

Designing A Creative History Course: A Model

Yaratıcı Tarih Dersi İin Bir Model Önerisi

etin Balanuye ve Meral Aksu
Orta Doęu Teknik Üniversitesi

Abstract

In this study history teaching is revisited together with current debates concerning the conception of "history" and "historical consciousness", and a new course design is proposed in order to overcome existing problems. The new design is elaborated and explicated step-by-step in accordance with contemporary instructional design theories. Any discussion that would possibly follow from implementation of the study is not within the scope of the present paper as it is rather intended to be introductory for later studies in which the new course is to be implemented and analyzed.

Key Words: History teaching, creativity, story telling, instructional design.

Öz

Bu alıřmada, "tarih" ve "tarih bilinci" kavramlarına iliřkin güncel tartiřmalar ıřıęında, tarih öęretiminin durumu irdelenmekte, mevcut sorunların ařılmasına katkı saęlamak üzere yeni bir tarih dersi tasarımı sunulmaktadır. Dersin tasarımı, aędař ders tasarımı kuram ve modelleri ile iletiřim iinde, adım adım örneklenmekte ve incelenmektedir. Uygulama sonrası bulguları kapsamayan bu alıřma, "Yaratıcı Tarih Dersi" adıyla geliřtirilen dersin deneneceęi sonraki alıřmalara bir bařlangı nitelięindedir.

Anahtar Sözcükler: Tarih öęretimi, yaratıcılık, öyküleme, öęretimsel tasarım

Introduction

This study is an outcome of a one-semester length study of 'course design'. The course entitled "Practicum in Designing Curriculum and Instruction" is a hands-on course in which students are expected to design a curriculum in their area of specialization and field test, if applicable, at least one unit out of the whole design.

In the report all stages, through which an experimental world history module was formed, are presented in sequential fashion. What is presented in this report is also about different notions and changing conceptions of history and influences of these theoretical debates on history teaching. The study in this sense subjects the issues of history and history teaching to instructional analysis and attempts to develop a provisional model for history teaching.

This study has two basic purposes: First, to elaborate on what an instructional designer is supposed to do from the very beginning to the end when he/she is engaged in the idea of designing a novel course. Second, to argue for the necessity and possibility of developing new approaches to history teaching, and to propose the present "Creative History Course" model to handle the difficulties in the field.

Theoretical Background

The present study will repeatedly refer to the findings of another study entitled *Youth and history – An intercultural comparison of historical consciousness*, a comparative study conducted between 1991 and 1996 in 27 European countries with a sample of 32,000 students. This study particularly indicates the importance of historical consciousness and state of history education throughout Europe (Angvick, 1997). Turkey was also represented in the study with a student sample of 1,229 and a teacher sample of 35 by means of which up-to-

date data on the Turkish situation were provided. The study was first published in Germany in 1997 under the title *Youth and history* and then appeared in Turkish in 1998 as a publication of Toplumsal Tarih Vakfı, written by İlhan Tekeli, who carried out the Turkish dimension of the research (Tekeli, 1998).

In the Turkish edition of *Youth and history* (Tarih Bilinci ve Gençlik), historical consciousness is defined as "... being aware of history as either a result of socialization or of personal experience" (Tekeli, 1998, 22-23). Being aware of history, that is to say 'historical consciousness', has been valued for a variety of reasons. Despite the fact that *Tarih bilinci ve gençlik* has emphasized the instrumental value of having historical insight there are many accounts taking the intrinsic value of historical knowledge and consciousness into consideration. According to Menzel (1990, 70), for instance, one of the most convincing grounds on which an intrinsic value of historical consciousness can be justified is that it stimulates critical thinking. In Menzel's (1990, 70) terms, the notion that historical knowledge is a necessary foundation for critical thinking will appear almost revolutionary. Yet once students begin to think in terms of historical context, their perceptions of the world around them, of television cartoons, government buildings, even the school building itself, are literally transformed.

It has been commonplace to state that historical knowledge and understanding is very important. People mostly seem ready to accept without discussion that in order to shape the future we need to know enough about the past, both our own and of the world. Yet, perhaps because of the fact that the importance of historical consciousness appears so obvious to everybody that the reasons for which it is crucial to our modern lives remains untouched most of the time. Education, too, cannot go beyond a rather habitual confirmation that history is a worthwhile activity into which students should be initiated.

