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Teaching History through Art at the Memorial Sites: Lessons and Recommendations

Report from the 2022-23 Editions of
the 'Sound in the Silence' Project

TEXT BY MICHAŁ MACHALSKI

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These lessons are an account of our experiences and the lessons learned from the last four editions of the **'Sound in the Silence'** project, which the European Network Remembrance and Solidarity organised in the years 2022 and 2023.

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The idea behind the 'Sound in the Silence' project

'Sound in the Silence' is an international, interdisciplinary remembrance project aimed at encouraging students from around Europe to reflect on difficult aspects of 20th-century history. It draws on creative approaches to historical and civic education, linking secondary schools, artists and educators, as well as the broader local community, to important sites of memory.

During each edition, selected students from the participating schools visit the memorial site linked to the atrocities committed by the totalitarian regimes of 20th-century Europe. Guided by experts, they thoroughly investigate the sites past and current role in the local collective memory.

Drawing on their reflections and emotional reactions, they are then asked to use art as a form of documentation, witnessing and historical reflection. In this, they are guided by professional artists specialising in writing, movement and vocal work. Working together in a collaborative creative manner, students from different parts of Europe prepare a public artistic performance, through which they express their own interpretation of the site's history and its place in the present.

While the students learn about the site's past and work on the performance, their teachers take part in workshops on interdisciplinary ways of teaching history, exchanging experiences and ideas with peers from different countries. Thus, both younger and older participants of the project learn, in an international environment, about the interdisciplinary approach to teaching and learning about history. By combining history and art, participants are able to gain a multidimensional, nuanced perspective on past events and their functions in the collective memory.





The editions in focus

In the years 2022 and 2023 we organised four editions of the 'Sound in the Silence' project. Students from European Union countries, their teachers and local history educators participated in the workshops organised at the sites of remembrance linked to terrible tragedies of the 20th century.

For students, stepping outside the usual school environment removes them from the daily routines and makes them more open to examining different points of view and consciously working out new perspectives. Thus, the visit to the memorial site aims not only to improve the student's knowledge of history but is also a starting point for discussing the different approaches to the past in a safe way accessible to secondary-school students.

The sites were selected by the project coordinators, who were also responsible for outlining the leading theme for each edition and creating pertinent workshops. After the site is selected, relevant educational materials are prepared and sent to the teacher and student participants. These provide basic information on the history of the location in which the edition is to take place; this is necessary as there are differences in the various national curricula. Throughout the whole process, the project coordinators remain in close cooperation with the institution or museum in charge of a given memorial site.





Kaunas 9th Fort Museum Lithuania

28 SEPTEMBER-5 OCTOBER 2022

Ninth Fort in Kovno is a memorial site deeply associated with the most tragic periods of Lithuanian history. The fortress building was constructed during the times of the Russian Empire and in 1924 became a branch of the Kaunas Hard Labour Prison. Between 1940 and 1941 it was used by the NKVD, the Soviet secret police, to house political prisoners, serving as an intermediary station for inmates who were sent to the Gulag labour camps in the furthest depths of the Soviet Union. During the years of Nazi occupation, it was a site of mass killings, with almost 50,000 victims – mostly Jewish inhabitants of the Kaunas ghetto – murdered there.

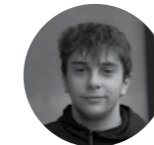


In addition to visiting the site, participants had an opportunity to meet the Holocaust survivor, Fruma Vitkinaitė-Kučinskienė, who shared the history of her rescue from the ghetto in Kaunas. The edition's programme included a workshop for accompanying and local teachers, five days of artistic workshops for secondary-school students and a final site-specific performance open to the public.

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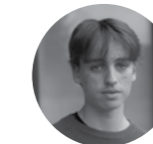
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Mauthausen & Gusen Memorial Sites Austria

9-16 OCTOBER 2022

The Mauthausen Concentration Camp was a leading site of political and racial persecution by the Nazi regime on the annexed Austrian territory in the years 1938–45. It served as a centre of a system of over 40 subcamps, like the ones opened in Gusen by 1940. While the former complex has for a long time served as a place of commemoration and historical education, the Gusen site was transformed only in 2021 into a place of commemoration administered by the Mauthausen Concentration Camp Memorial.

The edition's programme included visiting both sites, a workshop for teachers on visual approaches to teaching the Holocaust, five days of artistic workshops for secondary-school students and a final site-specific performance open to the public.

