalence of war in the world.

World history in the classroom
Many teachers find the current curriculum too Eurocentric and it often seems too distant for students. By looking at various migrant stories in class or at an exhibition at school, students gain an enriched perspective on the history of migration and migrants, as well as about the Netherlands and the countries of origin in the last half of the century.

Oral history in class
Through Trackers projects, students come into contact with a unique form of history: oral history. This involves not only presenting what was said, but also listening attentively, selecting, connecting and making comparisons with other sources. It is not only about the facts, but also the story that links the facts: the way in which the story is told and the meaning this gives to it. It is also about the meaning that these stories have for us (students, teachers, parents and migrants).

Dynamic heritage in class
In his farewell speech, historian Willem Frijhoff argued that cultural heritage helps us when forming identity. It is therefore not only something of the past, but culture of and for the future. Cultural heritage is not only for the elite, and unchanging through the ages, but dynamic. In this context, Frijhoff pays particular attention to the role of historians. His notion of dynamic heritage is also interesting for education. The social dynamic is in our classrooms. With Trackers projects we can get students thinking about heritage and identity. When migrants' stories and photos are presented or offered to the archive, students themselves participate in making heritage and contribute to collecting often unknown stories. Interviewees also see that their stories matter.

Empathising with others in a divided society
For a long time, teachers assumed that paying attention to multi-perspectivity can contribute to student's ability to see themselves in others. However research in Northern Ireland, among others, has shown that in a society with contradictory visions of the past, 'neutral' history education, that with the best of intentions, teaches students about multi-perspectivity, does not have the desired effect. It does work when teaching history about neutral subjects, but not sensitive ones. When stories from home (from one's community) deviate from those at school, students see the one-sidedness of other's approach, but rarely of their own. Barton en McCully: 'Instead of simply presenting a balanced history curriculum, educators might better develop students empathy and understanding by trying to motivate them to engage deeply with others' pasts as well as their own. This might be accomplished by greater attention to the owner of stories. Telling stories – (..) listening to the stories of others – plays a pivotal role in (..) empathic engagement'.[2]

1   *Frijhoff, W. (2007). Dynamisch erfgoed.*
2   *Barton, Keith C., & McCully, Alan W. (2012). Trying to "See Things Differently": Northern Ireland Students' Struggle to Understand Alternative Historical Perspectives. Theory and Research in Social Education, 40(4), 371-408*

How does it fit into the history curriculum?

Trackers projects fit into both the junior and senior school years and lend themselves exceptionally well to subjects such as history, geography, social studies, world view studies, language and arts subjects.

Many types of learning objectives can be set in Trackers projects.

Historical knowledge of:
» countries during periods of various domestic migrations or that (various) migrants have arrived or departed;
» countries and regions where immigrants have left for or have come from;
» migration: flows, numbers, motives and push-pull factors.

Historical reasoning and thinking:
» Collecting and organising information
» Asking questions, (listening and asking follow up questions) and contextualising
» Handling/dealing with eye witnesses as a source
» Continuity and change
» Causation
» Interpretation and multiperspectivity
» Comparing: differences and similarities
» Contextualising: placing the stories within the context of time and place of departure and time and place of arrival
» Significance

Interdisciplinary skills:
» Social skills such as collaborating and making appointments with interviewees and honouring these
» Writing and presenting
» Giving and receiving feedback

What I will remember is how it is to interview someone. It was different than I had expected because I was a bit nervous

2 Practical preparation for Trackers projects

Which students shall I do this project with?

Trackers projects are suitable for all secondary school years and levels.
The projects can take shape in a number of ways:

» In the classroom: the entire class does a Trackers project, individually or in groups.
» Individually or in groups: a practical individual assignment, like an end of year assessment, a practical assignment for a school exam, as an elective or as course enrichment in, for example, trajectories for gifted students such as the Dalton Plan etc.
» As part of a project week about refugees/migrants
» As part of a one day school-wide event

Where does it fit into the curriculum?

In the busy exam programme for history in the senior years of secondary education, it seems difficult to make enough room for a Trackers project. It can however, be easily linked to the historical themes of the 20th century: two World Wars, decolonisation, totalitarianism, the Cold War, globalisation etc… Students enjoy delving into a theme through a hands-on approach. In the first and second years (of all levels), a lack of knowledge about these periods can be difficult for students. This can of course be taken into account when setting up the assignment and the assessment.

How much time do I need / can I reserve for the project?

That depends on the form you choose for the project. If it is possible to work on only this project during lessons, then three to four weeks (with two or three lesson hours per week) should be sufficient (for example for lessons about the historical context, about conducting interviews and about looking at photos or objects, monitoring progress and setting up an exhibition). Assume that students will also spend their usual amount of homework time on the project. It is with a view to the quality of the final result that it is advisable to devote teaching time exclusively to the project for a number of weeks.

Should I have students work individually or in groups?

Working in pairs has benefits. Some of these are:
» Students can learn from one another, inspire each other, help one another over hurdles, for example when making an appointment to visit a migrant;
» Less interviewees are needed;
» Students can share tasks, such as mapping the historical context, the preparation and processing of the interview;
» Students learn to work together;
» There is less work for the teacher to review.

Working individually in pairs also has benefits. Most importantly:
» Each student gets the opportunity to interview someone themselves.

What if my students say that they do not know any migrants in their family?

It is not per se necessary to interview family members, even though this would be the first option for most students with a migrant-background. Interviews with family members have both advantages and disadvantages [for more information see Chapter 3 Oral History]. When first thinking about migrants, students often think of non-Western migrants. It therefore pays to emphasize that migration is broader: migration between two provinces or even to other places within the Netherlands can yield interesting stories. Besides, an interview with neighbours, acquaintances, teachers and leaders of associations, are also often a good alternative.

It is nice to involve your family in a school assignment, this creates more interest on both sides and you learn more about the history of your family

The historical context was very important for this project. We both studied it well before we conducted the interview and before we drew up the interview questions

What learning objectives should I set?

Trackers projects have a wealth of learning objectives; we achieved more learning objectives than we at first thought. Therefore it is important – especially for the assessment – to be clear about which learning objectives are being assessed. Choose a limited number in order to retain a sharp focus: for example, distinguish between the most important objectives for this specific project and the additional findings.

Should I give the students freedom to choose the subject they would like to discuss with the interviewees, or should we choose a focus?

It can be useful to steer the students somewhat with regards to the themes that they discuss with the interviewees. This may depend on the level of autonomy that the students can manage. One theme may fit into the curriculum better than another. Accounts about the departure, journey or arrival and how people build their lives in their new place each provide different stories. Experience has shown that some direction here helps when comparing the stories. The teacher can also choose to give extra direction towards sub themes such as (change and continuity) clothing, food, work and income, housing, leisure activities, decolonization, religion, cultural differences, ideals and disappointments, contacts with friends and family etc.
In any case, be clear about the level of freedom students have to decide their own themes and let them know what possible themes there are.

Most Trackers projects have used photographs to supplement the stories. Some Trackers projects have allowed students to also ask for objects, for example meaningful objects from the place of origin. What did people take with them and what is important to them now? In some projects, students themselves took a photo portrait of the interviewees with a relevant object.

Is it worth paying attention to historical context in class?

There seems to be a clear relationship between the quality of assignments and knowledge of the historical context of the time and place of origin, and of the Netherlands at the time of arrival. Because the interviewers come from a class in which students come from many different places and because migration has occurred at different times, it is virtually impossible to offer and discuss all of the necessary context in class.
What the teacher can do is:
» Give suggestions about searching for the right information online, documentation in the school library and so on
» Cover history since the Second World War in class.

Working together with the municipal or regional archive?

