

Teaching World War history by revealing our school's history

Oral history in teaching Holocaust:

Critical thinking, valuing otherness, creativity

Vlachaki Maria <u>mariavlachaki@yahoo.gr</u> marvl@eled.auth.gr



This teaching scenario aims to present:

- 1. How oral histories were used to challenge and change stereotypes about Jewish people existing even today in Thessaloniki, a town in northern Greece where before the WWII and Holocaust 50.000 Jewish people lived.
- 2. How the school history can be used to approach the history of World War II.

The particular school was a school of Jewish community. It was closed because of the Holocaust.

- 3. How 11-12 years old students can be engaged in the historical research as co-researchers.
- 4. How students can use oral histories critically.
- 5. How we can reconstruct and interpret the historical context of World War II in creative ways.





The research process aimed pupils to:

a. Discern and understand different aspects of the Holocaust and Nazi Occupation during Second World War.

b. Reconsider, doubt and transform their own perceptions of Jewish people (Tannen, 1998) and their meaning schemes and habits of mind of the "other".

c. Agree to common ideas, attitudes, values, actions

d. Reveal "covered narratives" concerning discrimination and hidden codes in the society during 1941-1945.

Reinforcing critical thinking and reflection

The reflective impact of hidden aspects of the past

Action Research and Oral History Research

People centered research

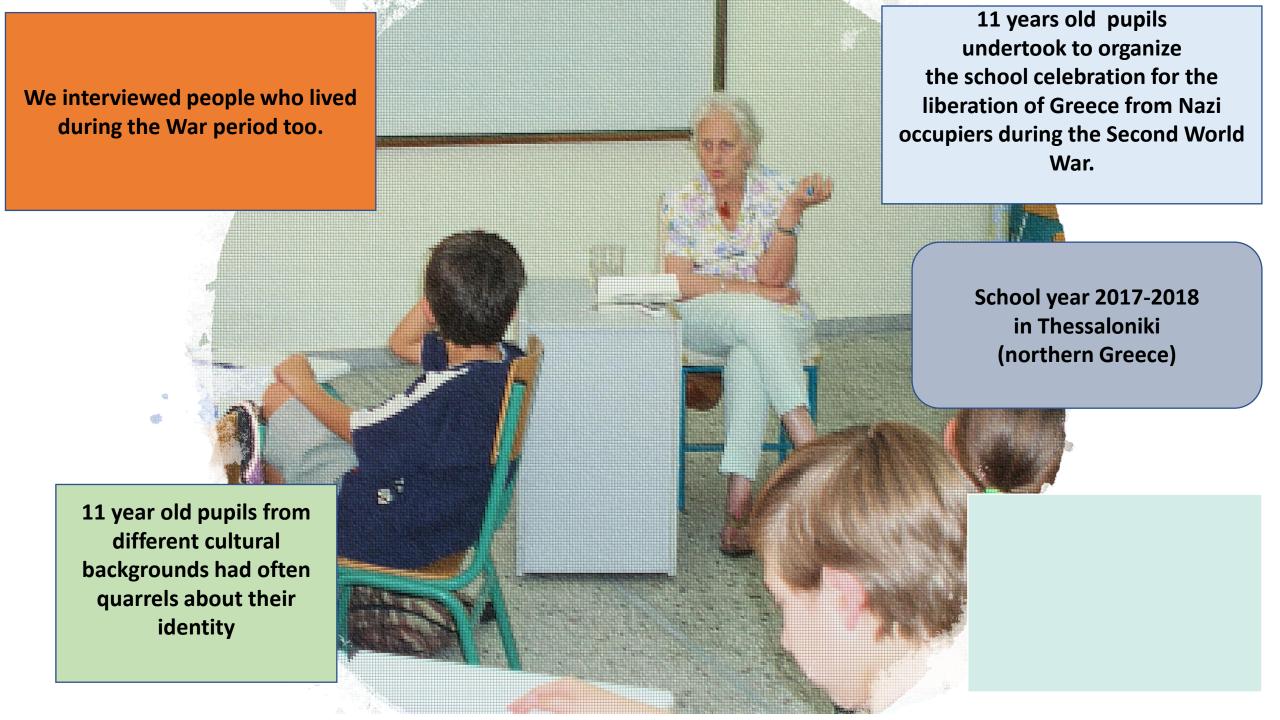
Relation to social action in the present

Transformative impact of historical events on differen social groups

We created an autobiographical storytelling Lab
Grandparents of students
part d







Brings history to the community and it makes it known and familiar.

Focuses on people's experience and acknowledges their personal stories and emotions.

Oral History

Creates new sources.

Addresses issues that might be sensitive or controversial.

Supports different perspectives and interpretations.

Gives voice to people who were forgotten or hidden in the written, official history.

Oral History

promotes democratic values

valuing justice

valuing human dignity

critical knowledge and understanding of the self and the world

valuing cultural diversity

empathy

respect of otherness

Oral History

promotes important historical skills

identifying and describing changes, causes and consequences in the past

acknowledging the multiple aspects and truths of the past

verifying and analyzing their findings

understanding individual hopes, beliefs, motives and decisions.

understanding the context which shapes people's lives and actions

Oral History

constitutes a critical reflective research and learning process

promotes pupils'
participation as equal
researchers

broadens our meaning schemes, our habits of the mind

supports critical understanding of ourselves

encourages pupils to discover and create historical knowledge

transforms stereotypes, attitudes and values

CREATIVITY

the ability
to examine issues in
different and innovative
ways and express
alternative ideas
(Daniels, 2013)

is related to skills such as

- intuitive thinking
- imagination
- visualizing ideas
- making new suppositions
- sensitivity to problematic situations
- analytical thinking,
- constructing and presenting knowledge in new combinations (Baer, 2011 · Davies, 2013)

the process to construct new and useful forms.

(Amabile, 2006)

Creativity is restricted

when

- predetermined paths in learning process are followed.
- one source (a textbook) or a few are used.
- a single version of the past is pursued.

