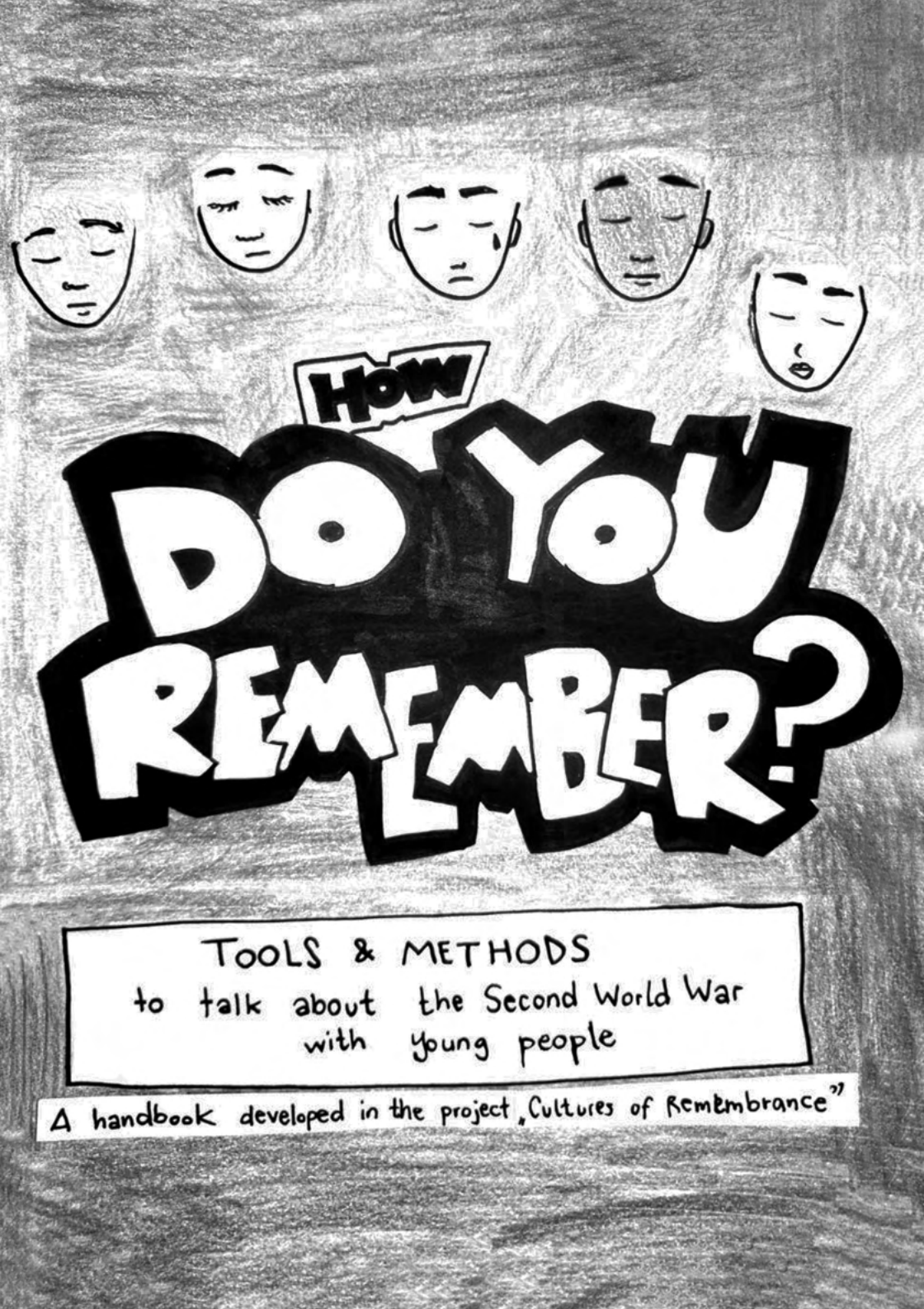
HOW
DO YOU
REMEMBER?
TOOLS & METHODS
to talk about the Second World War
with young people
A handbook developed in the project „Cultures of Remembrance"

The project was supported by EVZ Foundation
and the Federal Foreign Office.