Fortunately, and perhaps rather surprisingly, it has been found that young people in schools are not ignorant, in any sense, of the fact that history does matter. This is evident in the findings of the aforementioned research in which students were asked to respond to the statement that "History is irrelevant to

life, is inert or is about what is already over". The mean of the responses to this item was calculated to be 2.04 based on the 5 point interval Likert type scale, where (1) represents "strong disagreement" whilst (5) represent "strong agreement" with the statement. This finding indicates that European youth disagrees with the statement history is of no importance, and that it takes history seriously (Tekeli, 1998, 38). Similarly students also did not agree with the statement that history is no more than a school subject. The correlation between the responses given to these two statements was calculated high ($r = -0.40$). Yet the same research also shows that history courses have been found "boring" by the majority of European youth. The findings denote that students cannot find what they in fact expect to find in history courses. This dissatisfaction, the research suggests, is explained by reference to the fact that history classes are still under the influence of traditional teaching models.

It has been accepted that the two most widely employed techniques in history teaching are text book-based teaching and lecturing. As these traditional methods dominate almost the entire history teaching practice in Europe, one may argue, they are responsible for the current state of history teaching. Marylaine Block, an online columnist in the States, argues that the lack of historical understanding and learning is evident also in the United States of America. She writes (1996, 11):

In America, one thing you can count on reading in the headlines on a regular basis is a story about the appalling ignorance of our young people. You will hear that they have only the vaguest notion of where Russia is, that they cannot read well enough to read a lease they are about to sign and that they not only cannot give the dates of the American Civil War, but cannot place it within the 1850-1900 time period.

Yet, Block insists that schools and teaching techniques are responsible for this ineffectiveness and insufficiency experienced in history teaching. It is neither fair nor plausible, she argues, to blame students, as they do not seem enthusiastic enough to learn history. She maintains that all American students are taught about the American Civil War at least twice. Her conclusion is worth citing (1996, 11):

If something is taught but not learned, it is not enough for teachers to say that the students' minds are defective—good teachers, allowed to ply their trade as they see fit, adapt their teaching to the prior knowledge, interests, and understanding of their students.

The failure in promoting interest in learning history is not particular to the States, nor to Europe. In general, in most parts of the world it is held that history teaching is far from helping people construct a historical consciousness. In India, for instance, it has been widely held that history education has almost been synonymous with the syllabus as it is structured in the textbook (Kumar, 1981, 75-84). Textbooks in this tradition are no longer means to the goals, but the other way round, that is, goals in history teaching stem from textbooks, and therefore the limits of textbooks have become the limits of history teaching. Kumar writes (1981, 42):

Classroom pedagogy in Indian schools is determined by the content of the prescribed textbook. Its chapters serve as a means to organize the total time available in a year for the instruction that the teacher provides. Thus, for all the practical purposes, the textbook itself forms the curriculum.

In this respect, India is similar to Canada, where as researchers have pointed out, textbook plays an important role and has a habit of becoming the de facto curriculum. Studying the topics in the textbook is an important learning goal (Case 1993).

Changing conception of history

People mostly agree with the idea that the concept of historical consciousness is not one and the same thing in all times and all places. It differs from one historical era to another. For instance, "what used to be understood by history in pre-modernity is different from what is understood during modernity. Both understandings will also be different from what will be understood by history in post-modernity" (Tekeli, 1998, 23). Though it is never easy to see clearly what our present conception of history is, we can safely argue that the Enlightenment assumption of the objectivity of historical knowledge have been gradually abandoned. Burke (1993, 123) tells us where this trend has currently arrived: "In the past historians used to believe, like sociologists and anthropologists, that their work is about facts and the

texts they are working with reflects the reality. These assumptions... have been collapsed as a result of philosophers' attacks."

Against this background there has been an important shift in understanding history and historical knowledge. It is ironic, though not unexpected, that history as a discipline is increasingly being viewed as a discourse about the past, and historians are those who write stories to make meaning of the past for those of us living in the present (Seixas, 1993). This conception, in which the historian resembles the novelist, whose purpose is to create fictions and develop stories, is important in two senses; first, it shows us what new tasks post-modernism has attributed to history. And second, it shows us that history's traditional mission has been taken away from it. According to Burke (1993, 123) a constant erosion in the borders that used to be seen between facts and fictions is evident in this conception.

All these novel attempts to conceive of history in such a controversial but equally challenging way has resulted in a replacement of "History" (with capital 'H') as the source of objective, disinterested and comprehensive knowledge of the past with "history" as a mostly subjective and usually partial account of what took place in the past. As Giddens (1990) puts it, rightly, a 'plurality of histories' is possible and this plurality may not refer necessarily to a particular foundation or an Archimedean point.