Creativity is promoted

when pupils are fostered to

- make alternative suppositions.
- follow alternative paths or differentiate the conditions or means in order to achieve a target.
- represent people, objects and situations in different ways.
- use different means or common means in different and unusual ways.

The Four C model for the evaluation of creativity relates creativity
to the experiences of
transformative
learning, which are
personally meaningful
interpretations of
experiences, actions,
and insights

Daniels, 2013 · Carson, 2010

The process of transformative learning includes:

a. Critical reflection on sources, the nature and the consequences of our perceptions or of other people 's perceptions.

b. Critical understanding of our self and the world around us as a result of interaction and interchange.

c. Communicative learning through our participation in a dialectic learning process.

d. Undertaking action as a result of our new, transformed/changed perceptions, decisions and choices.

e. Social orientation of the learning process in order to provoke/initiate thought and change stereotypes, practices, customs, structures in society.

Reflection

looking back into our perceptions, values and attitudes.

a. on particular attitudes and views about i.e. Jewish people.

b. of the whole way we think and act

Transformation of our meaning schemes



as a result of a dialectic learning process and critical understanding.

Unexpected

because of an important event or a crisis in our life.

According to Paul
Thomson (2008:101) an
oral history program is a
very slow, deliberate
process of dialogue,
interaction, negotiation of
roles and relations,
reflection.

Transformation is the result of procedures and conditions such as:

Α

A dilemma

Mezirow
names the
situation which
rouses reflection
as a
"disorienting
dilemma".

B

Discerning the motives or the reasons of negative perceptions.

C

undertaking a new role which allows to examine a situation from a different scope/view. D

Empathy in order to discern all the possible causes or motives and make alternative interpretations

Critical thinking and transformative learning were facilitated through methods and practices which promoted critical reflection such as

- Making questionnaires for the interviews
- Recollection of each narration and writing abstracts.
- Comparing different testimonies (oral, written, tangible).
- Keeping in groups diaries.
- Creating an informant's autobiographical line with crucial events during his/her life.
- Creating concepts/semantic maps.
- Creating informant's portraits.
- Creating reminiscence boxes.
- Writing letters and poems.

Dialogue is main element of transformative learning process and an integral part of oral history

Not the type of dialogue which is common to our culture of claims

• It can question our own attitudes, values, meaning schemes, habits of mind that stand as obstacles to alternative or different interpretations and approaches.





The research process aimed pupils to:

a. Discern and understand different aspects of the Holocaust and Nazi Occupation during Second World War.

b. Reconsider, doubt and transform their own perceptions of Jewish people (Tannen, 1998) and their meaning schemes and habits of mind of the "other".

c. Agree to common ideas, attitudes, values, actions

d. Reveal "covered narratives" concerning discrimination and hidden codes in the society during 1941-1945.

Reinforcing critical thinking and reflection

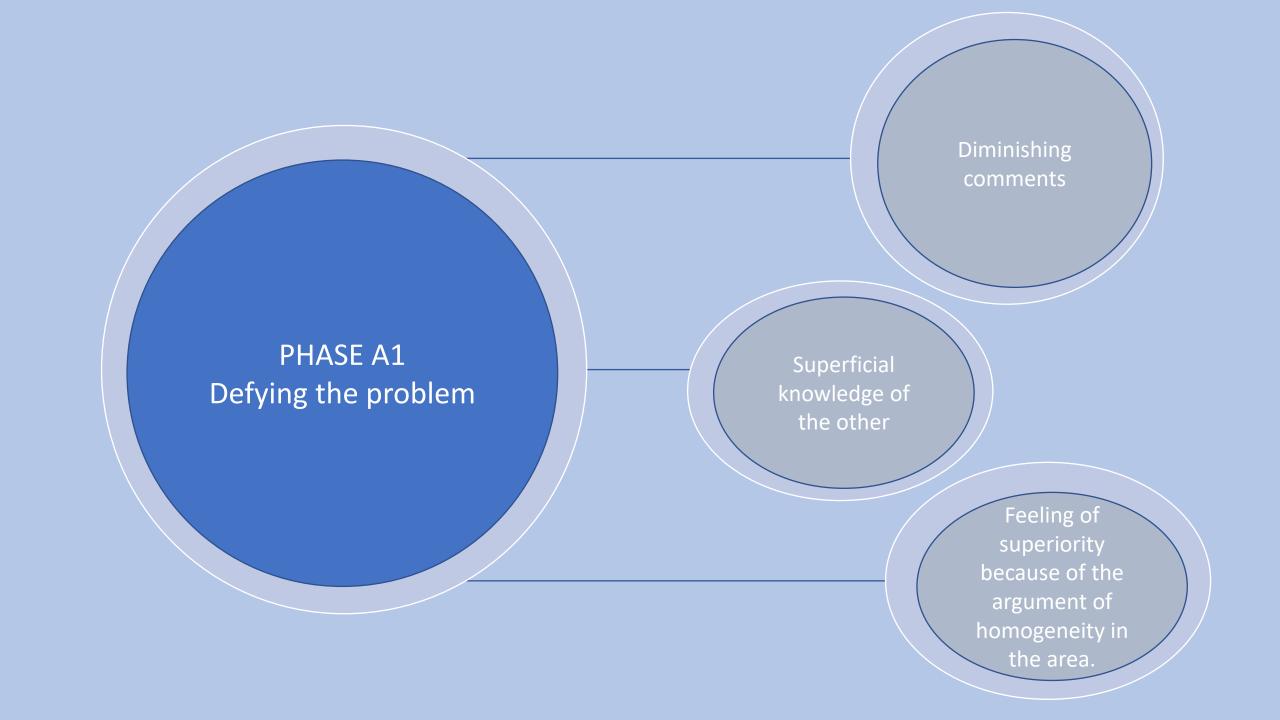
The reflective impact of hidden aspects of the past