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message to our readers

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1. in)$#(se%3e 1,1 2 of k241 1d,g# 26%ut%3e *212)#6(% #+nd %3 S)2+n2$1%r#$War;

2% preserve the memory of the victims;

3% and encourage teachers and students to reflect on the ethical, moral, and spiritual questions raised by the Holocaust with reference to the present.

This brochure is a product of collective work within the “Cultures of Remembrance” project. To learn more about the project and get more ideas on the topic, please visit our website.

cultures-of-remembrance.com

introduction

Cultures differ in many ways, including how they view time, how they use space, how they communicate, how they organize work, how they raise children, how they define success, how they handle conflict, how they eat, how they dress, how they worship, how they tell stories, how they make decisions, how they treat strangers, how they celebrate, how they grieve, how they teach, how they learn, how they love, how they fear, how they heal, how they forgive, how they remember, how they forget, how they dream, how they die. And yet, underneath all of these differences, there is a remarkable amount of agreement about what matters most. Across continents, across centuries, across languages that have never touched each other, people have arrived at the same answers to the same questions. They have built societies that protect the vulnerable, that punish the dishonest, that celebrate the generous, that mourn the dead, that teach the young, that welcome the stranger, that forgive the repentant, that hope for the future. This book is about those answers. It is about the universal moral grammar that underlies every culture on earth, the set of deep structures that make it possible for a child in Tokyo and a child in Lagos to learn the same lessons about fairness, about loyalty, about authority, about purity, about harm, about freedom, about dignity, about shame, about guilt, about love, about hope, about the sacred and the profane. The claim is not that every culture is identical. The claim is that every culture is built on the same foundation, that the foundation is deep enough to support a wide variety of structures, that the structures look different from the outside but share the same load-bearing walls on the inside, that understanding the foundation is the prerequisite for understanding any particular culture, that the foundation is the thing that all cultures share and that no culture can do without.

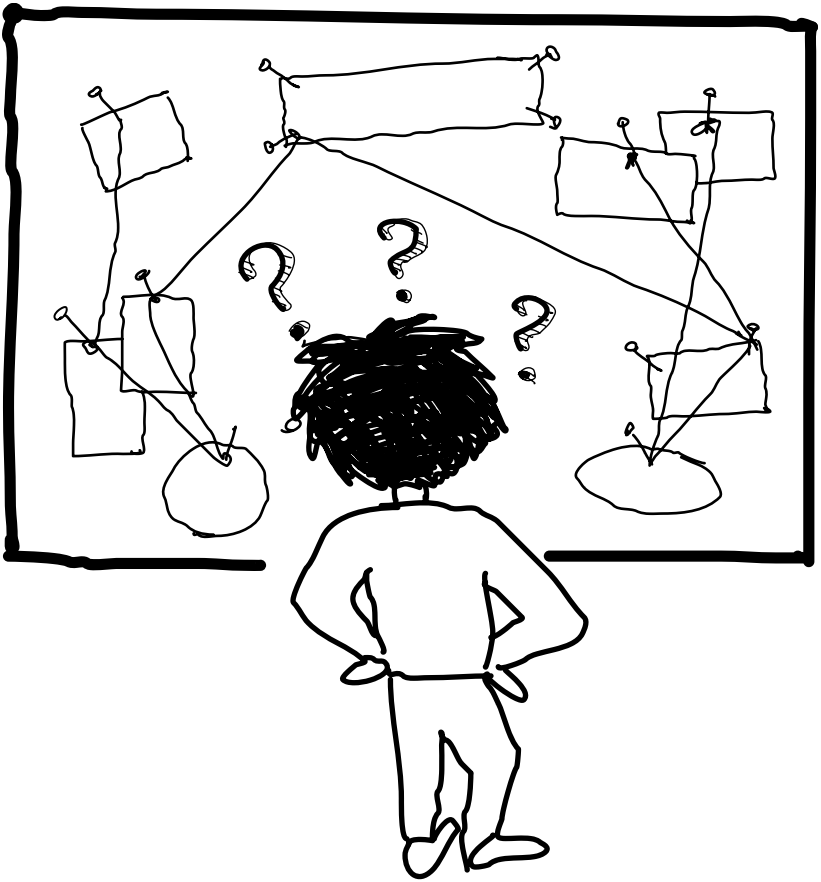
A central claim of this book is that morality is not primarily a matter of reasoning. It is primarily a matter of intuition. We arrive at moral judgments quickly, automatically, effortlessly, and only afterward do we construct the reasons that we use to defend those judgments to others and to ourselves. The reasons are real and they do matter, but they are post-hoc rationalizations more than they are the engine that drives the judgment. The elephant leads and the rider follows, and the rider's job is to make the elephant look like it was always going in the direction the rider wanted it to go. This is not a metaphor that we invented for this book. It is a metaphor that has been independently discovered by dozens of researchers working in dozens of fields, and it is the metaphor that the evidence forces us to use when we try to describe what happens when a person makes a moral judgment.