Allowing the collected material to be included in the municipal archive for example, can be worthwhile for a number of reasons. It can:
» Motivate students immensely to produce good work
» Get students thinking about how heritage is formed
» Give migrant the feeling that the city or region is interested in their stories
» Familiarise students with the archive and show them how it works.

Working together with other subjects/disciplines?

In this project, different skills are tapped into that are also dealt with in other subjects and need to be developed. Collaboration can be fruitful here. Think for example about language (developing the interview into an ongoing story, writing a research report), geography (the geographic locations of lands of origin, influence climate, natural disasters etc. have on migration flows), social studies (position migrant groups have in Dutch society). If a project week for the whole school is possible, many more subjects (languages, art subjects, drama) can make their own contribution.

How many lessons? Consecutively or spread out over time?

Migrant projects are can be done in a day or over several months. In the latter case, a Trackers project runs alongside the regular lessons and occasionally receives attention in class. Experience has taught that it is important to maintain a certain level of focus while allowing students enough time to make appointments and to conduct and process interviews. A time span of about two moths seems to work well.

Whether or not to present and how?

Trackers projects provide a lot of interesting material. The teacher who grades this material and then simply returns it to students, wastes wonderful opportunities for conversations in class about differences and similarities, what migration means for now and in the future, doing research etc. There are various ways to share the results with each other:
» An exhibition in an archive, museum, community centre, at school or in class of, for example, photos with QR-codes with access to fragments from the interviews, student's commentary, relevant music etc.
» Making a Digital 'exhibition'
» Having students give peer feedback in groups with the help of an assessment form and rubrics and have them make a proposal to the teacher for the assessment. In this way they will look at each other's work seriously. This sort of assessment can be concluded with a class discussion.

What do I allow to be submitted and how?

Our advice is to allow the (sound) recording of the entire interview to be submitted with an indication about where three important fragments are. The teacher can then also listen to or view a sample of other fragments. Have these fragments transcribed and attached to the assignment. If consigning them to an archive, discuss the archive's wishes with them beforehand.

What can I do to limit the workload?

» Make use of the planning, instruction and other material from existing projects form other schools
» Start small, with one class or a few students and expand your goals and scope later
» Do these projects several years in a row
» Let students work in groups
» Use (existing) rubrics and a standard form when assessing/ with the assessment
» Have students give each other peer feedback in small groups at select intervals
» Have students asses each other's work according to the rubrics before you asses the work yourself as a teacher. Have the quality of their assessment count for 5% or 10% of their own final grade

I learned how it felt to have to have emigrated and to feel different

» Let students do as much as possible on their own and divide tasks and responsibilities among them, for example also with regards to making an exhibition in class or at school
» Give interns specific tasks that fit with their study objectives
» Together with other colleagues, form a Professional Learning Community and formulate learning objectives for your own development as a teacher, allowing you to use part of your professional development time for these activities
» Work in a digital workspace, (for example Google Classroom), so that everything is clearly organised in the same place and colleagues can contribute.

TIPS &TRICKS

1 Prepare well, but also, get started: you will learn on the go how specific the assignments need to be for your students and how you can work well with them.

2 Dare to give the students freedom. Give them the opportunity to make mistakes. They will learn from them.

3 Because of the multifaceted nature of the Trackers approach, it is important for your students and for yourself, to focus on a set number of relevant aspects: what are the most important issues and goals?

4 Watch out for to many 'good intentions'. Treat migration as something that is very common, has many forms and relates not only to 'visible' migrants. This project can give each student insight into their own identity.

5 Organise exhibitions at school, preferably on the basis of themes rather than land of origin. In this way, similarities and also interesting differences become more readily apparent.

3

Making use of *Oral History*

In Trackers projects, students work with a special form of history: oral history. For many students this is the first time that they will interview someone. It is not only about presenting what is being said, but also listening attentively, selecting and making connections and comparisons with other sources. It is not only about facts, but also about the story that binds the facts together, the manner in which that story is told and the meaning that is given to it. It is about the meaning that these stories have for us now (students, teachers, parents, migrants).

But what exactly is oral history and how do you use something that is stored in the memory of the person in question as a historical source? Also, on a practical note, *how do students approach someone? How do you teach students to ask questions? How do you ensure that students critically asses the trustworthiness of memories and how do they record the conversation and process it?*

Using memories as a historical source

Oral history is a form of recorded history in which the memories of witness take centre stage. By means of interviews, the memories of interviewees are documented so that they can serve as a historical source. In this way, groups that are underrepresented in traditional sources also have a voice. Minorities are a good example of this. Much is written about them, for example in policy documents, which eventually end up in local or national archives. However, in the same archives, there are hardly any documents in which these people get to have their say. There is usually little room for the voice of regular people in the historical record.

By having students interview 'regular people', the discipline of history comes to life. The realization that the past does not exist and that history is about stories and reconstructions, is fuelled once again by the use of oral history. By means of interviews with witnesses, students learn to understand and to use the broader historical context in a natural way. They use what they have learnt in history in a more active manner, to 'make history' themselves. By, for example, saving reports and interview recordings in local archives, they contribute to forming their city's history.

Learning to look critically

Students are also challenged to look critically at the results of the interview. What was the purpose of the interview? Was there a specific research question or was the goal to document as much as possible about a certain subject? What was said and how was it said? Which experiences and events did the interviewee select and how did the person express and evaluate them? What is the difference between interviewing family and acquaintances as opposed to people you do not know? It is a lot to keep in mind. In practice, it has proved difficult to demand all of this from students.

A few empirical findings:

❖ Collecting and organising information
Have students think about the purpose of the interview. Do they want to discover as much as possible about the life story of the interviewee or only about specific aspects of their lives? You can help them by making an example question list in class to organise the information they intend to collect. When it is about migrant life stories, it is often useful to stick to the key themes: leaving the homeland, arrival in a new country (the journey), living, working, family and free time.

I heard stories from my father that he had never told me before. I did not know that he used to be so enterprising and cheerful

❖ Asking Questions
Practice question-asking frequently. Often students think that interviewing is not difficult – all you have to do is ask a few questions. However, they do not take into account nervousness, stilted conversations, interviewees that talk too much or a lack of knowledge that makes asking further questions intimidating. Have students there-fore practice in class, with each other or with you, the teacher. For tips, see inset below: 'Learning to ask questions'.

❖ Dealing with witnesses as a source
Students have a tendency to believe what they are told in an interview. It is therefore difficult to make clear to them that the interviewee doesn't need to lie for their story to be not completely trustworthy here and there. This is even harder when families are involved. Looking critically at a story told by your grandfather, grandmother or mother and father is difficult. Do not expect that students will be quick to do this.
To offer students some guidance during the working out of the interview and with differentiating between what is relevant and what isn't, you can have them do research in advance about the land of origin (place and time of departure) and arrival period.

❖ Interviewing family members
Interviewing family members has pros and cons. The biggest advantage is that it is familiar and therefore less intimidating for many students to conduct an interview. It is accessible - it is easy to ask a few extra questions that were forgotten during the first interview, and there is generally more time for an interview. Experience shows that students who interview their own family are also better able to contextualise in a final report. This is generally because family members provide more context in an interview: grandma or grandpa might quickly explain how things were.

A disadvantage when interviewing family members is that many students find it challenging to look critically the story being told. It is therefore very difficult to require this of them. Another disadvantage is created by the information that family members, especially parents, sometimes wish to hold back. The interviewed family member can feel vulnerable disclosing everything, for example about the fears that were coupled with migration. Parents want to protect their children and will be inclined to not say some things. Partly because they feel that their child might be too young, partly because they do not want to affect the image their children have of them. In the case of grandparents, this is often different. In several different Trackers projects it turned out that grandparents sometimes revealed things that the student's parents didn't even know of, precisely because these grandparents didn't want to burden their own children with these experiences. However the distance between a grandparent and grandchild has a different feeling to it and grandparents are at an age where they can look back reflectively.

