

## On Model Analyses of the Media from the Viewpoint of the Didactics of History (an Illustrious Historical Figure – Charles IV)

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*Historical figures have always aroused the kind of interest we would, in the modern age, call media publicity. What we have in mind here is, first and foremost, pictorial media, the communication of which was intended for the widest possible range of recipients, as well as textbooks and other didactic aids. Modern historical education is based on the concept of historical culture, for which reason it is assumed that the given communication will, rather than mere illustration, become a qualitatively new teaching aid. The text presented here analyses the potential of individual media (from academic texts and works of art to feature films, currency and postage stamps) using the example of a medieval sovereign, and gives an interpretation of the connection between media education and history teaching with a view to the development of the historical awareness of the pupil and his or her media literacy.*

Key words: *history teaching; didactics of history; media education; historical figures*

### In introduction

The text presented here focuses on the description and analysis of the usability of historical and contemporary (already didacticised) media with a view to implementing analytic activities with multiple sources of information in modern history. We search for descriptions, characterisations and depictions of historical figures in these media. The medieval sovereign Charles IV will serve as a suitable example. This freely defined topic gives priority to the pursuit of the branch-specific didactic goal (proposals for the development of pupils' analytical and critical thinking) from the viewpoint of sensory classification of (teaching) media. This goal is seen in coverage of the structure of educational media with appropriate commented examples without striving in any way for

a comprehensive historiographic description of the specific figure in question.<sup>1</sup>

Communication media provide us with information of varying quality on historical reality and may be primarily a source of research in the widest possible range of academic fields or secondary knowledge in modern historical teaching with a research focus. With a view to the postulates of pedagogical constructivism, it is anticipated that support for analytical work with such media represents a more useful element in teaching than the simple communication of unequivocal data.

Of the enormous amount of traditional information that a historically important person (such as a medieval sovereign) offers for history teaching, the application of political history is freely substituted in a less frequent manner in this text. In historical syntheses, the physical and intellectual likeness, characteristics and abilities of this or that figure are usually reconstructed by means of a combination of various literary testimonies, works of arts and the results of anthropological teaching. This text, for this reason, makes selective use of the results of contemporary art history research based on period images and literary documents that evoke both the environment that shaped the historical person and the locale of his or her career.<sup>2</sup> The later, primarily historicising, media reflection of the nineteenth century, in contrast, describes the period that his or her legacy has already used for new purposes.

School history applies not merely primary sources of information, generally understood as historical sources, but also didactic or didacticised media that facilitate the shaping of historical perception. The branch didactic orientation of this paper follows this algorithm, for which reason it also devotes attention to media whose function we would preferentially describe as educational or even entertaining. The spectrum of sources used and identified in greater detail in the text includes both works of Gothic and Historicist painting and architecture, and modern currency, films and special-purpose school aids. We may anticipate the

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<sup>1</sup> Antonín, R. (2013): *Ideální panovník středověku*. Praha: Nakladatelství Lidové noviny, p. 359. The author of this publication on the given topic notes appositely that the rational and legendary form of the monarch, to which the sovereign himself actively contributed by means of self-representation, is intertwined in our image of our most distinguished monarch. It is, then, immensely difficult for the historian to determine what Charles was actually like. Also Engstová, K. (1999). Marignolova kronika jako obraz představ o moci a postavení českého krále (Kronika Giovanni Marignolli jako zrcadlo myšlenek o moc a postavení českého krále) In *Mediaevalia Historica Bohemica*, 6, pp. 77–94.

<sup>2</sup> Stejskal, K. (2003). *Umění na dvoře Karla IV.* Praha: Knižní klub, pp. 203–213.

traditional illustrative role played by these aids making way for heuristic performance in practice in Czech schools. If this really is the case, then didactic aids can be used in a qualitatively new position under the guidance of the teacher for training in the differentiation of the credibility of communicated information and its evaluation. Incorporated here may be not just text sources and images, but also such media as comics, caricatures and feature films.