We will use the word "moral" throughout this book to mean anything that concerns how people treat one another when their actions affect the welfare, the rights, the dignity, the reputation, the loyalty, the purity, the authority, the sacredness, the freedom, the fairness, the honesty, the trustworthiness, the generosity, the courtesy, the chastity, the piety, the patriotism, the sacrifice, the obedience, the decency, the civilization, the virtue, the character, the conscience, the soul of anyone else in the world. We will use the word "morality" to mean the set of shared intuitions, practices, institutions, and stories that a group of people uses to bind themselves together and to distinguish themselves from other groups. We will use the word "culture" to mean the specific, local, historical, contingent, arbitrary, beautiful, terrible, boring, fascinating, and irreplaceable way in which a group of people has built a moral grammar into its institutions and its stories and its daily practices and its children's bedtime stories and its courtroom procedures and its wedding ceremonies and its funeral rites and its tax codes and its zoning laws and its school curricula and its prison systems and its military doctrines and its advertising campaigns and its political slogans and its graffiti and its graffiti removal committees and its graffiti removal committees' minutes and its graffiti removal committees' minutes' minutes.

Please, dear reader, do not skip the introduction because you think you already know what it says. You do not. You think you know what it says because you have read something that someone else wrote about what it says, and what someone else wrote about what it says is not what it says, and what it says is not what you think it says, and the only way to find out what it says is to read it, and the only way to read it is to read it, and the only way to read it is to read it, and the only way to read it is to read it.

inaccuracies, it is very important not to carry out the methods without doing background research on the respective topic.

You should also take into consideration that we give you a description of the methods and ways to implement them, but we don’t provide you with concrete materials. So, for example, in the methods which require cards, board games, or other special equipment, you have to make sure you've prepared properly before implementing the method.



HOW TO PLAN AN EDUCATIONAL EVENT

There is a wide variety of educational events. They often differ mainly in the relationship that the educator and the participants have with each other. For example, if the focus is on mutual exchange, we speak of a workshop rather than a lecture. Time and location can also shape the format of the educational event; an event lasting several days with the same group requires a different approach than a single workshop.

All these questions should be taken into account during planning. On page 81 we give you a brief overview of different formats and activities, some of which can be combined (e.g. a youth meeting can be composed of workshops, lectures, and other activities).

1.2 Define a clear goal

Before the actual process and content details are discussed, an overarching goal must be defined: What exactly is the intended goal of the learning unit? Is it about conveying different thoughts and ideas or, for example, is it about conveying knowledge about a specific historical event? These questions must be clarified and form the basis of the entire preparation. Ideally, the objective should be formulated in writing and taken into account in all planning steps. Once you decide on the goal, make sure you reveal it to the participants as well when implementing the method. People feel much more secure when they know what's going to happen and why.

1.3 Take into account the composition of the participants

In principle, it is advisable to have a heterogeneous group of participants in order to obtain opinions and views from different perspectives. To this end, participants should be of different ages, genders, backgrounds, and interests. If you have a homogeneous

group in terms of certain characteristics, think about how you can bring positive energy into the program, for example by inviting appropriate experts.

The number of participants also plays an important role in the preparation. From about 15 participants, for example, the use of a second moderator is advisable.

In our experience, it is worthwhile to work with online surveys to find out the needs of the participants (e.g. ask about allergies, accommodation requirements, or skills).

It is particularly important to educate about the Second World War and forms of discrimination to be aware of whether people potentially affected by forms of discrimination are taking part. Depending on this, the method in the workshop may need to be adapted to prevent retraumatisation or exposure. It is also important to assess the level of knowledge of the participants beforehand (through self-assessment in a survey) or by asking a contact person (e.g. teacher).