Action Research and Oral History Research

People centered research

Relation to social action in the present

Transformative impact of historical events on differen social groups



g. Reflecting thinking

Making decisions about the aims of the research

f. Using oral histories as sources (comparing to other)

e. Empathy

a. Cooperation, belonging to a team

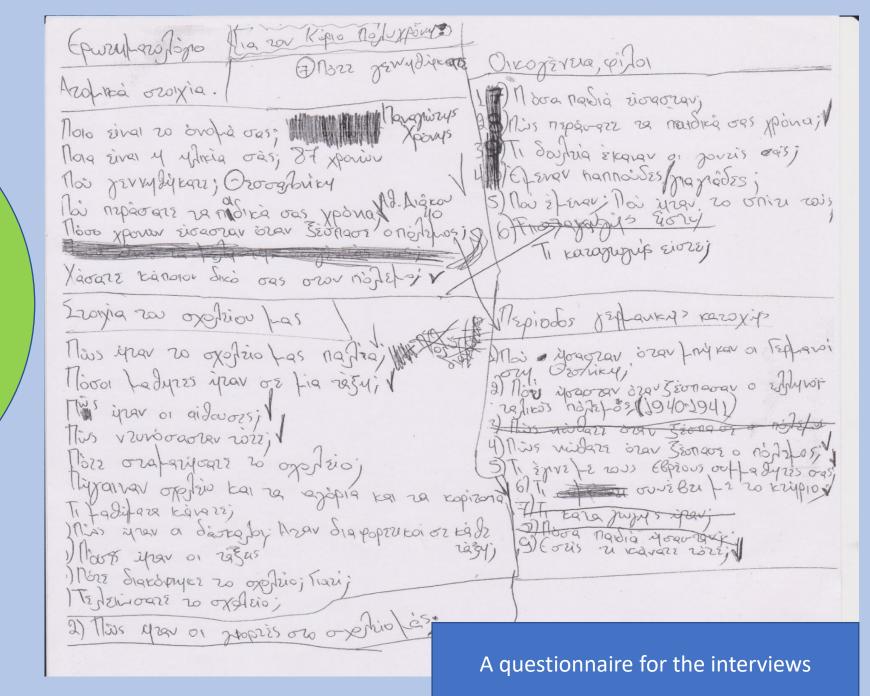
d. Approaching the other

b. Development of self-confidence

c. Valuing multiple perspectives of the past

B PHASE
Collecting oral
histories

Challenging the impression of homogeneity in the area



O RUPIOS MONOGONICY, ETYGE ZUV ENOXY ZUS KOZOXYK.

TEN 624 OSEGGIONICY, ETYGE ZUV ENOXY ZUS KOZOXYK.

MEEN òzi ònoi ògoi Jougav zòze, hannov yzav

Gav unyferes zwv Pephaniv. Meen enigers òzi

To gyoxeio has yzav noni Siayopeziko. Oi zaters

"This school was different. The first pupils were Jewish and were sent to Auschwitz.

Pupils'
abstracts of
the oral
testimonies

Nazis transferred them to Concentration camps in Auschwitz.

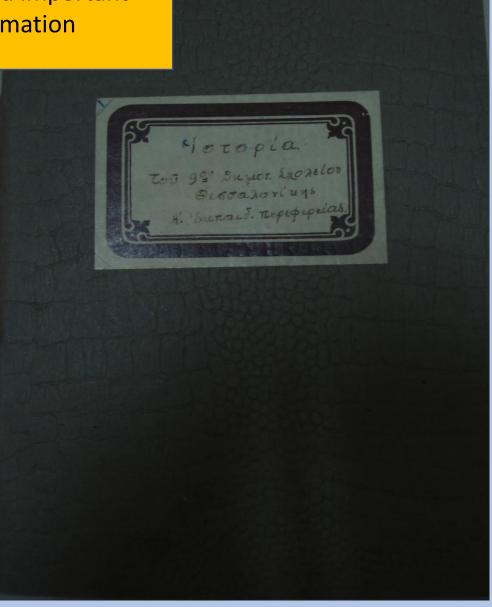
My friend Petros was transferred too.

I didn't see him again.

vividu ozi noplisoi avalpunoi sivai nopli azuyoi
tai aredavolai zuxepy nou de tu es hia nepiodo
noplehou. A roujo veas zo v ripro x po vy bazaplaba
tarius zi nepaes,



We discovered the school principal's diary which included important historical information



Τό σχο λείον ίδρύθη την 162 ουλωβρίου 1930 ως 6/τάξιος 483 κρατικόν Ίσρα η λιτικόν.

H Autorpjia tor Fexiser de los oxodinos étors 1930-31 pe padulas Vepanditétadas reloires vias es Triv ouroirias xips. A jias Tpialos.