Giddens' conviction that 'a plurality of histories' is possible can also be associated with historical imagination as a source of historical reading and understanding. According to Graff (1999, 143-169), "Among the qualities that contribute directly to historical thinking and understanding, most important are historical context and historical imagination." Instead of breaking completely free of imagination, Graff suggests that a togetherness of historical context and historical imagination is possible. Such an inextricable understanding of 'context' and 'imagination', Graff argues, would shift the possibilities in the direction of probabilities. All this, he points out, demands from education no less than a reconsideration of instructional practices concerning history teaching.

The idea that students can and should fantasize about the past has been accepted by many thinkers from various disciplines. Giambattista Vico's verum-facto

principle that 'people can know only what they have made' can be read as an initial articulation of contemporary constructivism. In this sense, a course of historical study, in which each student will be encouraged to develop her own historical narration, endorses constructivist instruction. This inclination is also compatible with the postmodern conception of history that represents a shift from factual history to a fictitious one.

Game (1991), who shows us how "social" is constructed and deconstructed and repeatedly reconstructed in the form of text, argues that reading a text is to engage in a writing practice. This is to say, in a sense; social fictions are written or rewritten just at the moment and along with the text we are reading. In similar ways one may argue that reading about history is meaningful only if a simultaneous writing is going to follow it.

No question that we should draw here a distinction between "historian" as the author of comprehensive and better designed historical narratives and "lay historian" who attempts at writing her own account based on the facts and relationships the former provided. It can also be suggested that the former is motivated by will-to-influence whilst the latter is motivated by need-to learn, though it is obvious that both sides (author and reader) are at the same time influencing and learning regardless of whether they are primarily a writer or a reader. All this shows that a narrative predisposition underlies our historical understanding. As emphasized by Federman (1990), in order to understand historical events we must either create or defend a previously developed account for these events, a process in which stories are not only sufficient but also necessary.

The Creative History Course model that will be introduced in the next sections is an attempt to develop a novel history course based on the literature we have discussed so far.

Procedure

The methodology and activities followed during design period are presented in this section. Classroom reviews of the theories of curriculum and instructional design at the very beginning set the outer limits for the present inquiry. Out of these reviews, which involve a variety of contemporary approaches to curriculum design such as Dick and Carey (1996), Kemp (1977),

Wulf and Shave (1984), Posner and Rudnitsky (1983), Zenger, W.F. and Zenger, S.K. (1992), Smith and Ragan (1993) came a relatively clear picture of what the present model is supposed to look like. Despite the fact that the present design makes use of almost all theories mentioned above to certain extent, it is particularly inspired by the Posner and Rudnitsky's course development model. The following steps, which are fundamental in Posner and Rudnisk's model, will be followed in sequence: needs assessment, identification of initial themes and central questions, identification of intended learning outcomes, clarification of course objectives, selection or development of content and methodology.

Needs Assessment

Basically two different questionnaires were developed to assess and analyze the needs regarding a new history course. Both questionnaires referred to the following passage and the respondents were asked to answer the questions after they read the passage in which the new history course is briefly described:

The Creative History Course

Description: A "Creative History Course" will be one of the first year college electives, in which students will be studying 18th century world history in rather an experiential way. The underlying idea is to seek appropriate answers to certain questions, for instance, what was happening in other parts of the world and in other areas of life when a famous composer performed one of his best known pieces in Germany? What was the common way of transportation at that time? What was considered moral and what was immoral? The whole class will be divided into a certain number of groups at the beginning of the semester, and all groups will be exposed to a very brief presentation of the 18th century facts and events. What follows will be assigning every group to generate an 18th century fiction, in which real historical facts, figures and information will be used to form an imaginative and creative account of history. All groups will be given or guided to have access to necessary resources including books, videos, articles, web sites, charts, etc. After certain amount of weeks, every group will present its original 18th century fiction. The aim for every group is to defend against all other groups its own fictitious account of 18th century history

based on the historical evidences. It is very important to generate a plausible story rather than a true one.