TIPS &TRICKS

1. When students approach people for an interview, it can be useful (and can boost confidence) if they take an information letter with them in which the school teacher briefly explains what the project is about and what purpose it serves. When working with a local archive, it is wise to give students a consent form via which the interviewee can indicate whether the material (both sound recordings and any photos) may be stored or presented by the local archive.

2. Allow students to record the interview audio. This can usually be done on any mobile phone. This way, students do not need to take notes during the interview. They can pay more attention and they can pass the recording on to the teacher.

3. Have students take a token of appreciation with them to the interview. After all, they are getting something, so they can also give something back. A small box of chocolates is often enough.

When we had to find a migrant for the project, I thought of my grandmother right away. Because of this, the project also became personal for me. I looked at many old family photos. I am pleased with the photos that I was able to use for this project. Although they are old, I feel that they are good quality and also representative of my grandmother's initial period in the Netherlands.

Recently, problems with her memory have been diagnosed. Because of this the interviews did not go exactly as I had hoped. Sometimes I noticed that my grandmother couldn't piece things back together anymore. I am therefore particularly pleased that I have done this project with her now

Learning to ask questions:
a short guide in 9 steps

1. Read about the subject and the time period in depth

Have students look up information about the land of origin and about the time period in which the interviewee came to the Netherlands. Have them look not only at what was taking place in the land of origin then, but also in the land of arrival. Who was in power, what social issues were relevant and what position did migrants take. (Compare for example the reception of guest workers in the 60's and 70's with the arrival of refugees or of Eastern European migrant workers in recent years.

Everyone has their own story and own opinion about how it was. That is what I found most interesting

2. Make a good question list as a guide.

Even accomplished interviewers and journalists often write a few questions or key words down before they begin a conversation. This provides an anchor in case the conversation threatens to go off in a completely different direction. It also gives the student a guideline for the structure of the interview. At the same time, the student shouldn't stick to the question list too rigidly. Not all the questions need to be asked and mechanically checked off. Teach students to listen well, to summarize and to ask follow up questions. A much more interesting subject may come up that they can delve into.

3. Open and closed questions

All students know the difference between open and closed questions – in theory – but in practice they sometimes forget. It is also not a problem to ask a closed question occasionally. Sometimes that is necessary in order to get facts straight. But teach students to also ask questions about experiences: 'please describe...., what was your impression of...'. Instead of asking: what was the Second World War like in The Hague, they could ask: 'what can you remember about the Second World War in the Hague. Please describe how this period was for you'. See also Step 8.

4. Short and clear questions

Practice asking clear and short/to the point question with your students. Experience has shown that students often ask closed questions that are too short or extremely extensive open questions that confuse the interviewee. Ask clear questions for a clear answer. Never ask two questions in one and do not make it too complicated.

5. No questions that betray your personal opinion

It is about the story of the person being interviewed, not about the student's opinion. Therefore, teach students to ask un-biased questions. In this way, the interviewee still feels free to speak. Therefore it is also very important that the interviewer doesn't put any words in their mouth, but also doesn't take away the opportunity for them to speak. Therefore, no questions like: 'You must have been very afraid during the war'. That only gives the interviewee two options: 'Yes I was afraid' or 'No I was not', instead of giving a personal description of his/her feelings.

Even if, as an interviewer, you think you know where an interviewee is headed with their answer, never finish sentences with: 'You mean this and that surely'. Allow the interviewee to speak at their own pace, do not fill in their story for them

6. Interview structure

What questions can be used to begin an interview and which questions cannot? To allow both parties to feel comfortable, an interview begins gently, with small talk, (for example about the house where the interviewee lives. Right away, this gives students the opportunity to look around for possible objects that reflect the interviewee's life story). Then start the interview with simple, factual questions that gradually move towards more difficult or heavier subjects. Students can also choose to structure the interview chronologically (life in land of origin, departure, arrival, living, working, coming into contact with a new environment, etc.) or by choosing a few themes (living, working, food/eating, etc.).

7. Direct and indirect information **(hearsay)** affairs

One of the most difficult aspects of conducting an oral history interview is differentiating between what someone has experienced, hearsay at the time and what parts of their story are coloured by later perceptions of the time period. A good example of this is interviewing someone about his/her life during the Second World War. An endless amount of books and films have been made about the Second World War which have certainly coloured the memories of witnesses over time. Try to overcome this as much as possible by asking about individual and actual experiences and their personal recollections of them.

8. Emotions

Migration goes hand in hand with emotion. Leaving a homeland, leaving behind family and starting again in a country where everything is completely different and where they probably did not speak the language yet. Communicate this to students before they start interviewing and have them pay special attention to the interviewee's reactions. Some interviewees will want to tell their story in spite of their emotions, while others will prefer not to discuss certain subjects. This is up to the interviewee.

9. Interview set up

One on one interviews are often best. In any case, do not allow students to interview someone with more than two interviewers as that can be very overwhelming. Also take care that the interviewee doesn't invite the entire family to actively participate in the interview.

An interview at someone's home is preferred for two reasons: 1) the interviewee feels comfortable which is beneficial for the interview and 2) it gives the students the opportunity to look around the home for objects that the interviewee might have brought with them from their home country or that say something about him/her. It also gives students the opportunity to ask for photos from personal albums.

4 Photographs: historical source and tool

Migrant's personal photo albums "offer a unique perspective on the history of settlement and integration, of adaptation and cultural preservation, of identity and entrepreneurship. Few other sources are able to capture daily life so well". This text can be found on the database 'Historisch Beeldarchief Migranten' / HBM (Migrant's Historical Photo Archive) (isg.nl/hbm), that aims to provide a representative collection of images of the history of 20th century migration in the Netherlands. By using personal photos during interviews, students also have the opportunity to add to the existing, often one sided, visual material about migrants (generally made by journalists commissioned by a newspaper, as supporting material for an article). Personal photos provide not only information about a particular time period, but these photos (and the accompanying stories) also tell a part of Dutch history.

Photographs: historical source and tool

How do you teach students to use photographs from migrants' personal albums? How do you teach students to conduct an interview based on family photos and how do you get them to really look at these photos? In other words: how can you use photographs as a historical source and as a tool to reconstruct the past (and present)? We now know from experience that students often take historical visual material at face value, (as often happens with cartoons) and therefore often miss the deeper meaning. By having them work together, step by step, and by asking questions, they can get closer to the essence.

Once again, the core is: asking questions. Have students ask the people they will interview to prepare some photographs before the interview. Experience has shown that people often say that they do not have any exceptional photos, but this is exactly what the students should be looking for: the everyday photos that everyone has in their albums. Get them to ask questions about the photos: who, what, where, why, when and how. The photos are a historical source about the life of the interviewee, but at the same time they also show what life in the Netherlands looked like for a migrant during that time period. Asking questions not only gives students more opportunities to find out the life story, it also often gives interviewees more breathing room. Almost everyone enjoys talking about photographs, it is accessible.

Giving colour to life stories

From various Trackers projects it has become apparent that it is often nerve-wracking and complicated enough for students to conduct an interview. Asking them to use photographs as tools for conducting an interview is often just a step too far. Yet you can still encourage students to collect photographs by explaining that people often remember other things when they see photos. When you ask people to tell you their life story, they often do this along the lines of big themes such as: youth, going to school, finding work, getting married, having children, etc. If your students and the interviewees look at photos together during the interview, other memories will come to the surface. Often it is precisely the anecdotal memories that give a life story colour. Challenge the students therefore to look at photos, without necessarily having to use the photos to guide the interview. They do not need to find the perfect photo, they can ask interviewees which photos say something about their life.