3.3 Make a timetable

It is important to have a predefined schedule. It helps to divide the session into different blocks of about 40-90 minutes, separated by short breaks. In the beginning, the topic is presented and the participants get to know each other. In the course of a short introduction. Depending on the total duration of the learning unit, the structure can be further defined in the case of events lasting several days, for example, each day you can focus on different topics. A common mistake in planning multi-day events is to overload the programme. It is important that there are also reflection periods for processing information and experiences. Furthermore, it is advisable to plan a get-together

at the beginning of a multi-day event where participants can get to know each other without necessarily having to talk about the topic of the event.

4. think about location, transport, and catering

When choosing a suitable location, various aspects need to be considered. These include not only the number of participants but also the sequence of events: For example, if numerous small groups are to be formed, several meeting rooms are advantageous. If, on the other hand, the workshop is to be conducted by the entire group, a large hall or conference room is the better solution. In addition, catering must be taken care of. For international meetings, it is a good idea to let the host group choose restaurants and dishes. In this way, the group will benefit from the local knowledge. Cooking together can also lead to a nice intercultural exchange, but it ties up a lot of capacity. For transport from one seminar location to another, always make sure that the group stays together. In the case of international meetings lasting several days, the question often arises as to whether it is organisationally easier to take over the booking of the travellers or not. This has to be decided on a case-by-case basis.

5. organize the necessary equipment and prepare useful materials

To ensure the smooth running of the workshop, it is important to provide all the necessary equipment: For a multimedia presentation, for example, a beamer and loudspeakers are needed. It is essential to prepare a list of materials for yourself as the organising team and for the team members before the event.

Do you want to communicate the specific procedure or other

important information in writing? The preparation of handouts is ideal for this purpose.

6. use interactive methods

When using the methods from this brochure, make sure that you:

- clearly understand the goal of the method;
- transfer the basic ideas of the methods to your concrete topic;
- prepare the materials;
- prepare the task in a clearly visible way, especially for methods in individual or group work;
- after the method is implemented, you carry out an evaluation or reflection of how it went, what could be done better;
- think about the format (if there is a possibility to organize an event offline, use it. Some of the methods have a much greater effect when implemented in person).

7. invite experts

We cannot be proficient in everything and sometimes extra help would be of great use. An expert might consult you generally on the implementation of the method or take part in the process if necessary.

HELLO
?

LIST OF TOOLS & METHODS to TALK ABOUT NARRATIVES

TIME MACHINE

12-20 participants

45 min. offline and online

materials: pens, moderation cards, cards portraying the specific society representatives with descriptions and pictures

goal

The participants form the idea of what the life of various groups' representatives was like.

description

The idea of the method is that participants put themselves in the shoes of specific representatives of the society during the chosen period using cards with their life descriptions and pictures. They discuss what the life of this certain group of people (both marginalized and privileged) feels like, what the differences are, and they reflect on how they personally feel being a member of this group.

things to consider

- There is a possibility that there will be representatives of some minority groups in the group you are implementing this method with. Probably it will make more sense if they don't receive the card of the minority group they belong to.
- This method can have a deeper impact if it is implemented in some specific environment (like a World War II museum or any other museum that might have some pictures featuring the everyday life of the representatives of the social groups, or some objects that belonged to them).
- Make sure there is moderation of the process so that when a certain group is mentioned, the presentation is done in a neutral and tolerant way.

procedure

The participants are divided into small groups of four to six people.

The trainer explains to the participants that they will now be given cards, on which the activities are described. In small groups, participants create a general picture of the life of the representative from the social group that they got. They have around 15 minutes for this exercise. After the work is complete, the group chooses a speaker to present the result of their work. The presentation should more or less follow the structure:

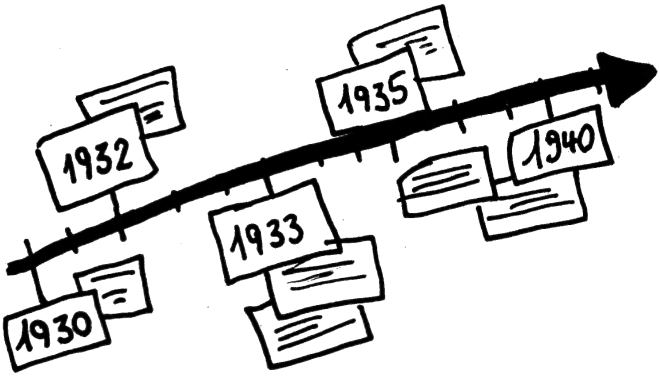
1. Name of the group, state if they were considered majority/minority;
2. Their occupation;
3. Status in the society (marginalized/privileged group at that time);
4. The general level of life;
5. Reflection on the process. Possible follow-up questions: How was it to imagine the life of this group of people? Do you think their life was easy? Do you think this group was treated equally?

[As an additional possibility to develop the method even deeper]

Reflection on the process. Possible follow-up questions: How was it to imagine the life of this group of people? Do you think their life was easy? Do you think this group was treated equally?

Possible questions:

- *Why are different social groups treated differently?*
- *What consequences did this have in the Second World War?*
- *What is the social position of these groups today?*
- *How can people change these circumstances?*
- *Does "your" group find a place in today's commemoration?*
- *……*



EVENTS CARDS

12-20 participants

45 min. offline and online

materials: moderation cards, event cards, information texts, markers, Cards for Year numbers

goal

The participants deal with events that form historic context and discuss the question of what important events led to certain results during World War II.

description

In this exercise, the participants deal with different events that form the historical context of World War II. The participants are given a large number of cards marking important events before, during, and after World War II. The task is to reflect what were the "game-changing" events that led to specific outcomes. Cards can be adjusted according to the country where the exercise is done. The level of discussion can also be adjusted according to the age of the participants.

things to consider

- It is important to clarify before the exercise that its goal is not to test the historic knowledge of the participants. They are provided with all the facts and all they need to do is prioritize them.
- Try to encourage participants to look beyond the borders of their countries. This might be a valid reminder if your audience is primarily European. I suggest omitting this sentence as it sounds irrelevant to Asians, Americans, etc.
- Since small groups may end up with different results, accurate moderation is needed to keep the discussion neutral and avoid escalation in case of disagreements regarding the importance of particular events.

procedure

1. Place a set of key events into a group.
2. Select a group and choose "Create Key Events from Selection" from the Edit menu.
3. Rename the new key events to reflect the actions they represent.
4. Repeat steps 1–3 for each group.
5. Save the project.
6. Add a new group and create key events for the new actions as needed.

The goal is to make the key events, taken together, a complete, ordered record of what the user did, so that playback can reproduce the session faithfully.

why

— Why do we need key events at all? Why not just record raw mouse coordinates and replay them?

— Because coordinates break the moment the window moves, the resolution changes, or the user's layout differs. Key events record what happened, not where it happened, so playback survives those changes.

POSTCARDS THROUGH TIME

any number of participants

30 min. offline

Materials: postcards, pens

[?28 7B?2 86< 5B 8 753<B? 43?:?:2B 82B6>B 76:B?28C:A2?:?:2B<>?:37B".768?3<B=9

goal

The participants need to reflect on what problems the character they are writing to might face. Do they need some support? Or do they need some advice or guidance maybe?

description

7=A2 @9<36 A2 92,577=A96 6B1A0-A2A D3 9'<A A,A302 8<819 <919 519 7A?;B1
506 ,9:2 5:3B ,+9 9,91465 4:A 9 3 7937=9 13@ ,+5 ;A@9+

Two versions of this method are possible: imagine you are writing a postcard to a friend in the past from the present, or imagine that both you and the receiver live in the past. Take a postcard, walk around and imagine a person to whom you are writing (can be either an ordinary or a famous person, can be a fictional character that could have lived at that time).

things to consider

Tell the participants that if they choose a questionable character, they shouldn't be aggressive or offensive. The main point of the method is not to figure out which people were amicable and which were not. Explain that this is an opportunity to ask that person about their life, motives, and feelings no matter what their personality was like.

procedure

The participants take time to think about who they want to choose as their friend from the past and why. They decide what will be the purpose of writing the postcard, what questions should be asked or what advice is given.

Suggested questions: How could you encourage your friend

and support them in their situation? Are any of their problems solved today? Have any of their social struggles been won? Are any of their problems still relevant?