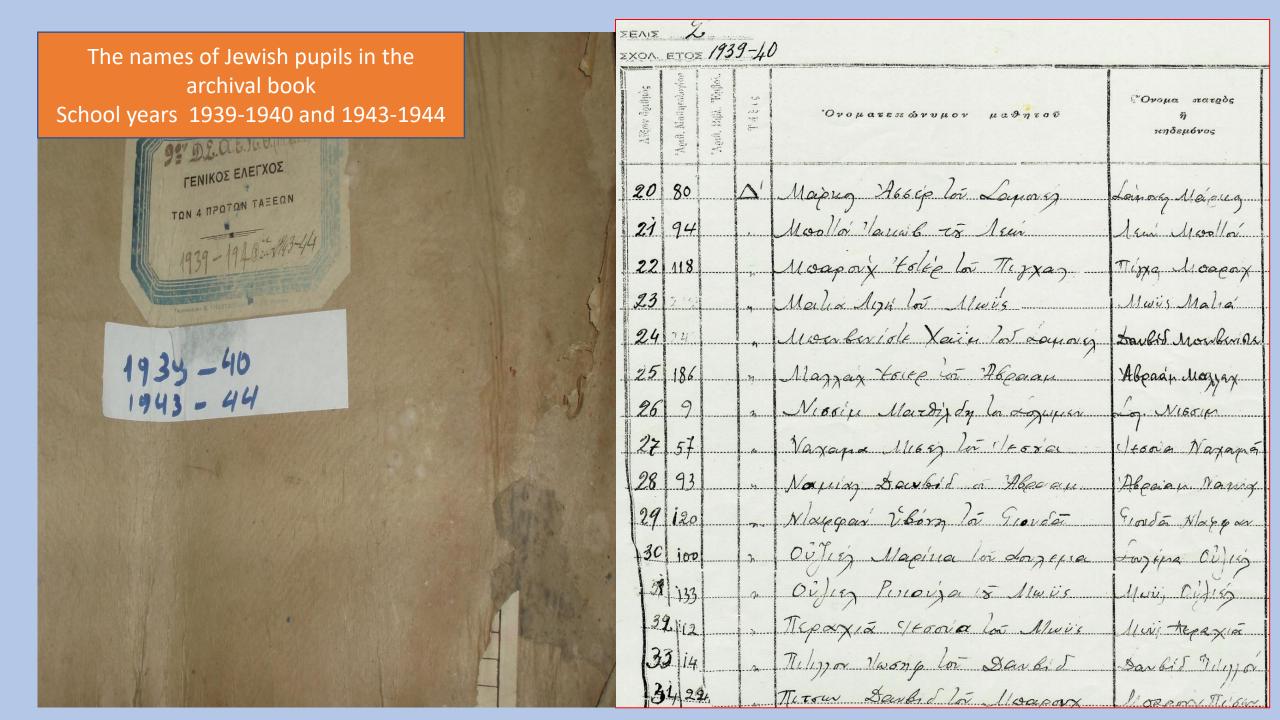
H stégasis tot apxinus ègéreto es to éti tus à sot Espérato 33 l siontutor d'unque. Até sé un 14 Vourin 1935 èstegais by es to éti tus à sot que sons 75 du présion utiliper.

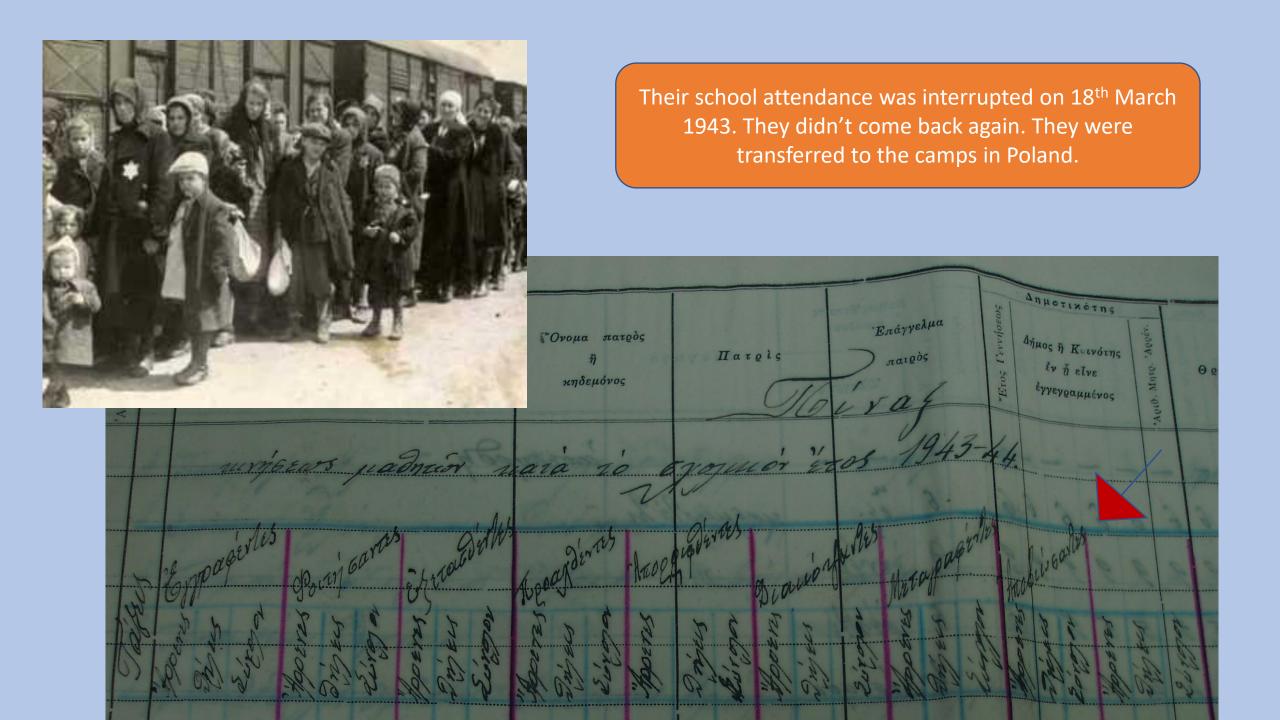
υετα την διχοτόμησην τὰς ενωαιδεντινής περιφερείας Θεσήπημα εξ Α΄ μαί Β΄. περιφερείας Τπολο μεθανομα οθη εξ 9° 6 | τάξια Αμμ. εχοπείαν Α΄. περιφερείας θεσήπημη αριδι 12 | 4-9-1936 πράξη 6.5.5.6. θεσήμη φ.6. κ. 4/1937/