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House of Wannsee Conference Germany

3-10 OCTOBER 2023

On 20 January 1942 Berlin's suburb of Wannsee was the site where 15 high-ranking Nazi officials met; this is where the organisational frameworks for the 'final solution of the Jewish question' were formulated. The unassuming villa in which the conference took place became a memorial and educational site in 1992, focusing on the role of the meeting and its participants in the Holocaust. The House of the Wannsee Conference stands out as the first of the places of memory visited thus far as a part of 'Sound in the Silence' project that is more closely linked to the perpetrators than the victims.



In addition to visiting the site, participants also took part in workshops at the Jewish Museum in Berlin, and visited memorials dedicated to other minority groups persecuted by the Nazi regime. At Wannsee, the programme included a workshop for accompanying local teachers, five artistic workshops for secondary-school students and a final performance at the villa and surrounding park open to the public.

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Jasenovac Memorial Site Croatia

16-23 OCTOBER 2023

Jasenovac was at the centre of a network of five concentration and extermination subcamps established between 1941 and 1945 by the Ustasha authorities governing the Independent State of Croatia, an ally of Nazi Germany. Thirty kilometres from the main camp in Stara Gradiška, the old Austro-Hungarian fortress and prison were used from 1942 to cruelly detain thousands of women and children.

The participants of this edition of the 'Sound in the Silence' visited the main memorial and educational centre at Jasenovac, the Roma Memorial Site in nearby Uštica, and the site of the subcamp in Stara Gradiška, where five artistic workshops took place. The programme was accompanied by a workshop for visiting and local teachers and ended with a public staging of a prepared artistic performance at the site of Stara Gradiška camp.



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Learning on site: the knowledge of local experts

The first part of any visit to the memorial site organised during the editions of the 'Sound in the Silence' project is a lesson about the site's history. The goal is to expand on the material supplied to the teachers before the visit by linking the figures and events about which students have previously learned with the physical space and surviving artefacts.

Scientific coordinators, in the capacity of educators and experts, guide the participants around the place of memory. They expand the student's knowledge of the history of the facilities, the totalitarian regimes that used it and the fates of its individual inmates, helping them to better understand and emotionally resonate with the past. The guided tour is followed by a lecture that helps to ground the site's past in a broader historical context and to systematise all the student's knowledge, taking into account curricula differences in the participants' countries of origin. Students are also invited to participate in the post-lecture discussion that provides a safe space for asking questions that further explore or clarify the topic.

The scientific coordinators who are responsible for guided tours, lectures and moderating the discussion are highly qualified members of the staff of the museums and institutions responsible for the site. By utilising their expertise, we ensure that the historical education of the students on the topic represented by the memory site is of the highest possible quality. We also demonstrate

to the students and accompanying teachers that places of memory such as the one they are visiting are often *loci* of local historical expertise. By doing so, we hope to encourage them to foster similar educational collaborations between their schools and local museums and institutions in their own countries.





Expressive interaction with the site: workshops for students

The main difference between traditional methods of engaging with sites of memory in historical pedagogy and the 'Sound in the Silence' project is the emphasis we place on artistic expression in learning about history. Thus, the guided visit to the site of memory and learning about its history is followed up by a series of art workshops that ask students to thoughtfully engage with the past, remembrance and memory.

Students are free to choose from the workshops focused on three different mediums: writing, voice and movement. Under the supervision of the artists, students first explore the ways in which the history of the memorial site resonates with them emotionally, critically examining their own reactions to the past later.

Importantly, during the workshops students are asked to share their artistic interpretation of the past with other participants, building towards a collaborative project: a final performance that grapples with the site's history. Thus, students are asked not only to investigate their individual experiences but are also confronted with the perspectives of their peers, having to find common ground between different understandings of the past. This exercise in intercultural dialogue teaches students to look at the past from various angles and perspectives,

while expressing personal views in an open and respectful dialogue with others.

Throughout the workshops, students gain a better understanding of the role emotions play in historical memory. They also explore the distinction between history and memory, learning how individuals and communities make sense of the past and bring meaning to it.



Writing

As a part of the 'Sound in the Silence' project, students take part in a creative writing workshop. Individual writing allows the participants to create a connection with the history of visited sites of memory and to find personal connections with the place. The students were asked to use creative writing to reflect on their experiences following a guided tour of the sites, exploring the emotions they felt during the tour and making a record of in which locations these were felt the strongest. By using different forms such as free writing, poetry, personal narrative, lists, rap and the spoken word, students answered questions that provided a deeper sense of connection to history. The writings created during this workshop serve as the source material on which students worked with other artists when preparing their final performance.

