


Historiana template for teaching strategies

<p>Title of the teaching strategy</p> <p>with: Thumbnail picture (must be copyright cleared and attributed)</p>	<p><b>Analyzing the broadcast of the reburial of Imre Nagy</b></p>  <p><a href="https://www.youtube.com/watch?v=CFh_aIYt5UE&amp;v1=en">https://www.youtube.com/watch?v=CFh_aIYt5UE&amp;v1=en</a> (copyright by Fekete Doboz Alapítvány) <a href="#">Vera &amp; Donald Blinken Open Society Archives</a></p>
<p>Sub-title that refers to the ‘learning block’ this teaching strategy is addressing</p>	<p>Helping students to understand in detail how the language of the broadcast positions the viewer and contributes to her construction of the historical event.</p>
<p>Is there a link to one of the Historiana Teaching Methods? (If so, identify the method and provide a brief explanation of the link.)</p>	<p>Debate and discussion - discussion and debate are interactive ways to engage students in historical thinking. They help us to make sense of factual information. Students of history question the context, provenance and purpose of sources.</p>
<p>Short description of the strategy in no more than 2 sentences</p>	<p>In this teaching strategy, the media event of the television broadcast of Imre Nagy’s reburial – the central televisual event of the Hungarian regime change in 1989 – is analyzed in depth to understand how the television station contributed to the creation of an emotional closure of, and thereby a collective consensus on state socialism.</p>
<p>Description of the teaching strategy - of how it is used and how it helps learners to get better at historical thinking</p>	<p>The event created a consensus not only in the participants on Heroes’ Square on June 16 1989, but also in the television audiences in front of the screens at home. The purpose of the strategy is to understand the ways in which the (emotional and also intellectual) reactions of the audiences</p>

are constructed by the different formal devices used in the television broadcast of the former politician's reburial in order to create a consensus about the meaning of the event. The teaching strategy analyzes in depth the medium-specific devices of the broadcast, which allows students to recognize how these influence the viewer's impressions. Participants will identify these devices first individually, and then think about their syntactic connections.

After the establishing of the historical context of the regime changes in the Eastern European region and Hungary specifically (constructed parallels between 1956 and 1989), students will watch the broadcast and pose the following questions in order to establish (1) how intentional bias and unintentional bias can be recognized, (2) how the broadcast *interprets* and *manipulates* the historical events in records:

- Who organized the event on the square? Who organized the television broadcast? (identification of the participants of the organizing committees, and the producers of the television broadcast)
- What might have been the organizers' intentions? (identifying some political goals of the different members of these committees, identifying the broadcast producers' previous line of work)
- How is the televised event *different* from the live happenings on Heroes' Square?
- How does the narration establish the connection between the viewers and the reporters? (cf. narrative omniscience: "we, the broadcasters, will try to be present at each important event with our camera and, as far as it is possible, help you the viewer to orient yourself.")
- What props are being used in the event on the Heroes' Square?
- Which specific elements of the commemoration are presented to viewers via these formal devices?
- What might have been the organizers' intentions by creating this specific succession of commemorative gestures?
- What specific *interpretations* of history does the media event propose the audiences? (*Closure* to state socialism? *Parallels* with the 1956

	<p>revolution? <i>Unification</i> - the nation's collective struggle for freedom? )</p> <p>-</p> <p>Students will be asked to take brief notes about the formal elements of the broadcast and its various parallel narrative functions:</p> <ol style="list-style-type: none"> <li>(1) honoring the heroes of the 1956</li> <li>(2) creating an image of the 1956 revolution as an ancestor of 1989</li> <li>(3) establish a peaceful framework for the political transition</li> <li>(4) introduce historical players (individual and institutional) through the broadcast as the protagonists of the regime change</li> <li>(5) emotionalization of (as opposed to critical engagement with) history</li> </ol> <p>During the following discussions, they will be able to introduce these to the other members of the group.</p> <p>Throughout the ensuing group activities, student will become familiar with the syntagmatic and paradigmatic methods used in the broadcast.</p>
<p>A specific example of the teaching strategy being applied. (This could be a description, or a reference to a learning activity on Historiana)</p>	<p><b>Activity 1:</b></p> <p><i>Presentations:</i> students in small groups (3-4 members) will introduce specific formal elements they identified within the text of the broadcast.</p> <p><b>props – elements:</b> torches, flags, coffins, bouquets of flowers, <i>how are these arranged</i></p> <p><b>shot selection – shot scale:</b> long overhead shots of the crowd vs. faces in close-ups, <i>depth of field</i>, <i>camera movements:</i> crane shots vs. handheld shots vs. zoom shots;</p> <p><b>editing patterns – types of cuts:</b> cuts, wipes, fades, dissolved, <i>shot length:</i> faster cutting vs. slower rhythm; <i>point-of-view editing</i> – visually inserting the viewers of the broadcast into the crowd depicted</p>

	<p><b>Activity 2:</b></p> <p><i>Creative analysis:</i> after the identification of these specific elements, student groups will be asked to change several parameters of the event’s formal structure (see above: shot selection and editing patterns).</p> <p>In the ensuing group discussion, the groups will be asked to identify how the rearranged formal parameters result in different narratives both about the revolution and the regime change.</p> <p><b>Activity 3:</b></p> <p>After the establishing of the historical context of the Romanian regime change in December 1989, the student will watch the broadcast of the Romanian media event:</p> <p><a href="https://www.youtube.com/watch?v=zrQaPPEtPpR4">https://www.youtube.com/watch?v=zrQaPPEtPpR4</a>  (copyright: Videograms of a Revolution (1993)Directors: Andrei Ujica, Harun Farocki)</p> <p>In the conversations, students will be asked to compare this footage with the Hungarian media event, identify the main formal differences between the two broadcasts, and these created an entirely different narrative of rupture, as opposed to the Hungarian events, which were constructed around the ideas of consensus and continuity.</p>
<p>Any supporting material (you might post a 2-3 minute film clip to explain.) (optional)</p>	<p>The entire broadcast of the Nagy reburial:</p> <p><a href="https://www.youtube.com/watch?v=tT92kbaIdO0">https://www.youtube.com/watch?v=tT92kbaIdO0</a></p>
<p>Author</p>	<p>László Strausz</p>
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