Debates

up to 15 participants

60 min. offline

Materials: paper, pens, vacant chairs in the middle of the room and chairs for participants, some extra accessories for a relative (like glasses or a hat) and for the opposing side person

goal

This format works well for practising negotiation skills, argumentation, on and working with attitudes. It allows participants to practice critical thinking, and public speaking.

description

A kind of discussion in which representatives of two opposing points of view defend their rightfulness. Choosing bizarre opposing views can also be effective. Making up justifications for horrible things might be a good way to experience how people with those views think, and what possible motives they could have.

WARNING!

Sometimes experience might be too harsh and participants won't be ready for it. Not everyone is emotionally prepared to defend the stance of a person justifying the creation of concentration camps, for example. So, participants need to have options of points of view they can imagine to defend.

things to consider

- The revealed information is subjective and educational conflict of opinions can be carried out in real life.
- Since the method is pretty harsh, it is important to strictly follow the rules.
- This method is primarily intended for participants who are not affected by anti-Semitism and racism.
- It is helpful to create an extra setting and also give the speaking people certain accessories. This can help to separate the position being taken in the debate from the people presenting it.

procedure

The bargaining situations examined in the preceding chapter have been characterized by a high degree of interdependence between the parties, in the sense that the outcome of any party's actions depends not only on his own choice but also on the choices made by the other participants. In such situations, for example, the decision of one party to take a certain action may tell the other parties something about the nature of the situation they face, and thus affect their own choices. Semantic, "cheap talk" communication between the parties, however, does not alter the fundamental nature of the situation. Although the parties may be able to "talk" to one another, they still have an incentive to lie if it is in their interest to do so. Thus, even if communication is possible, the parties may still have a strong incentive to lie if it is in their interest to do so. Thus, even if communication is possible, the parties may still have a strong incentive to lie if it is in their interest to do so.

The bargaining problem, as we have described it, is a simple model of a situation in which a group of people must make a collective decision that affects all of them. In the real world, there are many such situations. For example, a group of people may be considering the construction of a new school, or the adoption of a new tax law, or the choice of a new president. In such situations, the decision must be made by the participants, and it is not clear that any one of them can impose his preferences on the others. Further, there may be a strong incentive for the participants to lie about their preferences in order to influence the outcome in their favor. Thus, the question must be asked: how can a group of people make a collective decision when they have conflicting interests and when communication is not sufficient to overcome the incentive to lie?

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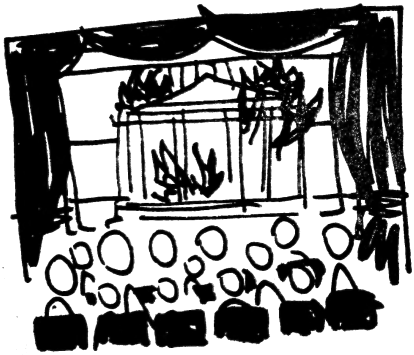
Possibly, following the question posed by Gibbs, one feels like saying that the only way

of communication and problem-solving?



Movie Night

any number of participants

up to 3 hours

offline and online

materials: downloaded video

goal

This format encourages discussion and helps to reflect on events/ characters through artistic methods. It encourages the use of imagination, affects emotions and sometimes helps to look at the problems from a different angle, for example, through the eyes of the main character.

description

Participants are shown video material (film, clip or fragment), which is usually followed by a discussion. You can discuss not only the film itself but also alternative endings, what character the participants associate themselves with, analyze moments with an ethical choice, behavioural patterns, etc. Can be fully effective only when followed by the discussion.

things to consider

Make sure you prepare the questions you want to discuss beforehand. Participants should also be explained the basic rules and "sign language". If you want to make an argument - raise your hand; if you agree with the speaker, shake your both hands in the air; don't interrupt; make sure to speak when it is your turn.