Movement

A physical presence that links the past with the present is an important factor in the philosophy of teaching history through art used in the 'Sound in the Silence' project. With historical knowledge about the location serving as a starting point for the creative process, the movement workshop aims to help participants connect to their own bodies, surrounding sites and to others in the group. The students worked with the principles of authentic movement, mindfulness, contact improvisation and improvisation itself to bring about an awareness of the body and the space where the body was placed. Besides learning about the artistic potential of movement and abstract expression as a form of performance, participants gained a better understanding of other's emotions and sensibilities. The resulting choreographed scenes and movement compositions were incorporated into a final performance.





Voice

The vocal workshop for participants of the 'Sound in the Silence' project serve as an occasion to reexamine their impressions and emotions felt at the historical site. Working under the guidance of a vocal artist, students explore different singing techniques including classical, vocal improvisation, body percussion, beatbox, screams, growls and whispers. They learn how to turn texts, places and emotions into soundscapes, and how these collaborative efforts can unify, subvert or clash with individual interpretations. This sharpens the student's organic understanding of historical memory as a field of collective creation and negotiation. The techniques learned and graphic scores created during the workshop were used by the students during a final performance.

Performativity

In preparation for a final performance, students participated in a workshop that focused on bringing together the performative aspects of the tools they were introduced to on the previous days. No matter what method of artistic expression the students had chosen during the workshops on previous days, they all come together in a final performance. The students were guided to create a performance grounded in the history of the place of memory they had been exploring. They were encouraged to share perspectives on the past, present and future, negotiating artistically the meaning of the history of the site they had learned about during the programme and preparing to share their interpretation with a broader, local audience. As a result, all students from different countries become one artistic international community. Importantly, the final performance took place at the memorial site, letting the emotions of the performing artists authentically to resonate within the particular historical space.

Group dynamic

An important aspect of the project is facilitating intercultural dialogue on difficult aspects of the past grounded in empathy, openness and a collaborative ethos among its participants. Although unstructured integration was encouraged between the students from different countries, participants also took part in daily workshops on group dynamics. Through the use of facilitating techniques such as the so-called 'opening and closing circles', participants learned about each other, discussed the upcoming activities, the final performance and their thoughts on the visited sites of memory and their past. Within this safe environment supervised by a professional moderator, they not only bonded as a group working on a collaborative artistic project, but also developed a better understanding of how to participate in intercultural dialogue respectfully and responsibly.





Workshops for teachers

The 'Sound in the Silence' project has in its programme parallel workshops intended for adult participants. The teachers who accompany the international students attended the seminars together with the local history educators interested in further expanding their pedagogical competencies.



The three-day long workshops were open and free of charge to interested teachers from the hosting country; travel costs were reimbursed upon request. When planning the workshops, one of the main considerations is to identify and attempt to bridge the gaps between community needs, theoretical reflection and classroom practices in historical education. Strengthening the connections between these three areas is crucial to developing ways of helping teachers teach about a contested past and train empathetic yet critical students who become more resilient to disinformation in historical and memory politics.

To demonstrate this, invited guests hosted sessions that focused on introducing new digital tools and ideas for teaching plans that utilise art in facilitating discussions about the horrific events of the 20th century. In addition, it explored ways to incorporate the overlooked perspectives of minorities into classroom narratives. These workshops were developed, not just as an opportunity for continuous professional development, but as a forum for history educators from all over Europe to exchange experiences, ideas and outlooks. As a result, a broader discussion is facilitated about the new practices and challenges to teaching history and combating disinformation.

Examples of the educator's workshops organised during 'Sound in the Silence' editions 2022-23:

- ▶ **Ignorance is not bliss: how to teach about Roma history and 'forgotten genocide'**, led by Sunčica Nagradić Habus from the Roma Memorial Centre Uštica
- ▶ **The Lens of NDH [Nezavisna Država Hrvatska; Eng.: Independent State of Croatia]**, led by Nikola Puharić from the Serb National Council
- ▶ **How to use the 'Hi-story Lessons' platform**, led by Aleksandra Kalinowska from the European Network Remembrance and Solidarity
- ▶ **Graphic novels, comic books and their use in class**, led by Maja Sturm from the University of Osnabrück
- ▶ **Artistic approaches on the subject of the Holocaust, guilt, commemoration and remembrance**, led by Maja Sturm from the University of Osnabrück

Educational materials

The lasting deliverables of all the editions of the 'Sound in the Silence' project include the educational materials developed for the participants of the project. These are developed in very close collaboration with the museums responsible for the selected places of memory by experts specialising in the history of these sites and the atrocities committed there.