This is the coolest thing I have ever done for school

For example, have students ask if the interviewee has a photo of their arrival in the Netherlands, the first days, the first home, the work that they did. In short, when asking about all the big themes (arrival, living, working, family, free time, dealing with a new environment), have them also ask if there are photos of this. Then they automatically find a few photos that support the life story. Photographs are however not only a tool to be used during an interview or a historical source that says something about the group that the interview is about. In the case of students who interview family members, it is also about passing on the family history.

Therefore, make sure to also allow students to enjoy gathering historical visual material. It gives the life story they record colour, they add something to the existing, often one-sided, image of migrants with the photos they collect and it opens up more avenues for questions during the interview.

TIPS & TRICKS

1 Prepare the students for the interview and the photos that they can collect. Experience has shown that if you just give students the assignment - that they need to gather images related to the interview - they are prone to asking the interviewee for a passport photo.

2 During preparations in class, make use of photographs from the 'Historisch Beeldarchief Migranten' / HBM (Migrant's Historical Photo Archive) iisg.nl. You can let students practice with over 5,000 photos, which always include context. Have them, for example, tell one of the migrant's stories from the photo archive using three photos.

3 Practice asking questions related to photographs, without students switching immediately to interpretation. *What do you see, not what do you think you are seeing.*

4 When working with a local archive, ask if they are also interested in the photos. If they are, ensure that the interviewees give permission for their visual material to be archived.

5 In the case of archiving, high resolution scans need to be made of the photographs. A sharp photo of a photo is sufficient for a regular assignment. If they are to be used in an exhibition or for archiving, have the student ask if they may borrow the photos to scan them.

KONINKRIJK DER NEDERLAN...

№ 651687

IDENTITEITSKAART

voor:

Naam: Tomaello

Voornamen: Carlo Johann

die op den — 4 MAART 1922 19

zich heeft aangemeld bij
is geleid voor — het Hoofd van Politie der ge-

meente: ROTTERDAM.

Het Hoofd van Politie voornoemd,
Handteekening

Op last
De Inspecteur van Politie

Handteekening
van den houder; in tegen-
woordigheid van het Hoofd
van Politie, of van den door
dezen aangewezen ambtenaar
gesteld:

Carlo Tomaello

Stempel

Folio
4346

Working with archives and museums

How important it is for students to compile heritage themselves

The interviews and personal photos which students collect, also afford the opportunity to learn something about how the heritage collections in museums and archives are formed - to learn about heritage as a phenomenon. A Trackers project lends itself to a heritage approach in which heritage is not regarded as a given, but as the preliminary result of a continuous negotiation process in which many (f)actors play a role. It offers students the opportunity to reflect critically upon how collections in archives and museums come to exist.

The material that students gather form an interesting addition to existing heritage collections. Most photo collections archives are comprised mainly of photo-assignments created for journalistic purposes, for example for a newspaper. Personal photos offer a unique and additional perspective into daily life and can form a counterpart to the predominant perception of arrival and settlement. Why is it important to make the role of students as heritage-makers explicit? What is the added value of collaborating outside of school?

Perception about migration and migrants

That which heritage institutions gather and select to preserve, largely determines our view of the past. By working together with the archive, it is possible, in various ways, to introduce students to a more dynamic view of heritage. Museums and archives provide not only knowledge *about the past*, but also produce the past *in the present*. Heritage is a quality that is granted to certain sources from the past. Heritage is therefore not a given, but the result of a process of selection and negotiation. The awarding of heritage status is never neutral, but always social and politically influenced, certainly in terms of a subject such as migration.

By paying attention to the process of 'heritage making' during class, you as a teacher can make it clear to students that they themselves can contribute. An important aspect in this respect is that the stories and images that students gather, are not always collected, told or represented by museums and archives. There are therefore opportunities for dialogue and debate between students in class about how migration is canonised in images and text.

It was special that the people I got to know all have a different and 'beautiful' story and that our migrant was so open

Collaborating with an archive (or museum)

As part of Trackers s projects, students can visit the local archive. In the archive, students can discover which sources about migration are preserved and also see how the archive gathers and selects these. Many archives offer tours or special programmes. At the school's request, the archivist can show relevant archive pieces and documents. Something can also be said about an archive's collection policy. How does the archive obtain archive pieces? What is preserved and who decides this? Which selections are made and who has a say? This is also possible in a museum.

By gaining insight into the workings of an archive, students can gain insight into the dynamic role of heritage about migration and migrants. The collaboration can also go a step further: by engaging students as heritage makers and collaborating with the archive/museum in collecting personal stories and photos as additions to their collections. Students can subsequently officially present or transfer this gathered material to the archive/museum. In this way, first year secondary school from the Erasmiaans Gymnasium contributed to the Rotterdam City Archives by donating their assignments, scans of collected photos and a transcript of their interviews. During a celebratory handing over ceremony, the students archived their own work, wearing white gloves and the directors symbolically signed for the transfer of the material.
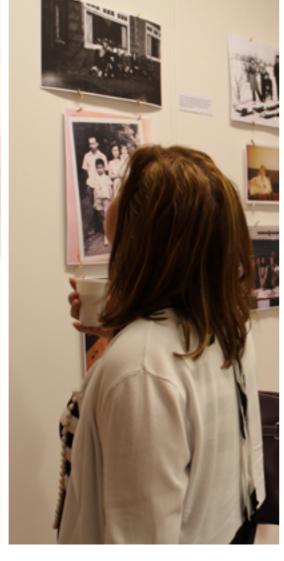
TIPS & TRICKS

1 Discuss your wishes, often much more is possible than what is standardly offered.

2 Take time to discuss with each other what the expectations and possibilities are.

3 When collaborating extensively, involve the archive at multiple stages during the project and make use of the expertise of the museum/archive. This way, the city archive is responsible for making a consent form/quitclaim.

4 When working with students at school, inform the local archive about what you are doing.

5 Take time to discuss possible points for improvement afterwards (this will be useful in the future).

6 Take into consideration the interests of the archive/museum and the interests of the school.

7 Archives/museums are sometimes able to present students' work.

8 In some cities, themed city walks are on offer, combined with a visit to the archive.

6 Completion: presenting and sharing

Trackers projects lend themselves well to students researching various perspectives in migration history. Upon completing the project, by giving time and attention to presenting photographs and stories to each other and/or to the wider world, students can reflect upon various perspectives on the history that they themselves have collected. The completion phase of the project also provides an opportunity for students to enter into a dialogue about representation and the role of perception. This can be done at school, in class, or with the world beyond the school gates.

The peer-reviewed assignment / report

A good way to familiarise students with each other's work is to involve them in assessing each other's work. Assignments and reports can be read, assessed and peer-reviewed by students. Here the teacher can have them think explicitly about the level of representativeness of the stories in relation to the migrant history presented in their textbooks.

Researching differences and similarities: exhibition or poster presentation

Another option is to have students place different perspectives on migration alongside each other on the basis of the photos and stories they gathered. This can be done by presenting the results in class in the form of a small exhibition or by having students work in groups on a poster-presentation based on the collected material.

With this activity, the teacher can also get students to think about the degree of representativeness of the stories in relation to the migrant history presented in their textbooks. The class can also be asked by means of an active work form such as debate. Using a proposal and collective (reasoned) choice, made by the students, of the two most compelling stories, is also an option.

Additionally, it is possible to have students reflect upon the collected stories and photos in relation to what there is to be found about this subject in the heritage collection of the city or regional archive. The image archive's data base can be used as a starting point. Which images and stories gathered by the class provide an addition to the collection and why?