Procedure 1. Students Questionnaire:

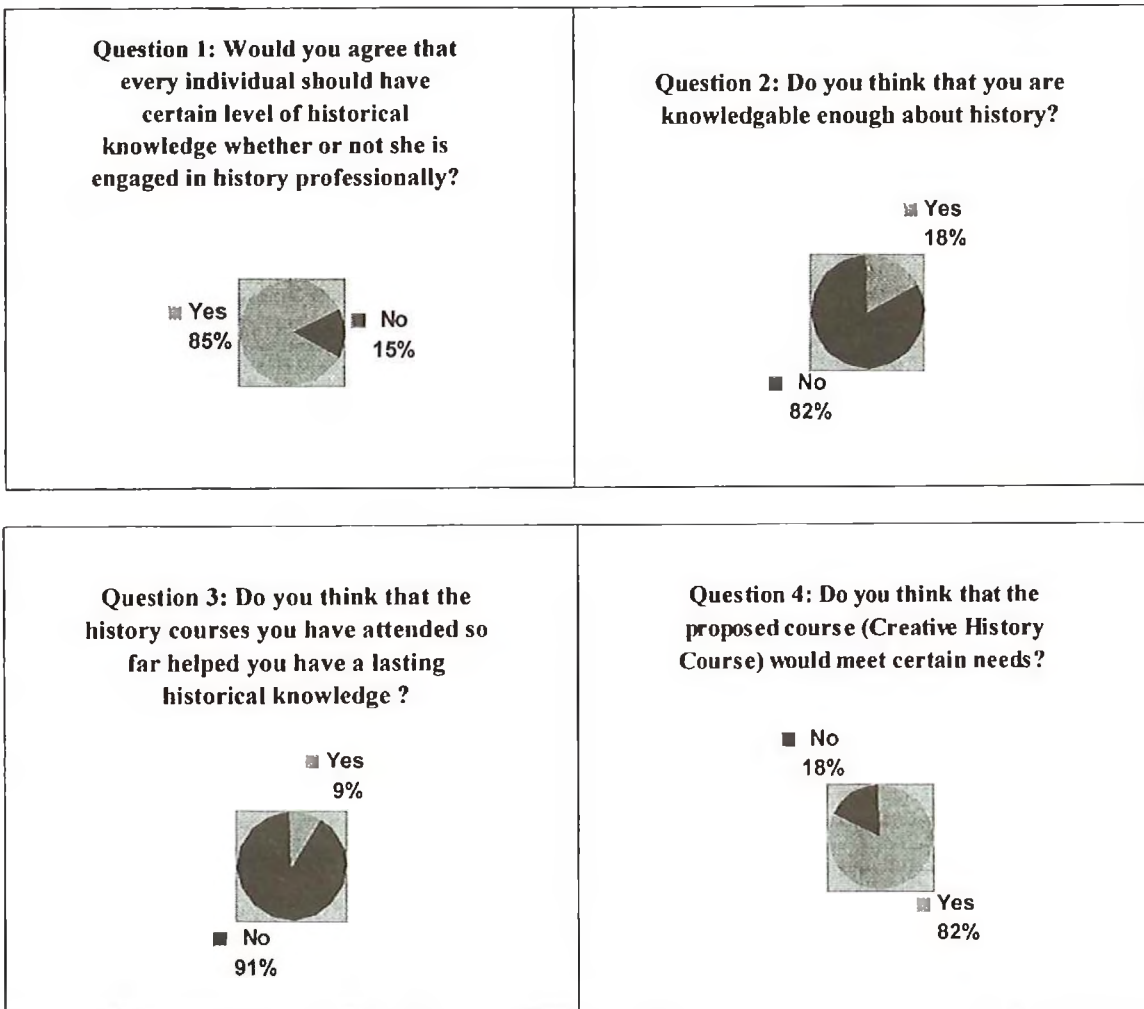
The student questionnaire, comprising 6 questions, was published in a personal web site and students were asked to visit the site and respond to the questionnaire. A total of 70 undergraduate and graduate students at different departments at METU were randomly reached through the help of assistants and instructors at different departments. 70% of these students agreed to contribute to the study. The questionnaire contained short “yes or no” questions. All of the responses were received online. The questions and pie chart illustration of frequency of responses are as follows.