The following subchapters, as has been stated above, are based on a structure of media differentiated by sensory perception and draw selective attention to the teaching potential of the media publicity that the representation of important historical persons (such as the Czech King and Roman Emperor Charles IV) has enjoyed since the Middle Ages.<sup>3</sup> When considering the tasks that annotated sources of information may fulfil in modern history teaching, an introductory background may be found in one of the fundamental works of modern German media didactics from the pen of H. J. Pandel<sup>4</sup> or the text by the British historian and didactician Robert Stradling, translated into Czech, promoting the principle of multi-perspective perception of communication media and an understanding of their relationship to the present day. Of the works written in the Czech language, the didactic history compendium focusing on the media with links to additional literature may also be useful.<sup>5</sup>

## 1. Text media

Among written media, it goes without saying that historiographic production represents the most valuable form of processing the past. The general public or the school pupil, however, generally seeks information in the most accessible form possible, i.e. **in fiction or popular educational literature**. Advantage can, nevertheless, be taken of their potential for history education with guidance on the characteristic features of these genres and training in the application of a graded degree of critical approach. In this way, we also develop the pupil's skills in the application

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<sup>3</sup> In view of the concept of the text, that basic didactic medium – the textbook – is deliberately omitted. Analysis of the presentation of the Luxembourg sovereign in textbooks requires a separate paper of its own.

<sup>4</sup> Pandel, H. J. (2005). *Handbuch Medien im Geschichtsunterricht*. Schwalbach: Wochenschau – Verlag.

<sup>5</sup> Labischová, D. – Gracová, B. (2008). *Příručka ke studiu didaktiky dějepisu*. Ostrava: Ostrava University.

of the following titles without reducing their positive reading benefits and the enjoyable experience they provide.

The emphasis in fiction on the personal lives and love lives of the principal characters is underlined by the nature of character storytelling in a novel and offers the disclosure of its typical manifestations for the purpose of teaching. The inner monologues of the characters, set against the backdrop of historical events, may serve as a suitable tool for differentiating identifiable historical fact from the fictitious portrayal of their personalities.<sup>6</sup>

Methodical inspiration: use an example to differentiate verifiable historical facts (dates and designations of events, names) from clearly fictitious descriptions (internal monologues of characters); a description that appositely documents widespread period customs, atmosphere or attitudes (the relationship between subject and sovereign, a description of a knighting, a coronation, etc.).

We do not expect new solutions to scientific problems from **popular scientific literature**, though we do expect preciseness, objectivity and communication. Although a number of authors demonstrate a profound insight into the given issue, we primarily guide pupils to differentiate between historians and other authors. Pictorial accompaniment, which leads to unavoidable simplification hand-in-hand with a text commensurate to the age of the consumer, also plays an extremely important role in the popularisation of science among children and the young.

Medical science has also provided new impetus for studying the character of historical personalities and their state of health on the physical and mental level. The results of the research by leading anthropologist Emanuel Vlček and neurologist Ivan Lesný on Charles IV have been published in book form. The researchers have compared written sources with anthropological information and drawn up a case history that attempts to determine a diagnosis reflecting the physical appearance and behaviour of the sovereign.<sup>7</sup>

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<sup>6</sup> [http://cs.wikipedia.org/wiki/Ludmila\\_Va%C5%88kov%C3%A1](http://cs.wikipedia.org/wiki/Ludmila_Va%C5%88kov%C3%A1) (cit. 10. 9. 2015); Neff, O. – Olša, J. (1995): *Encyklopedie literatury science fiction*. Praha: AFSF and H&H (the chapter *Ludmila Vaňková*), p. 391; Adamovič, I., Neff, O. (1995). *Slovník české literární fantastiky a science fiction*. Praha: R3 (the chapter *Vaňková, Ludmila*), p. 232.