The use of those educational packages prepares the students for the visit and workshops at the site of memory, while also providing an opportunity to step beyond the teaching materials created for national curricula and explore different perspectives on a shared European past.

The educational packages take different forms, reflecting the varied histories of the places of memory the participants of the project visit during each of the editions. Nevertheless, they all aim to fulfill a common goal: to serve as a thorough introduction to the history of the site, outlining its place in the systems of mass oppression and violence deployed by the totalitarian regimes of the 20th century. They also all deliver and contextualise a broad selection of source material: statistical data, photographs, artwork created by the inmates and excerpts from the documents and accounts given by former prisoners from diverse backgrounds. These can be used by the teachers as the starting point for the lesson plans that will prepare the students for the visit, with some packages including sample worksheets with exercises that can be used in the classroom. The packages also come with references to further reading and online materials that can be used by the teachers from the participating schools to further adapt the material provided as they see fit.

With the project's completion, all of the educational materials created for the participants are accessible to all interested teachers and students on the European Network Remembrance and Solidarity multilingual educational platform 'Hi-Story Lessons': <https://hi-storylessons.eu/>.

Insights

Visits to the memorial sites carry a strong educational value but require careful planning which should involve both the school and the institutions responsible for the site.

Students participating in the 'Sound in the Silence' project referred to the physical visit to the site of memory as a powerful experience which strengthened their interest and understanding of the past. Nevertheless, in order for the visits to have such an impact, thorough advance preparation is needed. Without preparation, performative remembrance alone is inadequate and overshadows the specific history of the site and its historical context. For this reason, students should prepare for the trip by researching the historical background of the site and its place in the contemporary culture of remembrance. Similarly, once on site the students should be provided with the time, space and tools – as with the art workshops during the 'Sound in the Silence' – to critically engage with the memorial.



The international environment fosters new ways of thinking about the shared European past.

Both teacher and student participants of the 'Sound in the Silence' project pointed to its international character as one of the main draws and benefits. For teachers, meeting with fellow practitioners from other countries created an opportunity to exchange ideas, share experiences and see their own practices in a new light. For students, meeting up peers from different countries stimulated curiosity and intercultural sensitivity, opening them to diverse interpretations of their shared European past and broadening their historical horizons.

Experimental approaches, such as teaching history through art, foster a more complex understanding of the past and its present implications among the students.

The interdisciplinary approach to teaching history through art deployed during the 'Sound in the Silence' project provides students with tools for empathetic yet critical examination of historical narratives around them. By participating in a collective art project that investigates the meaning of the past, students examine the relationship between history, historical consciousness and collective memory, learning first-hand how an understanding of the past is formed and negotiated. Besides developing core competencies, such as leadership, creativity and intercultural dialogue, students become more open to the different perspectives on the past, while at the same time gaining a better understanding of the mechanisms that lead people to be deceived by historical disinformation.





— recommendations actions —

Based on our experiences with the 'Sound in the Silence' project and institutional expertise, we recommend following actionable steps for the consideration of policy-makers, museums, civil society groups, educators and other stakeholders

01

Utilising places of memory

Places of memory should play an important role in teaching history. Closer co-operation between the institutions responsible for them and schools should be encouraged, in order to properly prepare student visits.



Centres of historical expertise

The practice of school visits to memorial sites as a part of historical pedagogy has been increasingly popular across Europe since the 1990s. Our experience with the 'Sound in the Silence' project speaks to the efficacy of such visits as the part of the school curriculum, and we recommend further strengthening the cooperation between schools and the institutions that care for those sites of memory.

We particularly want to draw attention to the places of memory as centres of historical expertise and learning. The institutions and museums that take care of these sites employ historians and educators, whose expertise and access to resources (sources and witnesses of history) are grounded in the local community of memory, making them invaluable contributors to historical education by offering a different perspective to the school students. The visits present, understandably, organisational challenges for museums and schools alike. Nevertheless, these could be easily overcome by further financial support for outreach programmes at the memory sites and for joint projects organised by civil society NGOs and governmental institutions. The potential ways of broadening the scope of involvement of museums at the sites of memory in public historical education do not have to be limited to physical visits. On this note, most of the institutions involved in the last four editions of the 'Sound in the Silence' project have also an expanding offer of online educational materials and workshops.

