

## EVENT DESCRIPTION SHEET

PROJECT	
Participant:	1 - INSTYTUT EUROPEJSKIEJ SIECI PAMIEC I SOLIDARNOSC (ESPS)
PIC number:	932308420
Project name and acronym:	Project 101051121 — SiS

EVENT DESCRIPTION	
Event number:	WP4
Event name:	Edition III
Type:	Workshop
In situ/online:	in-situ
Location:	Wannsee, (Berlin, Germany)
Date(s):	3.10.2023-10.10.2023
Website(s) (if any):	<a href="https://enrs.eu/sound-in-the-silence">https://enrs.eu/sound-in-the-silence</a>
Participants	
Female:	37
Male:	23
Non-binary:	5
From country 1 [Poland]:	9
From country 2 [Germany]:	14
From country 3 [Croatia]:	8
From country 4 [Romania]:	9
From country 5 [Portugal]:	1
From country 6 [Slovakia]:	1
From country 7 [Greece]:	1
From country 8 [USA]:	16
From country 9 [Canada]:	2
From country 10 [Ukraine]:	2

From country 11 [UK]:	1		
From country 12 [Afghanistan]:	1		
Total number of participants:	65	From total number of countries:	12

### Description

*Provide a short description of the event and its activities.*

**‘Sound in the Silence’** is an intercultural and international remembrance project for youth. In historically challenging locations, students work with artists representing different artistic fields in order to understand how the past is connected to their questions in the present. By doing so, we give young people a chance to find new ways of looking at the history of Europe, of our nations, states and regions, and to work out their own perception of reality and tools for expressing it.

**The third edition of the “Sound in the Silence” project (workshop)** took place in the House of the Wannsee Conference in Berlin (Germany). Students made use of historical site to gain impressions of history through guided tours in the city of Berlin and workshop in Jewish Museum Berlin, site visits, educational workshops and historical study before working with artists to connect those impressions of the past to their thoughts and feelings of the present moment. After learning about the history of the location through guided tours, workshops and discussions, each student participated in a Creative Writing Workshop. This workshop uses creative writing exercises to create a personal connection to history. Subsequently, this creative writing had been used as the foundation for their work in the artistic workshops where students worked with either dance, voice or performance to create the original material. This material was then woven together to create a site-specific performance that was presented to the public.

#### **Creative Writing Workshop by Dan Wolf**

The goal of the workshop was to introduce the participants to the artists they were working with, the various creative methodologies, thinking frameworks, and guiding principles that power the project, and the big questions and themes that they were to explore together. The workshop was used as a way to reflect on the historical site visits and workshops in a deeply personal manner. The participants were asked to freewrite about their impressions of Wannsee, a technique that allows them to turn off the need to be right or wrong and just dump their impressions onto the paper without judgment. Words, phrases, and images were collected for the entire group to respond to. Finally, participants wrote a ‘Telephone Poem’, a poem that uses a restricted number of words for each line, based on the question “Is the perpetrator the one with the gun or the one with a pen?” The writing from this workshop became the basis for all artistic workshops and for the final performance.

#### **Dance Workshop by Katarina Rampackova**

This choreography workshop was created for all the bodies and was facilitated in the way that every body could follow. In the workshop the principles of somatic work and improvisation to sensibillise consciousness of the body were used. The workshop had very fluent and natural development. Students were open to new experiences and they felt confident even for suggestions of changes in choreography. The group was quite balanced so they were growing together in the movement expression. The starting points for the creation of movement material were: voids (inspiration from Jewish Museum in Berlin), poems written by during the creative writing workshop (reflection on the place), emptiness (feeling that was very

present in the location), location in itself (garden, bench), poems with writers (supporting the poem written by rap group). The participants have learned how to create a movement map which could lead them towards their own choreography. Students developed confidence about their movements and at the end of the workshop, they understood the power of abstract expression in the complexity of the whole performance.

### **Vocal Music Workshop by Sean Palmer**

The vocal workshop, for singers and non-singers alike, allowed students to take part in creating an anti-singing choir. They worked with various exercises and singing techniques including classical, body percussion, beatbox, screams, growls, whispers and vocal improvisation. The songs with no words reflected the location and how the participants experienced it. The songs were based on the participant's graphic scores (similar to musical notation, but without notes) inspired by writing from the Creative Writing Workshop. It was as unique and emotional, as our individual experiences of the historical site were different. The songs with no words were woven into the end performance, to compliment the work of the other groups.