The teacher can also ask students, in groups, to make a reasoned choice for a (fictional) addition to the personal photos collection of the 'Historisch Beeldarchief Migranten' (Migrant's Historical Photo Archive) iisg.nl. Which photos would they like to add and why?

Oral presentation in class: discussion

A valuable conclusion can also come from a short oral presentation by students to each other, for example in groups. By exchanging stories, students can explore various perspectives on migrant history with each other. What differences do they see? What are the similarities in the stories they have collected?

Another option is to use starting points in the learner reports. The teacher asks the question: What is the most important thing you have learned about migration (history) through this assignment? Do you look at migration differently and how? Do you see similarities between your story and the stories of others (that you know)?

A public final presentation (at school or in the archive)

Together with their teachers, students from the Erasmiaans Gymnasium in Rotterdam and Stedelijk Gymnasium in Schiedam made a small Trackers-exhibition as a final presentation. In both instances, both parents and interviewees were invited to the viewing. The presentation was provided with QR codes with voice recordings of the students themselves. During the exhibition opening at school, students read out a few of the stories. Although this was a time consuming activity, it turned out to be greatly appreciated by students, interviewees and parents.

A presentation in the local archive or in a museum is also an option. The official handing over and archiving of the assignments and digital photos by the archive is a nice way to bring the project to a close.

There is also the possibility to let students choose from the material that they have gathered: Photo 1: with caption (who, when, where) + an interview fragment (transcribed or in audio format via a QR-code) + audio of music from the time/from the land of origin (via a QR-code). For example, sound/music that made the biggest impression on the interviewee when they arrived or sound/music from the time/place of origin. Photo 2: a photo of the present, taken by the student, of the interviewee with an object that symbolises their migration / arrival / settling into the new place, supported by a description: why was this object chosen and what does it symbolise?

Selecting photographs was difficult. Which photo would provide the perfect story? It was actually largely guesswork. You never knew what sort of story a photo would produce

Extra: a literature day at school

As part of project week, for example, students can collect and present various stories about migration (at school). At the Haganum, students made a presentation of personal stories in the corridors and classrooms based on literary excerpts. The stories could be heard via QR-codes.

TIPS & TRICKS

1   A good completion takes time to prepare, from both the teacher and the students.

2   When making a presentation at school, it is also possible to collaborate well with other disciplines such as language (literature/writing/interviewing) or geography.

3   A final presentation at school affords the opportunity to show colleagues what the students have been doing.

4   A final presentation with parents and interviewees makes the range of gathered stories very tangible and gives students the opportunity to own their role as a Young Tracker.

Originally I was very reluctant to do this project, but that was mainly because of the 'interview someone' part. In the end, that turned out to be the best part since it was a good and interesting interview and Sonia is a very spontaneous, friendly person

7 Assessment

Trackers projects are practical assignments with complex, important and sometimes slightly elusive study objectives.

For example, it is about:
»   (historical) knowledge and (historical) thinking and reasoning;
»   research skills (asking questions, listening, gathering and sorting information, presenting, evaluating);
»   learning to work together;
»   study skills;
»   personal and social development.

Rubrics are the most suitable for this. Below is a description about the 'what and why' of rubrics, possible uses, a step-by-step guide to achieving a good and reliable assessment model and tips for standardization.

What are rubrics?
And why are they suitable for Trackers projects?

Rubrics are suited to assessing complex tasks with various learning objectives, like Trackers projects. For each learning objective, four levels are described with what students do, from high to low. Each of these descriptions are, admittedly, somewhat general, but together they nevertheless provide a fairly reliable assessment.

Beyond a summary of assessment points and checklists, rubrics make clear to students what went well, what didn't go so well and what they could do to improve.

As a result:
»   they give more effective feedback than just a grade because students can see right away what they have already done (well) and what the next steps could be
»   the teacher can work more efficiently, instead of writing out a new explanation alongside each grade.
»   the assessment is more transparent because the same rubrics are used for students.
»   rubrics are suitable for summative and formative (diagnostic) testing

When to assess: intermittently or at the end? Summative or formative?

Rubrics can be used for summative testing in order to get to trustworthy and fair grades for the final assessment for Trackers projects.

There are two options for this:
» Once, at the end, for the entire assignment;
» Per section, once it is completes (for example, sketching historical context, making appointments, interview reports, end reports, presentation, etc.), in which the final grade is comprised of a (weighted) average of the partial grades;
» At a built in "go-no go" moment: for example when a teacher permits the recording of an interview, only after the students have scored high enough for preparation.

I will always remember the interview because the interviewee had words of wisdom

Rubrics are also very suited to formative testing because they describe various levels for each learning objective and so, with text and visuals (by marking the various squares) it is clear what the strong and less strong aspects are and what the next step can be going forward. This promotes motivation and which makes learning more effective. Considerable research shows that it is important to let students play an active role in this. On the basis of clear assessment criteria, students can not only reflect on their own work, but also give feedback on each other's work (peer feedback) and so devise improvement points and follow-up steps themselves.

Grading with rubrics

Students' progress can be made clear in a quick and visual way by colouring in the rubrics with a (digital) highlighter, suitable to the level that the student has demonstrated.
» Use the average of what a student does: for example, does a student deliver a presentation once for a particular learning objective at level 3 and three times at level 2? Then choose level 2.
» When doubting between two levels, both levels can be shaded or the parts that are most applicable.

I found this project, despite it occasionally being a bit stressful, very special and certainly also informative. I also came to know a lot more about my aunt: her adoption, the reason she was adopted by my grandmother and her trip to her country of birth, Bangladesh. I found all of this very interesting and beautiful and I am glad that, through this project, I was given the chance to research all of this. I thought this was a very cool project!

From score to grade: How do I get from 'one-rubric-for all' to an honest grade that matches the students' level?

The rubrics are suitable for all school levels, but the standardisation does need to be adjusted per level. Some teachers indicate how many points can be achieved per item and then calculate the (possibly weighted) average. Others indicate in the assessment model what they see the students doing and give a grade on the basis of the whole. This way they assess more generally and quickly. Both methods can be trustworthy. In both cases it is necessary to be clear about the grade conversion. This can be done by indicating which level of scores leads to which grade and possibly even indicating how much different parts count for.

Two good ways to ensure reliability are:
» Having a sample of work be assessed by two teachers;
» Allowing students to check the grading themselves when the assessments are discussed.

Product, process or progression?

Because the students are making history themselves, they are rather dependant on their informants. One interviewee is likely more talkative and has more interesting photos with more depth than another. Students who interviewed a close relative might have more preliminary knowledge of the historical context than a student who interviews someone they do not know.

Consider therefore not only assessing with rubrics for the (end) product, but use them also for the process and/or about the increased knowledge and skills. The latter can also be achieved by having students write beforehand what they would like to learn from the project. Afterwards, ask them to indicate what they have learned and what they would like to learn more about in a short learner report.

TIPS &TRICKS

1 When making an assessment model with rubrics, choose a limited number of learning objectives per project. Trackers projects are characterised by an abundance of possible learning objectives. The pitfall is that students do not know what they will be assessed on and that teachers feel they have a lot to asses and find it difficult to keep the grading transparent. Therefore, be smart and selective in choosing the learning objectives that will be assessed.

2 Use the construction kit with rubrics in this guide. Choose the rubrics that fit your project's learning objectives and add these to the assessment form of your project (adjusted as necessary).

3 If learning objectives are not all weighted equally, be clear about the weighting.

4 Make the marking guide (and if necessary the principles of rubrics) clear to students, from the beginning of the project.