<sup>7</sup> Lesný, I. (1989). *Zpráva o nemocech mocných*. Praha: Horizont, pp. 133–154; Ramba, J. (2015): *Tajemství Karla IV. Čeští panovníci ve světle antropologicko-lékařských zkoumání*. Praha: AKROPOLIS. The focal point of the publication is a study by Vlček's scientific colleague devoted to the emperor's mysterious illness at the turn of the years 1350–1351.

Specialist **historiographic literature** serves primarily in teaching for comparison with other written literature on the topic. The monumental work *Lucemburkové (The Luxembourgs)* from the publishing house Lidové noviny can be added to the more recent synthetic works.<sup>8</sup> The field of research into the Luxembourgs since the revolution of 1989 has been dominated by Jiří Spěvák, who has dedicated his entire academic life to the life and work of Charles IV. Charles IV is described on the basis of many years of research and a synthesis of documentary sources, chronicles and records. Spěvák's text also includes an attempt to reconstruct his human qualities, his insightful judgement and his ability to strategise and unexpectedly surprise, forgive and punish. This is a portrait of a ruler and man that can be applied in teaching.<sup>9</sup> Another extraordinary medievalist work is *Cesta Karla IV. do Francie (The Journey of Charles IV to France)* by František Šmahel.<sup>10</sup> The focus of this text gives good reason to conduct a purposeful search for specialist publications that are capable of grasping the topic from an unusual angle, even though they might lack an epic narrative, not least because Charles IV represents the image of a more or less ideal medieval sovereign in the Czech historical awareness, including that of schoolchildren. A solution is offered by a specialist book by historian Robert Antonín.<sup>11</sup> The author first engages in an analysis and definition linked to the specific historical period and devotes considerable attention to the attributes, virtues and social roles of the medieval sovereign as a devout knight. An investigation of period sources of information and existing knowledge then leads him to compare the society of the desired ideal with the actual truth.<sup>12</sup> The teacher's ambition may, then, become the selection of a suitable passage from this inspirational academic monograph and its subsequent didacticisation.

In terms of written sources, we will, in view of the topic and scope of this paper, restrict ourselves essentially merely to memoir literature, for which there are widely known reasons in the case of Charles IV. Beforehand,

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<sup>8</sup> Bobková, L. (2003): *Velké dějiny země Koruny české IV.a 1310-1402*. Praha; Bartlová, M. – Bobková, L.: *Velké dějiny země Koruny české IV.b 1310-1402*. Praha; Bobková, L. – Šmahel, F. (Eds.) (2012). *Lucemburkové. Česká koruna uprostřed Evropy*. Praha: Nakladatelství Lidové noviny.

<sup>9</sup> Spěvák, J. (1980): *Karel IV. Život a dílo (1316-1378)*. Praha: Svoboda, pp. 555–564. cf. <https://www.kosmas.cz/tema/176/karel-iv.-jeho-zivot-a-doba/>. (cit. 7. 6. 2016).

<sup>10</sup> Šmahel, F. (2006): *Cesta Karla IV. do Francie*. Praha. Argo. cf. <http://www.dejiny.teoriekritika.cz/Modules/ViewDocument.aspx?Did=181>. (cit. 7. 5. 2016).

<sup>11</sup> Antonín, R. (2013): *Ideální panovník českého středověku*. Praha: Nakladatelství Lidové noviny.

however, we will recall the testimony of one of his contemporaries who frequently came into contact with Charles IV. Francesco Petrarca wrote an account of their joint stay in Mantua, in which he describes the sovereign as ambitious, polite, cheerful, inquisitive, a little suspicious, unyielding, talkative and immensely argumentative.<sup>13</sup> The methodology of use of Charles' autobiography in teaching is inseparably linked to information on the characteristic features of **memoir literature**. We should remind pupils of the perspective with which autobiographies intended for future generations are written and what criticism of historical sources performed on these sources of information by the historian looks like. Our nation sees Charles IV as one of the most important Czechs of all time.<sup>14</sup> But what was his youth and his beginnings as a ruler like? Can this secret be uncovered by the autobiography *Vita Caroli*<sup>15</sup> written by Emperor Charles himself? To this day, this work is one of the basic sources of information on Charles' self-representation. Pupils can be charged with the task, for example, of seeking passages directed towards the young Prince Wenceslas as a certain model for life or a model of the behaviour of a sovereign.<sup>16</sup>