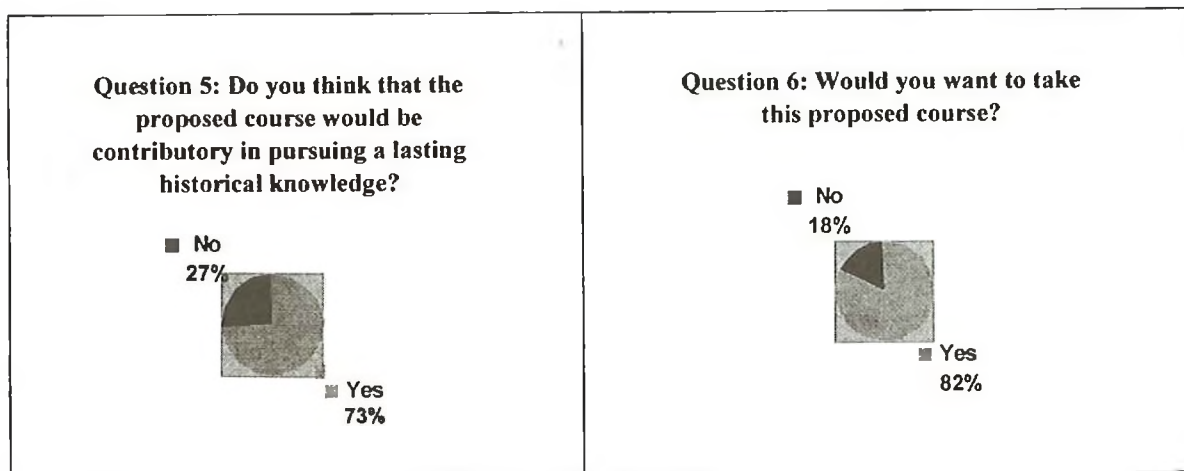
Procedure 2: Academics’ Questionnaire

A total of 20 academics were randomly chosen and asked to respond an online questionnaire of 5 open-ended questions. Ten academics from both social and technical departments responded to the questionnaire. Responses given by different academics to the same question were grouped and analyzed using qualitative data analysis techniques. The findings are as follows:

Question: To what extent do you think students in your department are knowledgeable about world history?

All respondents, except one, certainly stated that very low numbers of students know very little world history. One of the respondents claimed ironically that ‘put aside the world history, they even do not know their own streets’ history’. One respondent stated that students





have been taught only about the Ottomans, even not about the post-republic period. She believes that where they are taught about history this is done at very superficial levels. Another respondent suggested that students lack sufficient historical knowledge. He went onto claim that interest in world history and interest in Turkish history go hand-to-hand. The limited number of history books translated from other languages to Turkish, he claimed, is in itself an indicator of the fact that people do not value historical knowledge. One respondent believes that very few students are knowledgeable about world history, but even their knowledge is far from being profound. Only one respondent could not provide insightful information about his perception of students' knowledge of world history, suggesting that he does not know whether students are knowledgeable about history or not. Given that all others have precisely emphasized the insufficiency apparent in knowledge of world history, it can be concluded that a certain number of academics at METU perceive their students as having insufficient knowledge of world history.

Question: "Even if it is not directly related to what she/he studies as part of her/his career, every college student should grasp knowledge of world history..." Do you agree with this statement? Why?

7 contributors reported that they were in full agreement with the above statement. They in general justified their belief based on the conviction that in order to understand now and later, one has to have a proper conception of past. One of the contributors gave the

priority in grasping knowledge of history to social science students. The remaining three participants suggested that they would accept the importance of history knowledge for everybody. One of them explicitly articulated 'engineering departments students' as someone who should be considered as particularly clients for history teaching, for they are seen as powerful in policy making.

Question: Do you think the proposed history course would address certain needs apparent in history teaching? How?

All respondents proposed that the course would bring important benefits in various ways. One of the contributors argued that the course would encourage and stimulate critical thinking and constructive doubt, which are hallmarks of scientific enquiry. Another respondent elaborated his ideas in the light of modern social theory and claimed that the course would be of great use in teaching students that there is no one and the same destiny called 'history', but like many other things history is also a social construction. Yet another contributor stated that the course would help the discipline of history overcome its overcomplicated nature and help students see the whole picture within a given period.

Question: What are the strengths and weaknesses of the course?

All respondents cited several strengths of the course. These included the following: "it is doing what it is supposed to do in rather a nice way, without any

boredom”, “it is powerful in making students see the whole picture”, “its teaching strategy is nice”, “its content is nice”, “it helps people see how different stories can be written based on the same history”, “it makes passive audiences of history active participants of it”, etc. The only concern was more like a “wish” than a weakness. One respondent expressed his concern over the difficulty of inducing students to take a history course in such a new way, as many are already resistant to the idea of history. Two contributors stated that the course can be enriched by adding some discussion of ‘epistemology’ and using a variety of resources like video, live speakers, films, etc.

Question: Would you recommend a course like this to your students? Why?