Collaborating with other disciplines

Trackers projects were initially developed within the school subject of history, but teachers soon discovered that they lend themselves well to collaboration with other disciplines. This can be done in a number of ways. As a result, lesson time can be gained and/or learning quality can be improved. In each instance, there are two main variants:

As well as the personal information, we also learned new skills that are useful for history and other school subjects, such as working context into questions and asking the right questions

Collaborating organisationally
» Set up, execute and assess a joint project with multiple subjects
» Coordinating between subjects

Time planning for collaboration
» Simultaneously
» Sequentially

Content Collaboration
» Knowledge about migration
» Skills
  - Crossover skills such as collaboration, collecting information and organizing, perceiving, presenting, asking questions, listening and asking follow up questions etc.
  - Thinking skills from the subject, such as contextualising, interpreting thinking about causality and continuity and change, moral judgments etc.

Below is a summary of possibilities for content coordination. For subjects like geography and social studies, migration seems more explicitly part of the programme. For history this is more implicit: migration has always been taking place and is an element in more than half of the characteristic aspects. Trackers projects and the school subject history can be a nice addition to geography and social studies because these subjects are often about the more general, generic patterns. Trackers projects are about unique, individual stories, which can be examined to determine to what extent they fit into general patterns or deviate from them.

Language
In most schools with interdisciplinary Trackers programmes, there is collaboration with the subject Dutch:
» Interviewing: asking questions, listening, asking follow up questions
» Writing: making appointments with migrants, report writing, presenting
» Literature: literature about migration

Arts subjects
Examples of collaborations with arts subjects are:
» *Music, theatre, dance:*
  - Choose/describe/analyse music related to your migrant
  - Present your findings in song/dance/drama

» *Visual arts:*
  - Designing the presentation, for example as a poster
  - Taking a photo portrait of the interviewee now with an object that according to him/her symbolises the migration story

What I found interesting is that everyone has their own story and opinion about how it was

What I learned about the historical context is that a person's perception is often different from the facts in the history books

9 ICT possibilities

ICT possibilities can enrich Trackers projects, make them clearer or do more to motivate students. In Trackers projects to date, the following tools have been employed:

Padlet

Padlet is a digital bulletin board where (groups of) students can 'pin' photos, texts and films, enabling the material to be compared more easily via a projector in class.

QR-codes

Use QR-codes and Soundcloud for exhibitions: via a QR code, the visitor gains access to sound fragments, films etc. on their smartphone. Tip: appoint some students as assistants to provide help to less technologically adept students. [See the instructions that were used at the Stedelijk Gymnasium Schiedam in the folder 'Teaching Material'].

Soundcloud

With the Soundcloud app, students can record sound fragments in a straightforward manner, edit them and if necessary add them to a .... for example. A useful manual is available at help.soundcloud.com

Awesome: no history book and freedom

Youtube

Youtube lends itself well to making films with images, sound and (background) music accessible. In an exhibition in class or at school, these can be made available via QR-codes alongside the photos, so that the viewer can get background information about the photos and/or texts on via their mobile phone. This can also be done in class via Padlet. [See for example the literature project at the Haganum in the folder 'Teaching Material'].

Google Classroom

Google Classroom is a digital tool with a number of advantages:

» The format forces you, as a teacher, to take a structured approach, because the teacher needs to make everything visible for the students and needs to think beforehand about questions such as: how can the students proceed and further develop.

» Colleagues can become (joint) owners, allowing you to therefore work together better and more efficiently.

» Google Drive automatically updates all folders (once you have installed this yourself), allowing you to place your lessons online.

» It is easier to keep track of students: you can track their progress, you can tailor your approach because students can work at a different pace and can delve deeper into the subject. In addition, students can also work independently with the subject (also from home). It is also helpful that you can set deadlines for different assignments and that everything for the teacher is automatically sorted into different folders.

» Of course there are other tools that can be used to perform this task. The advantage of Google Classroom is that all the other Google services (such as Youtube) are compatible with this programme and that you do not need to keep signing up to different programmes.

Izitravel

Izitravel is an online programme which students can use to make an audio tour. The audio can be supported by text, images and videos that people can add themselves. Using this programme, students from the Teylingencollege in Noordwijkerhout designed tours through Leiden, in which local history and migrant history were the main focus.

We looked for a migrant for our Trackers project. At first we had a migrant from Cape Verde but they ended up cancelling on us. Then we thought that a migrant that had migrated within the Netherlands could also be very interesting. Kay thought right away of his grandfather who relocated from Breda to Schiedam.

Another nice, unique aspect is that Kay also lives next to his grandfather and shared a lot with him. We heard many nice things and worked them into our article

10 Chapter
Dealing with differences

With Trackers projects, teachers have to deal with three types of differences: level, cultural differences and students with learning difficulties on the autism spectrum.

How do I deal with level differences?

In theory, Trackers projects are suitable for all secondary school levels. Students in lower levels often benefit from more structure, for example through:
» Division into clear subtasks with interim feedback
» Collaboration with, for example, Dutch
» Practicing searching for and contacting 'their' migrant and introductory talks
» Practicing asking open and closed questions in class using photos from previous projects
» Suggestions for interview questions.

When working in groups, the teacher can consider getting students with different strengths to work together: communication, planning and organisation, creativity, looking up historical context, making reports and presenting etc.

The rubrics in this manual can be used for every level. As a result, the achievements of pupils who perform above the expected level can also become seen. Of course, the standards must match the level. It can also be useful to adjust the language used.

How do I deal with cultural diversity?

Cultural diversity in our classrooms is increasing. Literature about the relevance of (the subject of) history shows that there is a relationship between relevance and identity. History also has an identity forming function, not only now and in the Netherlands, but since the introduction of the school subject in the 19th century and everywhere in the world around us. If no attention is paid to identity and to matters that students feel are important, history becomes pointless, according to Curriculum Studies researcher Keith Barton.

Together with Alan McCully, Barton researched the effects of history education in Northern Ireland that was aimed at 'mutual understanding' from the late 90's onwards, after the Northern Ireland Conflict (The Troubles). At school, Catholic and Protestant children learnt through role play for example, how each party with different perspectives of the past, used history to defame the other party, to see themselves as the victim or to justify their standpoint. Students were taught to look at these stories critically.

I found the theme of migration a good one because looked at the subject from various sides and learned new things about events that we usually do not learn about

From this and other research, (for example in the former Soviet states in the Baltic region) it appears that in daily life, in an ideologically heterogeneous or multicultural society, when the past is talked about differently than at home and when little is done at school with the stories from home, the history learned at home is more persuasive that what is taught at school. This is one of the explanations why many history teachers in the Netherlands worry about the strong Eurocentric choices in the current curriculum and why in discussions about curriculum revision the desire for more space for 'world history' keeps coming up.

Research by Geerte Savenije shows that identity and dealing with the past is complex. That different identities can play a role in this and that students interacting with each other can show interesting things.

Trackers projects arise from these insights: by paying attention to stories from students' own families or surroundings, a link is made between the larger histories about migration and change in our society and the family histories in the class. Diversity is made visible. Through comparisons, attention is given not only to differences but also to similarities, for example between the story of the grandmother who moved from Scheveningen to the Laakkwartier as a 10 year old girl and felt as much of an outsider as the aunt from Portugal who fell in love and married a 'Hagenees' (someone from The Hague).

Nevertheless, sensitive subjects may come up. What can you do to soften the blow? It helps if you as a teacher are aware of the different stances you can take and the different choices you have in making them discussable. The 'Stichting School en Veiligheid' (School and Safety Foundation) offers a practical tool in the handy manual (free online) *Je hebt makkelijk praten. Het begeleiden van gesprekken over maatschappelijk gevoelige onderwerpen in de klas*', (It's easy for you to talk. Guiding conversations about socially sensitive topics in the classroom'), by Rr. Hester Radstake.