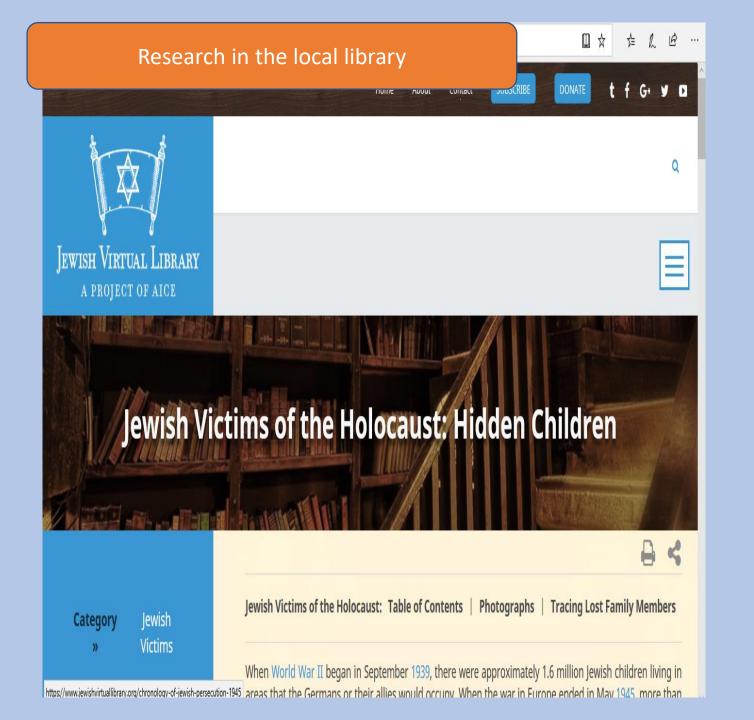
κατόπιν του γενομένου επτοπισμού δαι εβραίου διερίνια δεό δαι Γεργιανώ την 18 μ μαρτίν 1943 δεπόπη και ή βειδονεγία δου οχολείου. καθά τόσχολικού δουδο έδος

Azó επ 1943-44. nai èventes πατνεχε με εληνοταιδας παλοικώνλα εξ δεί δρια δα σχολιμά περισχή: β. Τροχιοδεομινή γεαμμή δόπ λιη/ωδές. : Αν. δδοῦ ελιμία - Λεφήρναιίου. Ν. θαί πασ αν παριρχαιίου. Α. δαί πασ αν παριρχαιίου. -