## 2. Information of a physical nature and audio teaching aids

Before we devote closer attention to pictorial media, we will take a brief look at the physical documentation, represented in the case of Charles IV largely by Gothic sculptures.<sup>17</sup> The basic sources of information of this kind on the physical appearance of the greatest of the Luxembourgs are the bust in the triforium in St. Vitus Cathedral and the statue of Charles IV on the throne at the Old Town Bridge Tower in Prague – both works were produced in the thirteen seventies.<sup>18</sup> It is, of course, desirable not merely

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<sup>12</sup> Ibid. pp. 291–353; pp. 358–364.

<sup>13</sup> Stejskal, K. (2003): *Umění na dvoře Karla IV.* Praha: Knižní klub, p. 203.

<sup>14</sup> This is backed up by the national television poll The Greatest Czech of 2005 in which he clearly held first place, obtaining thirteen thousand more votes than the poll favourite President Liberator Tomáš Garrigue Masaryk. In spite of his enormous popularity, most people know of him merely that he founded Prague University, Nové Město and Karlštejn and that he probably had something to do with Hunger Wall.

<sup>15</sup> *Vita Caroli.* (2015) Praha: Omega.

<sup>16</sup> [http://cs.wikipedia.org/wiki/Vita\\_Caroli](http://cs.wikipedia.org/wiki/Vita_Caroli) (cit. 7. 4. 2016).

<sup>17</sup> [http://commons.wikimedia.org/wiki/Category:Statues\\_of\\_Charles\\_IV,\\_Holy\\_Roman\\_Emperor?uselang=cs](http://commons.wikimedia.org/wiki/Category:Statues_of_Charles_IV,_Holy_Roman_Emperor?uselang=cs) (cit. 9. 4. 2016).

<sup>18</sup> Stejskal, K. (2003): *Umění na dvoře Karla IV.* Praha: Knižní klub, p. 203; Bartlová, M. (2010): Tajemství svatovítského triforia Umělec, jeho král a jeho katedrála. In *Dějiny a současnost*, 1. p. 23 etc.

for the pupil to be acquainted with the existence of this period work of art, but also to analyse in the pertinent passage of the expert literature the methods and techniques that have been employed by science to try to decipher the relationship between art and the true appearance of the monarch as an adventure in recognition and detective work.<sup>19</sup> The tasks to be performed by the pupil also include the comparison of biographical dates, the time at which the work of art was created, and evaluation of age idealisation (similarly as for the Votive Panel of Jan Očko of Vlašim, etc.). The Luxembourg was also depicted on the coins and commemorative issues of his age, and we can also find him in the fashionable waxworks museum. Similarly, it is also possible to conduct an investigation into whether or not the authors of the wax model based their work on a medieval or historicist likeness.

It is, at first glance, strange, though essential in the context of the sensory structure of educational media, to mention audio media: radio dramatisations of literary works, original dramatisations and educational radio programmes that work specifically with the fantasy of the listener and have no less influence on his or her historical conceptions.<sup>20</sup> Audio books, such as Prokop's *Tajný deník (Secret Diary)*, also benefit, first and foremost, from the professionalism of the actors' voices used.

### 3. The contexts of visual media

The search for the physical appearance of the historical figure Charles IV provides an impetus for an excursion into the art world of the Middle Ages and an opportunity for a more general interpretation of the characteristic features of **Gothic art**. We should remind pupils of the principle of painting of the time, which did not demand complete fidelity in a portrait, and the fact that the artist often painted with no direct knowledge of his subject. Charles' likeness is similarly considered idealised in the case of the Votive Panel of Jan Očko of Vlašim (c. 1371).<sup>21</sup> Another source

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<sup>19</sup> Stejskal, K.: c. d., p. 211.