Emotional impact

One of the most often highlighted pedagogical benefits of visiting the sites of memory is that it adds an additional, affective dimension to historical education. The sensual, bodily experience of the place can open students to different ways of understanding the past. The emotional connection brought about by the personal experience of the memorial space is, along the cognitive historical contextualisation, a crucial part of fostering



historical empathy. It, in turn, allows students to understand the past as being open to multiple interpretations, opening them to historical dialogue.

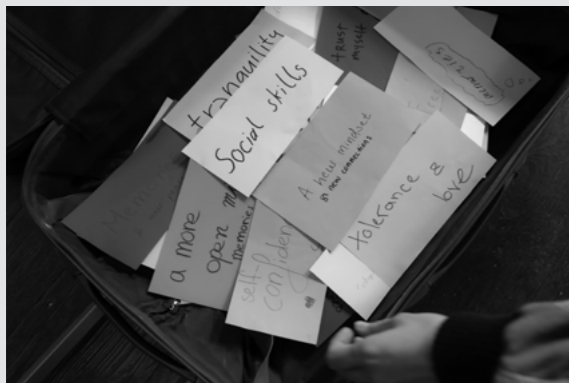
Nevertheless, the emphasis on the affective, emotional aspects of memorial pedagogy can lead to certain pitfalls. As pointed out by its critics, focusing on the emotional or moral aspects without providing students with a thorough historical context in which to place the site can lead to the weakening of historical understanding. Moreover, overstating the importance of developing an emotional connection at the memorial can place unwanted pressure on the students. This might lead them to consciously withdraw themselves from the learning process, focusing too much on their emotional responses rather than honestly investigating them.

Necessary preparations

Acknowledging these issues, we recommend that the visits to the places of memory are well planned and preceded by diligent preparation by both teachers and their students. From our experience with the 'Sound in the Silence' project,

strong cooperation between schools and memorial sites brings many benefits. By involving the educators of the intended site of the visit well in advance, teachers can receive adequate information on what to expect during the visit. They should also receive support in preparing the students before the visit by discussing the history of the memorial site and placing it in the broader historical context that students are already familiar with. Equally important is the emotional preparation of the students. In this, the approaches to teaching history through art prove particularly helpful. Students might, for example, be asked to contemplate the drawings or writings produced by the inmates of the site they are to visit, or contemporary artworks inspired by it.

The existence of broadly accessible pedagogical material prepared by historical experts is crucial in helping the teachers. This is the role played by materials prepared by the staff of the memorial sites visited during the 'Sound in the Silence' project, which are now available on the 'Hi-Story Lessons' online learning platform: <https://hi-storylessons.eu/>.



02

Dialogue on new pedagogical approaches

In the face of the quickly changing social environment and challenges posed by the rise of social media and political polarisation, it is crucial to continually develop and popularise new approaches to teaching history.

Our experiences during the 'Sound in the Silence' project convinced us of the great interest and value of the meetings between teachers, academics and artists interested in historical and civic education. The continuous development of teachers should include workshops that can serve as laboratories for alternative approaches to teaching about the past. The formula of these meetings should not be limited to mere training seminars for teachers. Instead, the practitioner's classroom experience should be treated with respect, informing the dialogue between the teacher's real needs and theoretical academic reflections. The goal of these meetings is to not only expand the teachers' competencies in the use of interdisciplinary methods in history education, but also to inspire further development of the said methods through practitioner feedback.

Three areas of possible reflection on the new approaches to teaching history that we found to combine both the interests and needs of the teachers participating in the 'Sound in the Silence' project include: use of new digital tools in the classroom, teaching history through visual art and incorporating minority perspectives into the classroom narratives.

The workshops can be organised as part of projects led by both governmental and non-governmental institutions: school administrators, museums, universities and NGOs. Importantly, in the case of the 'Sound in the Silence' project, the workshops organised for the teachers served also as the opportunity for educators from different cultural backgrounds to exchange ideas, experiences and practices in an international forum. By learning about the perspectives and approaches taken in other countries, educators are able to better evaluate their own long-standing practices and find areas for further improvement.

Another aspect of our recommendation that needs to be emphasised is to involve as broad a spectrum of actors as possible in the discussions about new approaches to teaching history.

Many accomplished artists use their art to explore themes that are also prominent in historical education, such as genocide, migration, memory and trauma. The very idea for the 'Sound in the Silence' project was born out of the initiative of an artist Dan Wolf. As their work gives them a unique perspective on historical memory and empathy, these artists have much to offer if engaged in the process of experimental history and interdisciplinary art education. We would like to encourage more collaboration – between such artists, museums and educators – in developing programmes for students that would see young people explore through artistic expression the history and emotions connected to the memorial sites.