How can I support students with ASD?

Up until now, students with (slight) disorders on the autism spectrum, have also been about to do the projects. Some even surprised their teachers by exceeding initial expectations. Once again, providing structure can be helpful here, as well as keeping parents informed.

This project has taught me more than I expected. We were given the opportunity to become immersed in Jasemina's life and history, which I thought was very special. We learned to conduct an interview well and how to process it into an article

Epilogue

The past three years, we and our students have very much enjoyed (further) developing the Trackers method, originally developed by historian Annemarie Cottaar for highly educated young adults with a migration background. The approach was first translated into the classroom environment by Marieke Vogelenzang (Melanchthon Schiebroek) and Niels de Bruin (Stedelijk Daltonlyceum Dordrecht) while training to be teachers at the ICLON in Leiden. We enjoyed all the moving, unexpected and beautiful (family) stories, the commitment of many students (and their parents and family members) who talked to each other about their own and each other's history.

We hope that others will also give it a go!

Elise Storck - ICLON / Leiden University
Mila Ernst - Centrum voor de Geschiedenis van Migranten
Hanneke Verbeek - Centrum voor de Geschiedenis van Migranten

Robbert van Empel - Teylingencollege Noordwijkerhout
Saskia Groot - Sint Janslyceum Den Bosch
Jo Jacobs - Da Vincicollege Kagerstraat Leiden
Nathalie Lagoutte - Erasmiaans Gymnasium Rotterdam and Gymnasium Haganum Den Haag
Dorrit Matena - Montessorilyceum Amsterdam
Godfried van Oorschot - De Populier Den Haag
Annemarie Proost - Cartesiuslyceum Amsterdam
Catherine Schuurman - Cartesiuslyceum Amsterdam and Stedelijke Scholengemeenschap Nijmegen
Nicole van der Steen - Christelijke Scholengemeenschap Calvijn Rotterdam and Christelijke Scholengemeenschap Delft
Marieke Dorussen - Stedelijk Gymnasium Schiedam

Easily build your own assessment model that is suited to your Trackers project.

» Choose the learning objectives that are suitable for your project from the table below
» Copy the suitable rubrics or adapt them for your own use
» Paste these, for example, into the assessment form

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
knowledge of (historical) (context) and use of skills in an interview contextual knowledge can be about » Land of origin then - now » Migrant group then - now » Personal /family circumstances for migrants then - now	Absent/ Very brief/ Incorrect	Uses little relevant knowledge.	Occasionally uses superficial knowledge to ask questions or follow up questions.	Demonstrates, when asking questions, knowledge of the historical situation at particular moments in time.	When asking questions and follow up questions, demonstrates a rich knowledge of the historical situation at a particular moment in time and change over the course of time and /or use of multiple perspectives.
Knowledge of (historical) (context) and use of skills in interview/report	Absent/ Very brief/ Incorrect	Makes few links between personal stories and the historical context. Knowledge of content is given in a frag-mented manner or evidences copy-pasting.	Uses limited sources for the historical context. Occasionally makes meaningful connections between the personal story and the historical context. Or gives a good description of the histo-rical context but links this poorly to the personal story.	Makes use of more, or more in-depth sources, for the historical context. Establishes a relationship more systema-tically between the historical context and the personal story (how did the historical context influence the choices, the life and the experiences of the migrant).	Makes extensive use of a variety of sources (amount, type, various perspectives) to sketch the personal story against the background of the time in which it took place. Can thereby indicate to what extent a migrant is part of a larger whole and how unique their story is.

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Interview: asking questions and listening (Option A)	Asks irrelevant /incoherent questions	Asks mainly closed and factual questions, does little with answers, asks few or no follow up questions.	Asks some open questions alongside closed questions. Asks some follow up questions.	Asks useful questions - a good mix of open and closed questions, listens, sometimes summarises, asks good follow up questions.	Asks useful questions - a good mix of open and closed questions, listens, sometimes summarises, asks good follow up questions, clearly empa-thises with the interviewee.
Interview: asking questions and listening (Option B)	Generally does ineffective things (see next column over).	Principally exhibits four or more of the characteristics outlined below: -asks (many) closed questions -rigidly sticks to the prepared question list -asks few follow up questions -is distant or timid -is a know-it-all	Exhibits a mix of the characteristics in the first and fourth column, but more of the first than the fourth.	Exhibits a mix of the characteristics in the first and fourth column, but more of the fourth than the first.	Principally exhibits four or more of the characteristics outlined below: -asks (few but good) open questions -actively listens and asks follow up questions -reacts with ease to what is being said -takes what is being said seriously - empathises
Interview: selection and use of photographs	Photos play no role in the story.	Photos in which little more than the interviewee can be seen (portrait / passport photo etc.) Photos play a small role in the interview.	Photos and the interview work well together. Photos are used to ask questions.	Foto's en interview passen goed bij elkaar, foto's worden gebruikt om vragen te stellen.	Photos are used syste-matically to ask questions in order to gain more insight into the migrant's life. They are relevant to the subjects discussed and lead to depth and substan-tive images alongside the migrant's story.

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Interview and report: analysing photographs	Photos are not analysed.	The photos are related to the story, but the connection is not made, or is made insufficiently. There is little analysis – by and large just a brief description of the image.	Mainly, what is in the photos is described and thereby some attention is given to the details or the background. Photos are usually linked to the migrant's story.	The photos are usually described in a systematic manner whereby attention is also given to background and details. They are linked to the story of the migrant and to the his-torical context.	The photos are all described in a systematic manner whereby attention is also given to background and details. They are linked to the story of the migrant and to the historical context. Attention is also given to other aspects of historical resource usage, such as attention for what is not visible, the maker and his or her intentions etc.
Interview as a source: trustworthiness and representativeness	Cannot place the interview within the wider context: Everything is assumed to be true and/or generally applicable.	Pays little attention to the value of the interview as a historical source: sees the story as the only story: does not look for internal consistency, ambiguities or contradictions. Unconditionally accepts everything as true.	Occasionally places the interview within the wider context: realises for example the role of their own or the interviewee's memory/bias etc.	Places the interview within the wider context: realises for example the role of their own or the interviewee's memory/bias etc.	Compares the story of the interviewee with other information. Demonstrates awareness that the interviewee's story is his or her view of the past and recognizes its value.

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Student report(s) with interviews and photo(s) as sources	Unclear how the report came about.	The report is somewhat clear and compre-hensible about one of the following matters, namely the way in which -the sources for the contextual knowledge were selected and/or used -the interview is prepared and conducted -interpretation has developed	The report is clear and com-prehensible about one of the following matters or somewhat comprehensi-ble about all three, namely the way in which -the sources for the contextual knowledge were selected and/or used -the interview is prepared and conducted -interpretation has developed	The report is clear and com-prehensible about two of the following matters and somewhat/comprehen-sible in the other matters, namely the way in which -the sources for the contextual knowledge were selected and/or used -the interview is prepared and conducted -interpretation has developed	The report is clear and comprehen-sible about the following matters: -the sources for the contextual knowledge were selected and/or used -the interview is prepared and conducted -interpretation has developed
Giving meaning: Meaning of the story for history or for the present	Absent	Gives some insight into the meaning of the migrant's story now and/or then.	Demonstrates broader insights into the meaning of the of the migrant's story now and/or then, mainly in general terms.	Occasionally sees the migrant (their life and choices) as somewhat more than a passive partici-pant in history. Indicates well and with an example what the meaning of the story is for the present.	Sees the migrant (their life and choices) as somewhat more than a passive participant in history. Indicates well and with examples what the meaning of the story is for the present.
Giving meaning: Value of (making) the story for the student	Absent	Gives short or superficial explanations, suspicion of socially desirable answers.	Briefly outlines the personal value (of the stories) for the student.	Clearly, convin-cingly and with some depth, outlines the personal value (of the stories) for the student.	Clearly and convincingly gives an in-depth explanation of the personal value (of the stories) for the student.