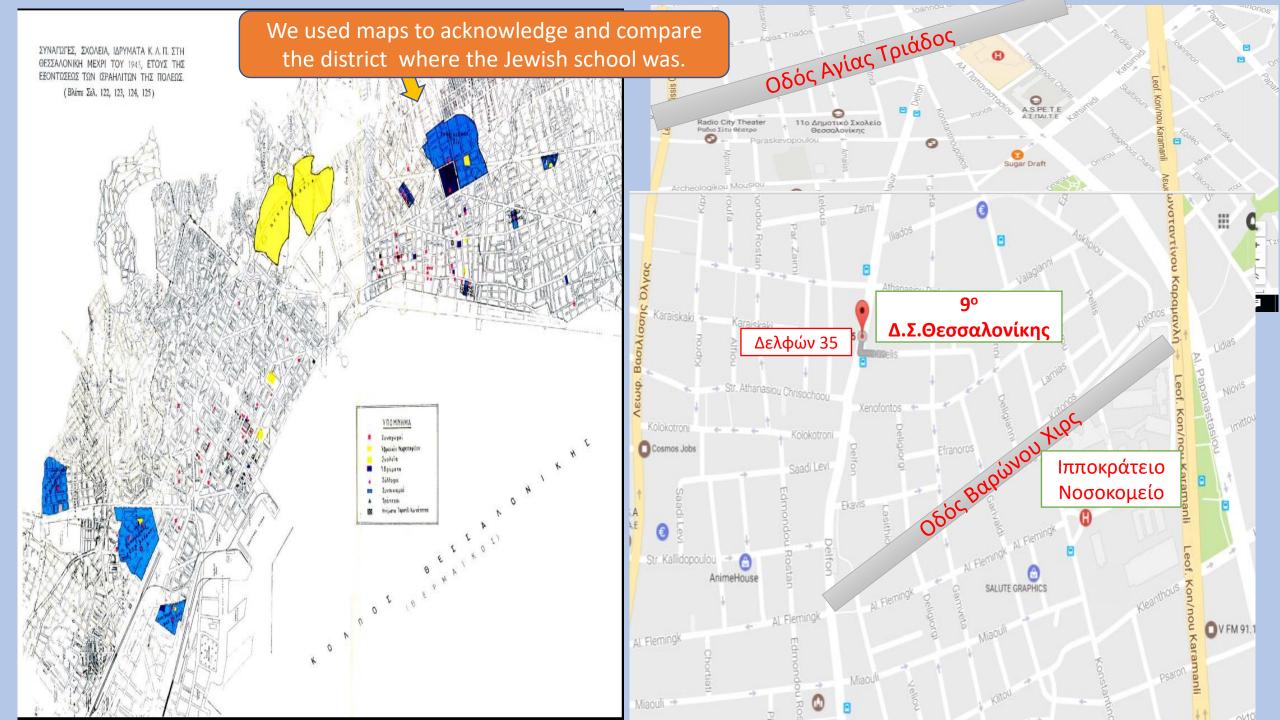








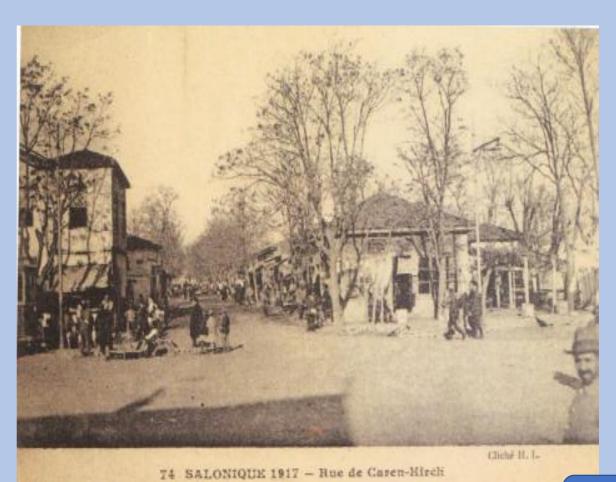




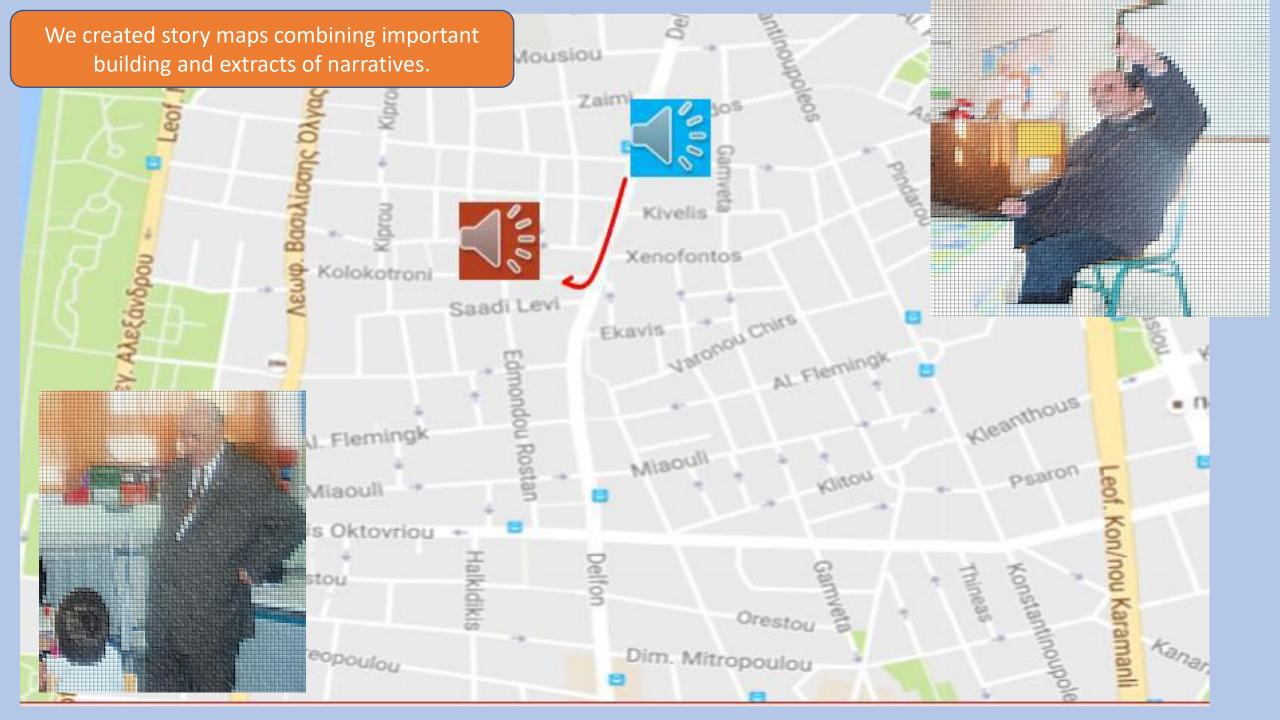


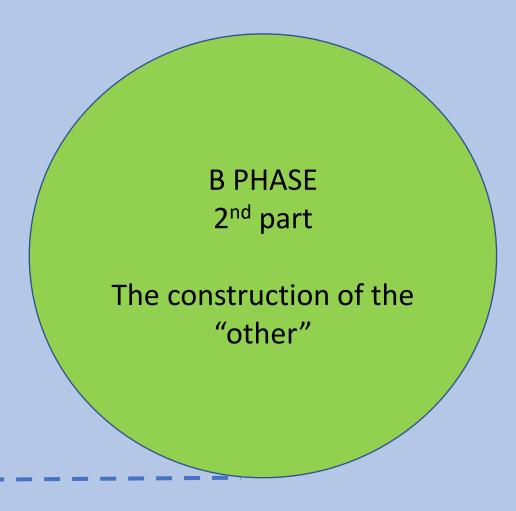


We collected photos of the area and make comparisons among the past and the present.



Hospital Hirs (the contemporary name Ippokrateio)







Victoria, a hidden Jewish child during WWII said: "I was afraid when I listened to any sound which was different from the voices of people who were hiding me".



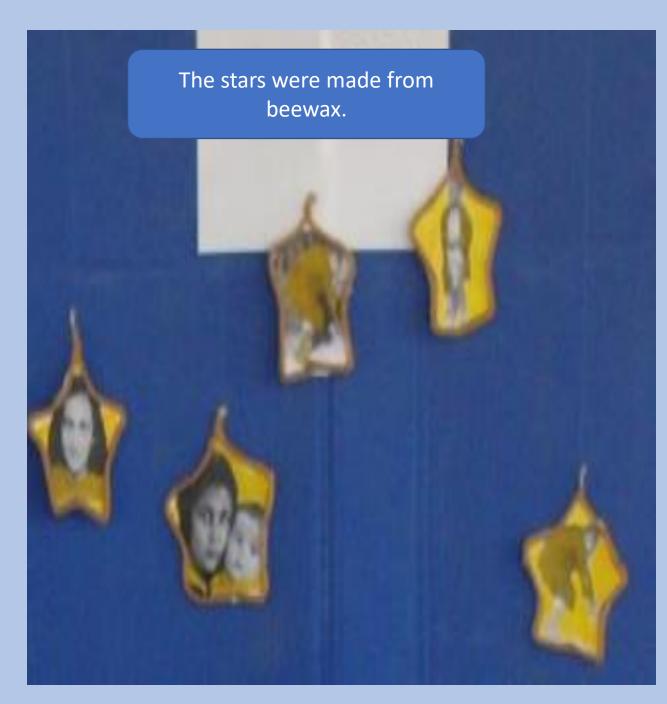








Our visit at local Jewish Museum
The David's star was used for
stigmatization





We discussed the consequences of the antisemitic propaganda in Germany

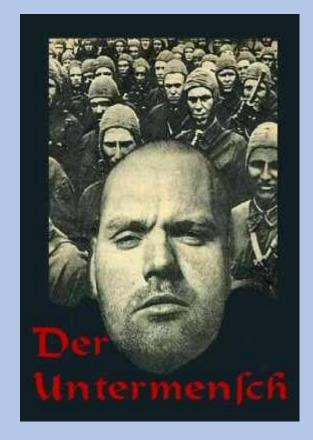
"Germans don't buy from Jewish"





Source: Encyclopedia of Holocaust http://guitynovin.blogspot.gr/2010/05/chapter-29-propaganda-posters.html

The construction of the "other" – Posters of Nazi propaganda against Jewish people