Similarly important is the inclusion of the members of the smaller, often overlooked communities of memory. During the workshops organised as a part of 'Sound in the Silence', we gave voice to the educators invested in the histories of the ethnic minorities, whose connections to the visited sites of memory are sometimes left unremarked on in formal history education. Besides shedding light on the specific aspects of the past that might otherwise be missed in the classroom, their contributions prompt the participants of the workshops to think more critically about inclusive and multi-perspective approaches to the history of the 20th century.



03

Tools for engaging with a complicated past

Historical education should invite students to investigate the relationship between individual and collective memory in history.



We believe that the historical education that aims to rise to the challenges of civic life in the 21st century needs to go beyond presenting what historians know and how they know it – it needs to teach historical content and historical thinking. Under the guidance of teachers, students should learn about the relationship between individual and collective memory, the mechanisms through which individuals and communities engage with and understand the past, and how these narratives shape our present and future. The awareness of these processes allows students to better understand the ways in which the historical narratives around them are constructed, used and abused.

The non-conventional ways of teaching history – such as the history-through-art approach successfully used in the ‘Sound in the Silence’ project – are particularly well suited to help educators in this task. Art has the ability to engage students, make them confront collective memory and expand their understanding of differing perspectives and belief systems. This makes it an invaluable tool in fostering a more complex understanding of history and memory, and the debates surrounding them.

Understanding the relationship between history and collective memory is more intuitively grasped by students when they participate in group exercises. When equipped with shared factual historical information, students are asked to work together on a project that focuses on a difficult history. As a result, they create a space in which they share their individual interpretations, observing the process of negotiations through which a collective understanding of the past is created. When properly facilitated by the educator, such collaborative effort leads students to present their ideas, approach the opinions of others in a respectful and open-minded manner, developing social competencies and openness to the dialogue.

04

Addressing disinformation

Teaching students how to empathically engage in discussions about contested history and collective memory provides them with tools to prevent, address and combat the spread of disinformation.

As technological developments make the creation and dissemination of false information easier, increasing attention has been paid to teaching students how to identify and prevent the spread of historical disinformation. We believe that the approaches to teaching history highlighted during the ‘Sound in the Silence’ project offer students a broad spectrum of tools for identifying and stopping the spread of dangerous and factually incorrect historical narratives.

A deeper understanding of the functions played by collective memory and the role of emotions in shaping individual interpretations of the past helps students grasp the underlying mechanisms behind the spread of false narratives. This means that they are not only more capable of identifying disinformation but become resilient to its malicious spread. It helps students to more easily confront the spread of emotionally resonant but factually contentious beliefs about the past.

The latter is particularly important given the context in which young people are most likely to encounter erroneous historical claims. They are studying in an environment of rapid changes brought about by the technological developments and social media, together with the proliferation of fake news as a political tool to spread deliberate disinformation, often used by political actors to manipulate historical narratives for their own use.

This overlooks the much more nuanced – and more common – problem of historical misinformation spread unwittingly by close friends and family members. By teaching the students about the relationship between emotions, collective memory and the past, we equip them with tools that allow them to contribute to historical discussions and memory debates in an informed and empathetic manner. This prevents escalating conflicts of memory further, opening the space for more historically informed discussion about contested pasts.

For the guide on identifying and dealing with historical disinformation, including a handy list of good practices aimed at students, see the ENRS’s guidebook [No to Disinformation!](#)



Further reading

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sound in the silence

history through art

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The European Network Remembrance and Solidarity

is an international initiative established in 2005 by the Ministers of Culture of four European countries (Poland, Germany, Hungary and Slovakia) to conduct research, document and disseminate knowledge about Europe's 20th-century history and ways in which it is commemorated. Currently, the network members include Poland, Germany, Hungary, Slovakia and Romania, while its advisory assemblies also involve representatives of the observer countries: Albania, Austria, the Czech Republic, Estonia, Georgia, Lithuania and Latvia.

Envisaged as an ever-developing project, the network's activities reach beyond the member states, expanding the area of dialogue about 20th-century history to other European countries that have experienced a difficult and turbulent past. So far, we have run 225 projects in 30 countries, engaging with over 500 partner institutions from over 40 states. The ENRS is also supported by the European Commission through an operating grant, in recognition of our activities that bring Europeans together and contribute to fostering better understanding among individuals and societies.

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