All contributors reported that they would certainly recommend it to their students. One of them wrote that he himself would also want to join the course. The answers to this question were justified on the basis of previous answers. Based on the findings derived from the needs assessment, the idea of the Creative History Course that was briefly described in the third section is to be shaped and developed further in the coming section.

Initial Themes and Central Questions:

Writing down, at the very beginning, any idea or thought out of which the new course will evolve is an important step in Posner & Rudnisky’s course design model. Posner (1983) Based on the brief description of the course provided in the third section, the following thoughts and questions were identified: 1) Studying history in an experiential way. 2) What does it mean to study history in an experiential way? 3) Seeking answers to historical questions. 4) How to seek answers to historical questions? 5) Comparative examination of different geographical locations, of different pursuits and of cultures. 6) Relational knowledge of the 18th century. 7) What does the concept of ‘comparative’ involve? 8) Importance of comparison in history. 9) What are the ways of comparing different geographical locations, different pursuits, and cultures at given historical period? 10) Group work and collaboration. 11) Generating an 18th Century Fiction. 12) What is 18th Century Fiction? 13) Forming a creative and imaginative account of history. 14) What does it mean to form an account of

history? 15) What is a creative and imaginative account of history? 16) Group presentation. 17) How to present a piece of group work? 18) Defending one’s point of view / arguing for and against. 19) Participative evaluation

Intended Learning Outcomes Identified:

Once the initial themes and the questions are written down, this group of idea helps the designer formulate what Posner and Rudnisky called “Intended Learning Outcomes” (ILO), which is one of the most fundamental stages in the design process. Accordingly, a total of 19 ILOs were identified for the ‘Creative History Course’.

Course Objectives Clarified:

After the 19 ILOs are determined, according to Posner and Rudnisky model course objectives need to be clarified. Table 1 presents the entire course objectives derived from 19 ILOs.

Content and Methodology:

At this stage, Posner&Rudnisky’s model requires a detailed consideration of what is going to be covered in the course and how the course activities should be organized. To achieve the above objectives, the following course plan, which is composed of 5 different phases, is going to be followed.

Course Title:

18th CENTURY HISTORY: A collection of Creative Stories

Phases of the Course:

Phase 1: Preparation; Duration: 2 hours; Materials: Course outline, white board, color markers; Instructor’s Role: Active / Presenter of the course idea; Methodology: In this stage, the instructor will provide a brief description of the course. In order to enhance a clear understanding of what the course will be about the instructor will distribute a course outline indicating briefly the five phases of the course (Preparation, Lecturing, Group Work, Group Presentation, Evaluation). Once students became familiar with the idea, different groups of 6 students will be formed. A random grouping should be preferred to minimize bias against other groups.

Phase 2: Lecture; Duration: 6 hours; Materials: All resources (white board, color markers, video player, PC with Internet connection and PC connected projection

device, CD player, Mozart's Magic Flute Opera CD, Bach CDs.); Instructor's Role: Active / Presenter of the course content; Methodology: The Instructor will explain the concept 'experimental study of History'. Novel theories in the field of history and their challenges

Table 1
Course Objectives

Students will	
1	understand what an experimental study of History means.
2	display an interest in historical questions and the ways they are answered.
3	compare different regions and cultures in terms of different pursuits.
4	relate names, dates, location, and events that took place in 18 th century.
5	understand what the concept of comparison involves within the context of history.
6	appreciate the importance of comparison in historical understanding.
7	report different ways of comparing regions and cultures in terms of different pursuits.
8	take a viewpoint on weaknesses and strengths of group work.
9	construct or display a desire to contribute to constructing an authentic historical fiction.
10	propose their own definitions for an historical fiction.
11	form or help others form a creative and imaginative account of history.
12	describe what a creative and imaginative account of history would look like.
13	present the final products of their group work.
14	understand the sequential steps of a presentation and the tasks carried out in each step.
15	debate to convince others about their viewpoints in discussions about history.
16	critique others' viewpoints in discussions about history.
17	judge others' class performances.
18	handle different materials and devices necessary for presentation.

* Synchronoptical World History Chart developed by Andreas Nothiger is a time map covering the last 3000 years of world history. Time proceeds from left to right, every four centimeters representing one hundred years. Thus the so-called Middle Ages which are the dark ages in Europe are shown to be age of flowering from China and India to the Arabic World, to the civilizations of the Incas, Mayas and Aztecs in America and the powerful bursting of the Mongol Empire across all of Asia. (extracted from Nothiger's World History Chart booklet)

to traditional way of reading and writing in history will be sketched briefly by the Instructor. Linear illustration of History will be compared with Panoramic understanding of World History, and Eurocentric objectivity problems in history will be opened to discussion. The concept of comparison will also be touched at this stage.