### **Rap and Poetry Workshop by Dan Wolf**

During the Rap and Poetry Workshop participants worked on the basics of writing and performing rap, including understanding rhyming patterns, beats and bars. They worked on group poems (three participants per group) that explored themes that the participants were interested in writing about, including the Jewish, LGBTQ and disabled communities. The students, led by the workshop leader, explored the diversity of the group by asking them to use their five senses to write about who they are in an honest and direct way. They were also asked the question 'what is not here' to explore the emptiness of people and objects at Wannsee and the erasure of groups from German society. Finally, the group's rap was written and performed as a kind of prayer from the perspective of a victim of National Socialism in the moments before their death. The "telephone poems" from the Creative Writing Workshop, the group poems and the rap formed the backbone and dramaturgical line of the final performance.

### **Group Dynamic Workshops by Tetiana Kriukovska**

During the programme in Wannsee, participants were under the supervision of the moderator Tetiana Kriukovska, who organised different activities daily for a better group dynamic. The facilitator also helped students who wanted to share their feelings but were not confident enough to do so in front of the whole group. Over time, after several one-to-one sessions and working in smaller groups during the artistic workshops, the young people were able to build a relationship that allowed them to openly share their thoughts and feelings. Thanks to so-called 'opening and closing circles', participants learnt more about each other in a fun way; they discussed the upcoming activities and possible challenges. Those slots helped them to develop better relationships within the group and establish stronger, more cooperative bonds with the team.

### **Workshop for Teachers by Urszula Bijoś (ENRS) and Madlen Seidel (GHWK)**

The workshop was open both to the teachers that came with students as well as to the local teachers interested in the topic. The first session was focused on educational materials. During the workshop teachers learned about the free educational resources available on the "Hi-story Lessons" platform created by the ENRS, including infographics, lesson plans and animations, among others the educational kit about disinformation and memory conflicts. Participants considered how to use the resources in their teaching work. During the second session

teachers learned about the interactive infographic within the project “Statistics and Catastrophe. Questioning Eichmann’s Numbers” held by the GHWK and ENRS. They discussed methods and activities which might be useful to address the history of the Wannsee Conference within the classroom. The last part of the workshop focused on alternative, in particular aesthetic-research and artistic approaches to the Holocaust - and the House of the Wannsee Conference. The participants first got to know very different graphic novels in excerpts and received suggestions for use in the classroom, and at the same time they benefit from an exchange in a multinational group of teachers.

### **“What is not here?” The Final Performance**

#### **Public Event**

It was difficult to embrace the space and to understand what kind of performance is needed there. The artists were trying to find what is in that place and the moment and then they realized that what they were looking for is not there, everything got clearer. The topic - What is not here? helped the dramaturgy of the performance and also it helped to understand the path of the performance and its end. “The telephone poems” from the Creative Writing Workshop, the group poems, and the rap acted as the backbone and built the dramaturgical line for the event.

The final performance was a promenade performance which started at the villa’s main entrance, and ended on the villa’s rear terrace, with the audience turning their back on the building and looking out over the gardens and lake. The route for the performance was based on artist’s desire to share the stark contrast between the manicured beauty of the location and the villa’s dark history. Stops along the route were punctuated by micro performances based on creative writers reading their poems/prose/letters, supported by the dance and/or vocal group. Audience members moved from stop to stop, aided by the performers and organisers. When the performance went outside, it was already almost dark. Performers used the torches on their mobile phones to illuminate the faces of those speaking, dancers held their torches which twinkled and dazzled during their movements and the vocal group illuminated their mouths during singing. Thanks to this the effect was captivating. The audience was given the chance to experience what the participants had learned, rather than just watch a presentation of their findings. The group started to feel what the combination of artistic disciplines offers a viewer, and they themselves had an artistic experience of the location.

The performance (as well as during the first and second editions) was wrapped up with a discussion with students, educators, artists and guests who discussed the artistic act and the alternative methods of historical education. The moderator of the discussion was dr. Tomasz Kurianowicz, the Editor-in-Chief of the Berliner Zeitung.



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