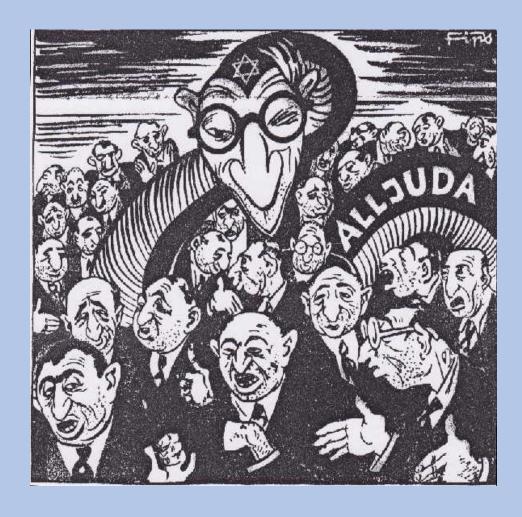
Πηγή: Guity-Novin's A history of Graphic Design- Αφίσες προπαγάνδας- http://guity-novin.blogspot.gr/2010/05/cha pter-29-propaganda-posters.html





A pupil say: Jewish are presented ugly with dark skin, big face and malice eyes and evil.





A pupil said: "They chose these photos to ascertain that Jewish people were bad."







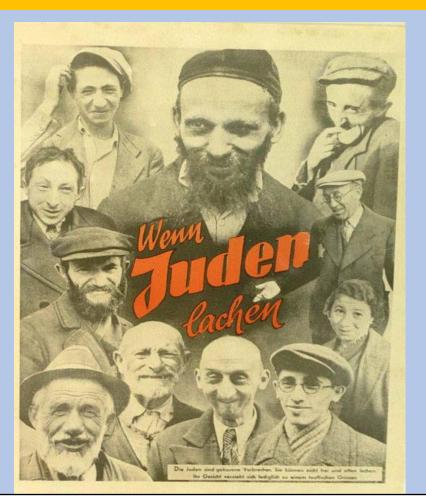
Nazi selected photos of Jewish people who were standing for hours under the sun exhausted.



At the same time the identity of German people was created as opposite to Jewish people.



Πηγή: http://guitynovin.blogspot.gr/2010/05/chapter-29propaganda-posters.html



Πηγή: https://www.mahj.org/fr/decouvrir-collections-betsalel/wenn-juden-lachen-36222



Πηγή: Guity-Novin's A history of Graphic Design- Αφίσες προπαγάνδας- http://guity-novin.blogspot.gr/2010/05/cha pter-29-propaganda-posters.html

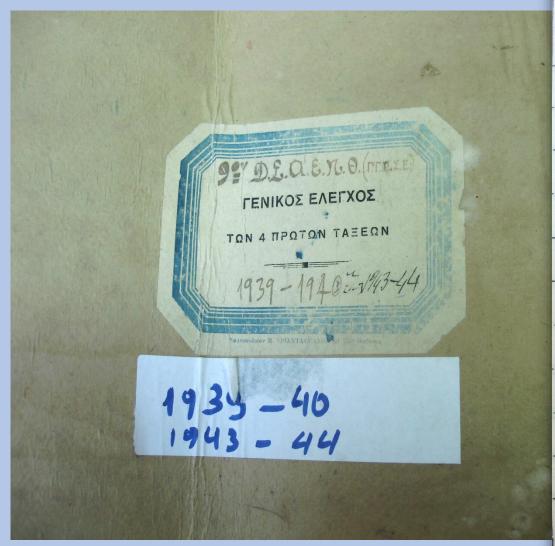




"Jewish people are presented to be interested only in money", (Girl, 11 years old)



According to the school archive most of Jewish parents were poor and handcraft men.



Il losopie mes papas Los!!!

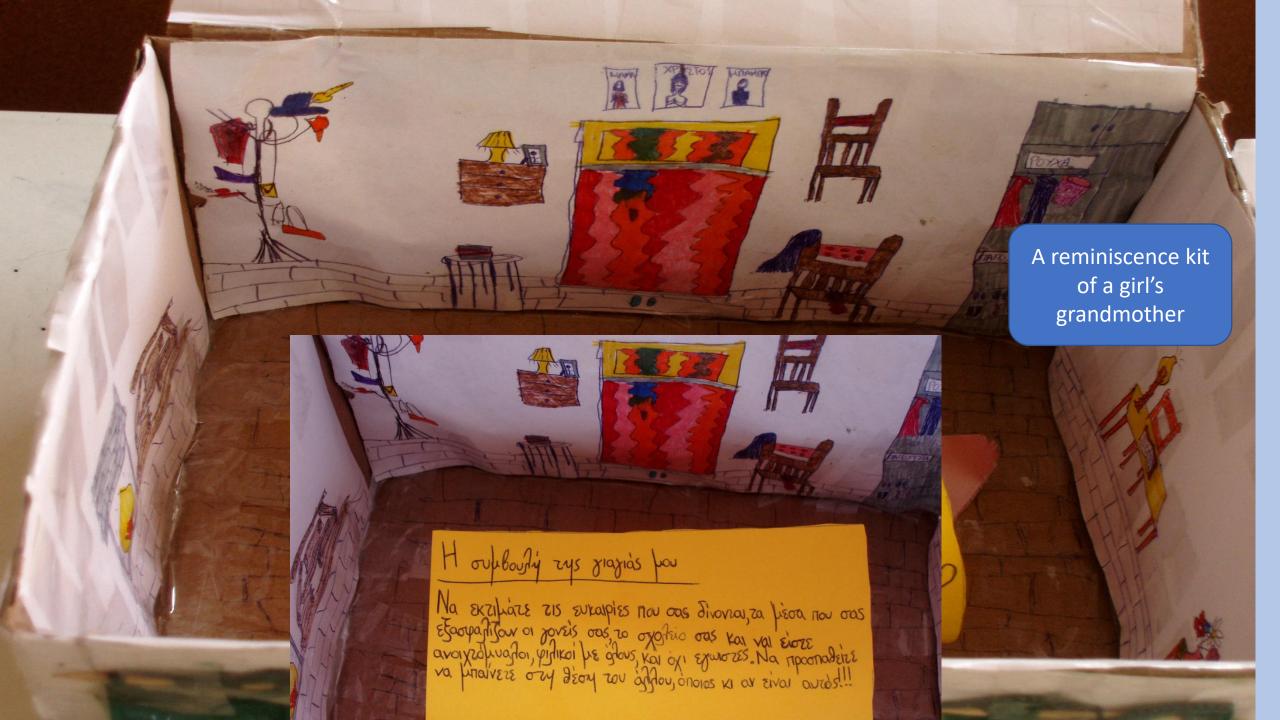
H razogaj ozpos za nadici zys xpana. Oran a roge my cupipa conapropoi konginans cra koragina if ora unogera zur enziève la explicia Siakon year orar or Espanoi Karitayour ryv Glissa. Tore agrear ra Suckofa pour rys karoxys. H Juy zwo avapimu addate noti : der unippyar rockita, unippye aveptia, duoryia, Juny, tovatia. Era xwpia rixave raight a marib or nio nophoi karoikoi kappikapjaisar zy jy pa va napow za apoira, la flagance k.a., em ous notres ozepoirror la navra ras le dioxodia za repolidziovar. Lánoia xpora o re exodio Ednar 62005 - adyzes na nauno jayle ear nast asia. Addi za no vierte yzav za «motnoraka». H July 624v karogij SEV iprav jous acxyfry, eige kar us kastes organies rus. Ola za nassià ijzav zòre ajampèra. Ta ajopa neprociear zor xpois rous naiJouras nocionales kosela, Inito, KINATIZO cal Epupadi Ta ropizera nàgli Làdavar za oditar, na revioù, iravar oklakés Soufierés, inaltar expolique kal Siebatar Biblia. Offor Lati inatar kourco fing ro favrilan nipase kan affe . Era jegoris nou êşyez y mama fou siva ro ou enpene va xadager ry explirir rus reaves pari ross re nanoù reia igrav noje JENZA KAI XAJONEAN pripapa, EZEI OI ZEANZES NA XAJONEAN OI padyzis izav pa na priatav nancizala. Tenka za naslia SEV yrav npakruka Grova vzdržva. Ta najsia igrav ojkavomojujera