The instructor will also present a brief summary of 18th century World History. The class will receive information, books, documents, maps, charts, video and films (or info on where to find them), web addresses related to written and oral history of the world in 18th century. Bach and Mozart's CDs in the background will accompany whole classes.

Topical Outline of Lecture Units: The lecture will largely be delivered based on a big size Synchronoptical World History Chart, a sample of which is provided by the course designer.* The full panorama of the 18th century History will be presented through a combination of texts, pictures and oral explanations. The topical outline of the lecture will be as follows:

World History from 1700 to 1800: 18th Century Facts Science:

Newcomen: The first steam pump was built; James Watt: The first steam engine was built; Gibbons: Wrote "Fall Decline of the Roman Empire"; Fahrenheit and Centigrade Scales were introduced; Stephan Hales measured blood pressure.

Humanities:

Leibniz: Wrote his 'Monodology'; *Voltaire:* Wrote vastly on history and politics bearing the effects of Enlightenment; *Hume:* Wrote "Inquiry into Human Understanding"; *Rousseau:* Social Contract, Emile; *Kant:* Critique of Pure Reason; *Adam Smith:* "Wealth of Nations".

Art & Music:

Bach: Composed "Matthaeus Passion"; Handel: Composed "Messiah" oratorio; Mozart: Composed "Magic Flute Opera"; Goethe: Wrote "Faust"; Laclos: Wrote "Les Liaisons Dangereuses", which caused a scandal by picturing an erotic and indecent affair between an Aristocratic couple.

Politics:

French Revolution: Ropespierre, Danton and Napoleon; Industrial revolution started; Canada was taken from France by the British colonies; American 7-year wars: American Revolution; Captain James Cook sailed along the east coast of Australia and claimed it for England; Captain Cook was speared and eaten by Hawaiian natives; Series of Balkan revolts led to the break up of the Ottoman Empire; Ottoman-Russian wars.

Phase 3. Group work; Duration: 20 hours; Materials: Paper, pen, all resources, video and CD player, one PC with Internet connections; Instructor's Role: Guidance / Supports groups when needed; Methodology: In this stage all groups will study together to gain insight and construct their stories. These sessions will be conducted as both in class and –perhaps- out class activities. The Instructor will be ready in class to guide the groups in their research and design. However, the instructor at this stage is not supposed to help any of the groups build up a certain historical notion; rather her presence will only be for questions of facts and figures.

Every group will submit to the Instructor three interim reports and one final version of the story they are supposed to generate. The first interim report will inform the Instructor about the division of labor - that is, who will do what, and the schedule - that is what will be done when.

The second interim report will give the Instructor an idea about the outputs of research. Based on this report the Instructor will be able to see how rich the content will be and, if necessary, advise the group to trace better in the 18th century. The second report, in this way, will cover almost every piece of information, facts and figures that are going to be covered in the final story, in more literary ways.

The third report is a summarized version of literary story, of the main idea. By this report the Instructor will be informed about the main characters and the plot points in the story. Thus this report will look like a draft screenplay. The last report will be the final version of what is going to be presented to the whole class.

All groups will be equipped with the necessary and –hopefully- sufficient amount of up-to-date reference resources including books, tapes, video, articles, and web addresses. For those resources which are not

available at the time the class is coming together; all groups will receive adequate guidance by the Instructor to provide access as soon as possible.

Phase 4. Group Presentations; Duration: 10 hours; Materials: Might change from one group to another / May include anything necessary for effective presentation of the story. / Pen and papers; Instructor's Role: Active / Attends to presentations and sparks discussions; Methodology: Groups present one by one their story-based accounts of the 18th century trying to convince other groups that what is related is plausible. / Other groups (audiences) challenge the presenter group's story based on the historical data and tries to show in what ways the story is not plausible. Doing so, all groups are supposed to give points to the group performing at the time, using the criteria given in phase 5. But the evaluation results will not be revealed until all presentations are over.

Phase 5. Evaluation; Duration: 2 hours; Materials: Pen and papers, white board, color markers; Instructor's Role: Active / Providing her own points given to each group during semester. / Writing down the final scores each group gained from the Instructor and the groups.