<sup>20</sup> A total of 33 of more than 1,000 episodes devoted entirely to Charles IV in a radio series: Veselý, J. (director): *Toulky českou minulostí. Český rozhlas 2*. cf. <http://www.rozhlas.cz/toulky/archiv> (cit. 9. 4. 2016). Actor Jiří Dvořák narrated the Fictitious Secret Diaries of Charles IV written by Josef Bernard Prokop for the publishers OneHotBook in 2016.

<sup>21</sup> Royt, J.: *Ikonografie Votivního obrazu Jana Očka z Vlašimi* [online]. The Faculty of Arts at Charles University, (cit. 8. 4. 2016); <http://www.rozhlas.cz/leonardo/historie/zprava/obraz-ktery-proslavil-tvar-karla-iv--906543> (cit. 10. 4. 2016); Stejskal, K. (2003): *Umění na dvoře Karla IV (Art at the Court of Charles IV)*. Praha: Knižní klub, pp. 104–115., etc.

of information on the sovereign's likeness is provided by the wall paintings at Karlštejn. Pupils can formulate their own assessment of the degree of realism in the Gothic painting of Charles' age by comparing the given portraits or synopses of specialist art histories.<sup>22</sup>

Historicism in art and architecture represents a deliberate return to the past and the use or revival of old architectural or artistic styles in modern construction and art. Art of this kind became popular throughout Europe before the middle of the nineteenth century and develops in close connection with the shaping of historical awareness. Abundant stimuli come from Romanticism which added a strong individualism based on domestic history to the shaping of the modern nation. In their works, painters and sculptors glorified individuals, ideas of statehood and political decisions pursuing strategic goals. This acquainting of the general public with their deeds gradually went beyond the bounds of popularisation and education and began to influence political life as well. The nineteenth century, seeking the roots of modern society, pursues different goals than the medieval world, and Czech nationalism generates its own images and stereotypes.<sup>23</sup> In accordance with historicist ideas, Charles IV is depicted with impassioned descriptiveness as a considerate master and regional patriot.<sup>24</sup>

It is appropriate to give pupils the task of comparing Gothic and Historicist art. The extensive specialist and popular art history literature will serve us well when preparing analytical and receptive tasks.<sup>25</sup>

The **comics** genre popular with pupils cannot be ignored in connection with history education. Its public impact outside the academic world is extremely interesting, though its use in practice in schools is negligible and it has, to date, been ignored by historiographic research. The traditional topics of Czech national history and geography at the first level of primary school have also inspired the authors of the comic strips in the Czech publication for children *Mateřídouška*. Its pre-revolutionary book form appeals to the youngest age categories to this day and plays

<sup>22</sup> Stejskal, K. (2003): *Umění na dvoře Karla IV.* Praha: Knižní klub, pp. 104–115.

<sup>23</sup> Rak, J. (2003): *Bývalí Čechové.* Praha: H&H, pp. 3–33 etc.

<sup>24</sup> In the works of František Čermák, Josef Mathauser, Adolf Liebscher, Josef Trenkvald, Josef Žák, Karel Svoboda, Václav Brožík and Emanuel, the features of the medieval sovereign give the illusion of portrait quality with a considerable dose of creative fantasy on the part of the authors.