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Presentation: Content of the report/story	Incoherent/ disjointed/ very brief	Mainly factual, more or less a chronological summary.	Clear story-line with an introduction/ clear train of thought and/or message, and a conclusion.	More extensive and/or more complex story with a clear train of thought and attention to multiple perspectives.	Rich story with (a) clear storyline(s) and multiple perspectives with respect for the interviewee and a thought out personal perspective.
Design / formatting					
Teamwork/ collaboration	Does not collaborate	Collaborates somewhat but allows others to do too much or does too much themselves. Keeps appointments/ deadlines poorly.			Collaborates well: respects others, takes others into consideration, takes responsibility, keeps all appointments/ deadlines.
Initiative/personal responsibility		Allows a lot to depend on others, works unsystemati-cally and with unbalanced time planning.			Takes initiative, has a systematic and planned approach, works according to a good time plan.
Dealing with feedback	Ignores feedback, does not ask for feedback.	Is defensive, barely asks for feedback.			Asks for feedback, takes it seriously/on board, draws conclusions from this for improvement and puts them into practice.

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Giving peer feedback	Gives no or incorrect assessments.	Assesses some points correctly and gives them a clear explanation.	See final column, but the execution is weaker on two points.	See final column, but the execution is weaker on one point.	Gives all points the correct assessment and a clear explanation.
Collaboration • Working together • Initiative • Feedback		The group does not sufficiently meet the deadlines they have set. Delegation of tasks is unbalanced. Teacher provides an interviewee, the group does hardly anything with the feedback.	See final column, but the execution is weaker on two points.	See final column, but the execution is weaker on one point.	Clearly set deadlines/ make appointments with one another and with the interviewee and adjust these appointments if necessary. Everyone does the same amount of work. Make use of feedback (insofar as this is relevant/ useful).

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Current news item about migration	Missing	You have included a news item about migration.	You have summarised a news item or have given an opinion.	You have summarised a news item, you gave an opinion and made a superficial connection with the interview.	You have summarised the news item, provided a substantiated opinion and an extensive comparison with the interview.
Report of back-ground knowledge that is necessary for the interview · Country/place of origin then-now · Country/place of arrival then-now	Absent/very brief/incorrect	Little relevant information. No sources referenced.	See green, but the report is weaker on more accounts and the list of sources is missing.	See green, but the report is weaker on one account and the list of sources is missing.	Has used various types of sources, including at least two written sources. Clearly gives information that is necessary to be able to do the interview properly. Sources are referenced.
Use of skills and background knowledge the in the interview · Country/place of origin then-now · Country/place of arrival then-now · Personal/family circumstances of the migrant then-now	Absent/very brief/incorrect	Uses little background knowledge.	Occasionally uses superficial background knowledge to ask questions or follow up questions.	Demonstrates some under-standing of the circumstances of the time by the questions and follow up questions asked.	Demonstrates understanding the of circumstances of the time by the questions and follow up questions asked and is therefore able to ask useful follow up questions.

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	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Use of photographs in the interview and report	Photos are absent or nothing further is done with them.	The photos are mainly used as an illustration.	See green, but the execution is weaker on two points.	See green, but the execution is weaker on one point.	In the description of the photo, attention is paid to the background and details. The photo is linked to the story of the migrant and to the historical background.
Peer feedback (to be filled in by the teacher only)	Gives incorrect or no assessment.	Gives the correct assessment on some points and a clear explanation.	See green, but the execution is weaker on two points.	See green, but the execution is weaker on one point.	Gives the correct assessment on all points and a clear explanation.
Working (together) · Collaboration · Initiative · Feedback		The group does not meet deadlines/ attend appointments often enough. Delegation of tasks is unbalanced. Teacher provides an interviewee. The group does hardly anything with the feedback.	See green, but the execution is weaker on two points.	See green, but the execution is weaker on one point.	Clearly make appointments/ set deadlines with one another and with the interviewee and adjust these appointments if necessary. Everyone does the same amount of work. Make use of feedback (insofar as this is relevant/ useful).

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VWO 5 Cartesiuslyceum Amsterdam / Annemarie Proost / 2016

	Max. marks
1 Assignments: content section	15
2 Interview Interview transcript (questions and answers)	15
2 Background article Interview with historical context about migration and photos	50
3 Photo report City walk photo report	15
4 Learner report Evaluation of the project and achieved learning objectives	5
Total marks	100

Intermediate class Erasmiaans Gymnasium / Nathalie Lagoutte / 2014

Components	Marks available	Marks awarded
Interview	15	
Interview analysis	15	
Photo analysis	15	
Representativity analysis	15	
Work ethic	15	
Total marks	75	
	Grade	

Grading scale example by level

For VWO5:	VMBO 1:
-(almost) everything at level 1 = 4 or lower	-(almost) everything lower than level 1 = 4 or lower
-a mix of levels 1 and 2 = 5	-some rubrics at level 1 = 5
-(almost) everything at level 2 = 6	-almost half at level 1 = 6
-(almost) everything at level 3 = 8	-more than half at level 1 = 8
-(almost) everything at level 4 = 10	-everything at level 1 = 10

Example: Assessment form
Young trackers project [school name]

Student	class	Teacher	date	grade

General conclusion:

(If sufficient/pass)
Considerations for subsequent assignments:

(If insufficient/fail)
Improve the following areas/area:

[fill in the rubrics below. For example:]

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
Learning objective A					
	Weight of learning objectives A: x %	Partial grade for learning objective A			
Learning objective B					
Learning objective C					
	Weight of learning objectives B + C: x %	Partial grade for learning objective B+C			
Learning objective D					
Learning objective E					
	Weight of learning objectives D + E: x %	Partial grade for learning objective B + E			
	Total grade A t/m E				

Example assessment form
for the Young Trackers project [Schiedam V4]

Student	class	Teacher	date	grade

General conclusion:

(If sufficient/pass)
Considerations for subsequent assignments:

(If insufficient/fail)
Improve the following areas/area:

Grading scale: for VWO4:

-(almost) everything at level 1 = 4 or lower

-a combination of levels 1 and 2 = 5

-(almost) everything at level 2 = 6

-(almost) everything at level 3 = 8

-(almost) everything at level 4 = 10

	Level. 0	Level 1 Beginner	Level 2 Advanced	Level 3 Proficient	Level 4 Expert
(Contextual) (historical) knowledge and skills			X		
Interview A: asking questions and listening		X			
Interview B: asking questions and listening					
Selection and use of photographs		X			
Analysing photographs		X			
Trustworthiness and representativeness		X			
Comprehensibility of the report		X			
Presentation: content of the report/story		X			
Design/formatting		X			

Learner Report

What is learnt from a project is often different to what you as a teacher expected. As a teacher, an effective and simple way to gain insight into (un)intended knowledge obtained, is to have students fill in a learner report. With this, obtained knowledge which is difficult or impossible to test can also be identified (attitudes, self-knowledge, etc.)

The starting point is that the student is the 'expert' when it comes to their own learning. This is the reason why the questions should guide the student as little as possible.

The basic format of a learner report is:

I have learned that (I) ...	
I have learned that (I) ...	
What I would like to learn better or more of is ...	

The following may be asked at the beginning of the project:

With this project I would like to learn more about ...	
With this project I would like to learn more about how (I)	