Methodology: Groups and the lecturer evaluate the performance of each group. Evaluation will be done in terms of four criteria:

1. Quality of research: How serious is the research done by the group? Is the information included in the story of sufficient length? Is the factual information valid?
2. Artistic features of story: Is the story interesting enough? Is the story coherent or does it look like an artificially bounded collection of facts and events?
3. Historical value of story: Does the story give us a sense of historical insight? Does it sound plausible enough? Does it teach us something new apart from existing factual information? Does it give us a sense of, say, "it could have happened in this way"?
4. Presentation quality: Was the presentation clear? Did every member of the group contribute to the presentation? How successful was the group with regard to time management during the presentation?

Conclusion

Much of what has been said so far about "history teaching" and recommended in order to pursue a better historical consciousness rests on two assumptions: First,

it is assumed that formal education can in fact better serve individuals in raising historical consciousness. Provided that our instructional models and approaches are not blind to the debates and discourses established in almost all fields of the social sciences and humanities, this assumption would be marked as a reasonable one. The present study has tried to welcome such novel conceptions of history and approaches to history teaching based on a similar kind of conviction.

Second, it is assumed that "instructional design" models and practices help teachers understand in what ways their course design would meet the challenges of the field and the needs of their students. Reviewing the literature around which a new course is to be developed, analyzing the existing needs in the field, sketching briefly what ideas initially come up in association with the course title, and what main outcomes are derived, structuring the units and course content, and finally deciding on the evaluation methodology are but a few of the reasons that can be produced to support the second assumption.

Though it is not complete in any sense, the present study will perhaps inspire new course designs in the field of history teaching. In a pluralistic world, we may expect, more constructivist, more participative and more democratic history courses will be necessary. History teaching in this sense may provide such an inclusive basis within which diversities can be understood and tolerated. Finding out what practical implications this course would possibly bring was not within the scope of this study. Thus, the next step should be to implement the "Creative History Course" in a real classroom environment and see the results.

References

- Angvick, M. (1997). Youth and history - An intercultural comparison of historical consciousness. In M. Angvick & B. von Borries (Eds), *Youth and history: A description.*, Hamburg: Körber-Stiftung.
- Block, M. (1996). My word's worth. *A Weekly Column on the Web*. Retrieved December 2001 from the World Wide Web.
- Burke, P. (2000). *Tarih ve toplumsal kuram*. İstanbul: Tarih Vakfı Yurt Yayınları.
- Case, R. (1993). *Summary of the 1992 social studies needs assessment*. Victoria, B.C.: Queen's Printers.
- Dick, W. & Carey, L. (1996). *The systematic design of instruction*. Harper Collins College Publishers.
- Federman, R. (1990). *To whom it may concern*. Boulder: Fiction Collective Two.
- Game, A. (1991). *Undoing the social: Towards a deconstructive sociology*. Open University Press.
- Giddens, A. (1990). *The consequences of modernity*. Stanford: Stanford University Press.
- Harvey J. G. (1999). Teaching (and) historical understanding: Disciplining historical imagination with historical context. *Interchange*, 30 (2), 143-169.
- Kemp J.E. (1977). *Instructional design: A Plan for unit and course development*. Belmont, California: David S. Lake Publishers.
- Kumar, K. (1981). The textbook as curriculum. *Bulletin of the Indian Institute of Education*, 2, 75-84.
- Menzel, R.L. (1990). Cognitive connections. *Social Studies*, 81 (2), 70-73.
- Nothiger, A. (1984) *Synchnoptical world history chart*. Penguin Books Canada Limited.
- Posner, G. & Rudnitsky, A.N. (1983). *Course design: A guide to curriculum development for teachers*. NewYork: Longman.
- Seixas, P. (1993). The community of inquiry as a basis for knowledge and learning: The case of history. *American Educational Research Journal*, 30, 305-324.
- Smith, P.L. & Ragan, T.J. (1993). *Instructional design*. NewYork: Merrill.
- Tekeli, I. (1998). *Tarih bilinci ve gençlik*. İstanbul: Tarih Vakfı ve Yurt Yayınları.
- Wulf, M.K. & Shave, B. (1984). *Curriculum design*. New Jersey: Scott, Foresman and Company.
- Zenger, W.F. & Zenger, S.K. (1992). *Curriculum planning: Outcomes based accountability*. California: R. and E. Publishers.

Geliş	7 Şubat 2002
İnceleme	14 Nisan 2002
Kabul	14 Ekim 2002