<sup>25</sup> Stejskal, K. (2003): *Umění na dvoře Karla IV.* Praha: Knižní klub; *Historické vědomí v českém umění 19. století* (1981). Praha: The Institute of Art Theory and History; Antonín, R. (2013): *Ideální panovník českého středověku.* Praha: Nakladatelství Lidové noviny, pp. 470–478 etc.



a certain role in shaping our first historical ideas.<sup>26</sup> Its tradition has been continued in the present day largely by Lucie Seifertová and Renáta Fučíková.<sup>27</sup> Their common denominator remains a focus on children of early school age. Older schoolchildren are, in contrast, the target of the work *Karel IV. cesta na císařský trůn* (*Charles IV. His Journey to the Imperial Throne*) illustrated by Hana Jinderlová with texts by Michaela Trnková.<sup>28</sup> In stark contrast to this title, the young Luxembourg takes on completely different dimensions, similar to those of Batman or other superheroes, in *Karel IV. Pán světa* (*Charles IV. Lord of the World*) from the publishing house Edika.<sup>29</sup> This story in cartoon form aimed at children from the age of ten claims an educational role, and its technical production and composition correspond to this. An extensive prose text is presented first, followed by a cartoon story which gives a brief account of the childhood and adventurous adolescence of the future sovereign in the form of comic strips. Again, this is not a case of precise historical fact, but rather an interpretation of it. The illustrated story may, however, if approached with the necessary critical treatment of the information it contains, play a significant motivational function in history education.

We bring our survey of visual aids to a close with the medium of postage stamps. Proper advantage has not, as yet, been taken of their potential in teaching.

#### 4. Audio-visual media

Audio-visual media include television which remains the preferred source of information. Although many documentary films only give the appearance of being documentary and may be further from the historical reality than many feature films, one notable exception to this is the documentary series *Kronika česká* (*Czech Chronicle*)<sup>30</sup> whose principal author was the leading Czech historian specialising in the history of the

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<sup>26</sup> *Obrázky z českých dějin a pověstí* (1982) Praha: Albatros. The chapters: Jan Lucemburský a Karel IV. and O založení Nového Města pražského.

<sup>27</sup> Fučíková, R. (2016). *Karel IV. ilustrovaný život a doba*. Praha; Seifertová, L. (2012): *Pohádka o králi Karlovi*. Praha: Prchal Petr.

<sup>28</sup> Trnková, M. – Jinderlová, H. (2016): *Karel IV. cesta na císařský trůn*. Prague: Kopp.

<sup>29</sup> Ležák, Z. (2016): *Karel IV. Pán světa*. Praha; Trnková, M. (2016): *Karel IV. cesta na císařský trůn*. Praha: Koop.

<sup>30</sup> Petřík, M. (director): *Kronika česká* (Czech Television, 77 episodes), Czech Republic 1997–1998.

High Middle Ages Petr Čornej, a fact that ensures that the interpretation given in the series corresponds to the current academic knowledge.

**Animated film** generally caters to the child viewer. In three episodes of the animated *Dějiny udatného českého národa (History of the Valiant Czech Nation)*<sup>31</sup> our hero also takes the form of the historical person we are interested in here. The series became popular among children and is widely used in schools. It remains, however, essential for pupils to learn to give proper consideration to the means of speech in animated film, to differentiate caricatured form and characteristic trivialisation in the content of real historical events, etc.

The large degree of suggestion typical of a **feature film** generally makes it difficult for the pupil to keep a critical distance from the messages he or she is receiving. It may not be wise to ignore this popular medium for presenting the past, though it should certainly be subjected to didactic “treatment” before being used. After deciding on appropriate sequences to be used and preparing a set of tasks, we should also give pupils information about when the given film was made and its incorporation into the historical context.

A sovereign embraced in a positive manner is generally depicted with traditional models of behaviour and traditional attributes. Of the three films currently available to us – *Slasti otce vlasti (The Pleasures of the Father of the Nation)*, *Noc na Karlštejně (A Night at Karlstein)* and *Hlas pro římského krále (A Vote for the King of the Romans)* – the odd one out is *Slasti otce vlasti*<sup>32</sup>, because the young Charles, still “just” Margrave of Moravia, is conceived as someone with no scruples in the manner of comedy. It is also differentiated from the other two films by the originality of the text and the fact that it was shot in black-and-white. For our purposes, however, the plot focus on the human side of the famous sovereign is useful.<sup>33</sup> The humorous perspective on the portrayal and development of Charles’ personality under the pressure of partner relations only switches to his historical, political and patriotic responsibilities in the film’s final sequences.<sup>34</sup>