Le sua raffieu turfi rai ouvigus queófila rai pelidia. Or fafades separagner oftapira xerponoine de afreir rai vepo. Eniens fateur xòpea anò rous frafedes rai ràvare xopeaniers xupis fàsi. Tenra or avapuna nou ethear il fejafuear ery raraxil export rai vera sit passer supis dinnes rues erip raraxil export rai rirepas, rues dinnes rues erip raraxil erivai fogicà piari ròre il reprodos nostifarill

Me exempley Lagrepi Megigle

We discussed a letter from a child's grandma who lived during the period of Nazi

Occupation





Writing poems 21st March World Day of Poetry and Against Discriminations

21 Mapriou Markópula Huspa Moinons. 1

Poem 1

Who is the other?
Is a foreigner or a
friend?
We must know him,
hold his hand and bring
him to our company,
to the friendship
and together discover a
star.

, 20k 0 (JOULE) YOURE

MIKPOS, MEXOCHOS Poem 2 VOL Small or Big, I or the "other" Alone in a camp Fear, pain, Without joy and playing X1 17 001 X V181 It could be better to be together. To be friends.

References

- Baer, J. (2013). "Teaching for Creativity: Domains and Divergent. Thinking, Intrinsic Motivation, and Evaluation", in M. Banks Gregerson, J. C. Kaufman, H. T. Snyder (Eds), *Teaching Creatively and Teaching Creativity*, Springer, 3-14.
- Beghetto, R. A., & Kaufman, J. C. (2010). *Nurturing creativity in the classroom.* Cambridge: Cambridge University Press.
- Carson, S. (2010). Your creative brain. Harvard University.
- Cooper, H. (2012). *History 5-11*. Hooken. NJ: Taylor and Francis.
- Cooper, H. (2018). What is creativity in history?, Education 3-13, International Journal of Primary, Elementary and Early Years Education, 46:6, p. 636-647
- Council of Europe (2018). Quality History Education in the 21st Century, Principles and Guidelines. Strasbourg. https://rm.coe.int/prems-108118-gbr-2507-quality-history-education-web-21x21/16808eace7
- Daniels, S. (2013). Facilitating Creativity in the Classroom: Professional Development for K12 Teachers. In M.Banks Gregerson, J.Kaufamn, H.T.Snyder. *Teaching Creatively and Teaching Creativity*. Spronger, p.3-14.
- Dixon, L, Hales, A (2014) *Bringing History Alive through Local People and Places: A Guide for Primary School Teachers*. Abingdon: Routledge.
- Edwards, E., (2009). Photography and the Material Performance of the Past, *History and Theory*, 48, p.130-150. Euroclio, (2016). Genocide Drawn": Exploring Comics and Graphics as Teaching Materials,
- https://euroclio.eu/2016/04/20/genocide-drawn-exploring-comics-graphics-teaching-materials/
- Rüsen, J. (2006). 'Historical Consciousness: Narrative, Structure, Moral Function and Ontogenetic Development'. In *Theorizing Historical Consciousness*, edited by Peter Seixas, 63–85. Toronto: University of Toronto Press, 2006.
- Schrek, M.K. (2009). *Transformers. Creative teachers for the 21st century.* Thousand Oaks: Corwin Press.

References

Rogers, K. L., Leydesdorff, S. and Dawson, G., *Trauma and Life Stories: International Perspectives*, London: Routledge, (eds) 1999.

Samuel R., Thompson P. (eds.), *The Myths We Live By,* London: Routledge, 1990.

Thompson, P. [1978, 2008]. Oral History: The voice of the past. The Oxford University Press.

Wengraf, T, Qualitative Research Interviewing. Biographic Narrative and Semi-Structured Methods, London: Sage, 2001.

Yow, V., Recording Oral History: A Practical Guide for Social Scientists. Thousand Oaks: Sage Publications, 1994.