<sup>31</sup> [https://www.youtube.com/watch?v=wQfsnR\\_InN4](https://www.youtube.com/watch?v=wQfsnR_InN4) This animated series is based on the book of the same name by Lucie Seifertová: episode 37. Charles IV. His Youth – The History of the Valiant Czech Nation; episode 38. Charles IV. His Glittering Career – The History of the Valiant Czech Nation; episode 39 Charles IV. Builder – The History of the Valiant Czech Nation.

<sup>32</sup> Steklý, K. (director): *Slasti otce vlasti*. Czechoslovak Socialist Republic 1969.

<sup>33</sup> Karel Steklý worked from a screenplay by Jan Procházka. The comic aspect of the plot is based on a modern conception of historical figures.

<sup>34</sup> Kopal, P. (2005). Karel IV. poražen husity? Filmové obrazy panovníka. *Film a dějiny*. Praha. pp. 117–120.

Records can also be found in the film history of long efforts to adapt the literary source of *Noc na Karlštejně* (A Night at Karlstein) by Jaroslav Vrchlický, though it did not reach the screen until Zdeněk Podskalský's musical.<sup>35</sup> The central protagonist of the film is not, however, the monarch himself, but other historical and fictional persons. Charles plays the role here of a flawless moral authority towering above a collection of characters full of human weaknesses. The director follows the depersonalised iconic image of the sovereign created during the National Revival or even the diction of autobiography.<sup>36</sup>

## Conclusion

The physical portrait, personality and acts of important historical persons have become a permanent subject of interest for the entire range of media. The tools for searching for a comprehensive and correct image of, for example, the sovereign Charles IV, continue, however, to remain in the hands of professional historians. The careful media self-representation connected with the myth corresponding perfectly to the period image of the ideal monarch makes it almost impossible even for academics to determine what he was actually like.<sup>37</sup>

Secondary research on the part of the pupil, however, follows different goals. Innovative teaching<sup>38</sup> developing the skills of comparing sources of information and differentiating their characteristic manifestations and quality of communication is the path that should be taken by modern history teaching. The creative process of recognition is more valuable in the structure of educational values than the determination of a definitive result. In this regard, the difficulty of determining a definitive historical image of an important person (here, the example of a Czech king and emperor) is actually an advantage and the primary source of inspiration for the conception of this text. It assumes a motivation for the pupil's

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<sup>35</sup> Podskalský, Z. (director): *Noc na Karlštejně*. Czechoslovak Socialist Republic 1973.

<sup>36</sup> Kopal, P. (2005). c.d., pp. 117–120.

<sup>37</sup> Antonín, R. (2013). *Ideální panovník českého středověku*. Praha: Nakladatelství Lidové noviny, p. 362.

<sup>38</sup> Labischová, D. (2014). Badatelsky orientovaná výuka – základní paradigma pro tvorbu moderní učebnice dějepisu. In *Sborník prací Pedagogické fakulty Masarykovy – řada společenských věd*, 28, No. 2, pp. 110–127; Stuchlíková, I. (2010). O badatelsky orientovaném vyučování. In Papáček, M. (ed.): *Didaktika biologie v České republice 2010 a badatelsky orientované vyučování*. České Budějovice, pp. 129–135.

search – on what is our awareness of our monarchs actually based, how is it shaped, and where are the contemporary boundaries of our knowledge? The teacher, who is expected ever more urgently to play the role of some kind of control microprocessor, can find inspiration from media presentation and media sources (and not just the selection presented here) and use their analytic-receptive application in teaching. With a teacher's (and constructivist's) optimism, let's hope that, following didactic adaptation giving due consideration to age peculiarities and the supplementation of the methodical apparatus, it will serve in the broader context not just the development of the pupil's media literacy, but also a deeper understanding of the specific topic under consideration.