Some subjects raised in the movies might be very contradictory and discussion can escalate to a conflict very quickly. So, the moderator should know how to smoothly go out of conflict situations.

procedure

It's good practice before starting the film to explain a bit the background of the movie, who the director is/was, when the film

was made, and any other important facts that might complement the impression from the movie. After the film is watched by the participants it is necessary to give some free time to digest the information and after a 10-15 minutes break, you can start the discussion. It is crucially important to think about the questions you want to raise beforehand. Obviously, some questions will be raised by the participants themselves, but the general structure of the discussion should be outlined in advance.

recommended list of films:

- "13th", 2016
- "Passing", 2021
- "Fruitvale Station", 2013
- "Hidden Figures", 2016
- "The Banker", 2020
- "To Kill a Dragon", 1988
- "Animal Farm", 1991
- "Slaughterhouse-Five", 1972
- "Schindler's List", 1993
- "Wonderful Life", 1997
- "American History X", 1998
- "Look Who's Back", 2015
- "Dallas Buyers Club", 2015
- "I Am Not Your Negro", 2016
- "To Kill a Mockingbird", 1962
- "Milk", 2008

<?"#5?/55*?=Bree&,?,2018

<?"#5?/Mask*@)4-5?8"&,2017

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<?"5ears*and.Years&,?,2019

<?"Many and/ax&,?,2009

<?"Hacksaw5Ridge&,?,2016

<?"#5?Elephant*?&,?,1982

<?"#5?/Lake*Less.Bear"&,?,2007

<?"Kobra&,?,1990

<?"La*Vita?è?Bella&,?,1997

<?"Paradise&,?,2016

<?"#5?Long*Goodbye&,?,2021

<?"Bella&,2016

<?"Ida&,?,2013

<?"Bear*of*Night&,?,2005

<?"#5?/Been*Broke&,?,2018

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<?"Hacksaw5Ridge&,?,2016

<?"#5?Elephant*?&,?,1982

<?"#5?/Lake*Less.Bear"&,?,2007

<?"Kobra&,?,1990

<?"La*Vita?è?Bella&,?,1997

<?"Paradise&,?,2016

<?"#5?Long*Goodbye&,?,2021

<?"Bella&,2016

<?"Ida&,?,2013

DRAWING COMICS

up to 12 participants

30 - 45 min. offline

materials: comics from www.respect.com.mx, paper, pens, pencils, felt-tip pens, magazines and newspapers, scissors

goal

Participants develop reflections on cultural phenomena such as inequality, nationalism, and xenophobia. Participants create their own stories and characters about these concepts and develop empathy for those affected by these phenomena.

description

This method allows for non-trivial reflections on cultural phenomena, historical narratives, and stereotypes. Together with the students we can take apart ready-made comics by contemporary artists or draw our own, and then discuss the results together. The discussion revolves around the identity of the comic's characters, the situations they find themselves in, and the phenomena they are confronting.

things to consider

Not everyone can draw well. So, it is important to explain to participants that, first of all, it's not a drawing challenge, any graphic form of expression would be great. Secondly, collages will also work: you can prepare some old magazines or newspapers so that people can cut pictures or phrases from there. Or, as another option, people can unite in groups and some will be responsible for pictures and some - for the text, for example.

procedure

1. Begin the method with a discussion of how the audience feels about comics. Who reads what comics? Which characters do they like? Can comics be serious?

2. Pair up the audience and ask them to read a finished comic

2. Look together. For example, this one: http://www.respect.com.mx/comics/9/. After reading, you can ask questions (What is the comic about? What themes are raised? What are the traits of the main character?).

3. Each participant draws their own comic strip of six pictures on a given topic. The pictures should show the main character, the place and time where they act, what phenomenon/character they confront, and what their communication is about.

BOARD GAMES

up to 8 participants

depends on the players

offline

materials: handmade game or a printed version of the games mentioned below

goal

Show a possible alternative reality through the game. What could have happened if Hitler didn't come to power in the 1930s? What could have happened if right now Sweden wasn't one of the most democratic countries in the world?

description

You can create some simple board games of your own or use the ones that already exist. For example, you can try Dictator of Sweden or Secret Hitler. All of them allow players to see the alternative reality that could have become real if a certain turn of events took place at a certain period of time.

procedure

The game doesn't need any special moderation. Just a bit of general advice: If you see that someone gets too emotional or overwhelmed, maybe it's a good idea to take a break. If the game is played for educational purposes, it is great to have a discussion afterwards and reflect on the results.

DOCUMENTARY THEATER

up to 20 participants

60-90 mins. offline

materials: an improvised stage, printed texts, necessary props

goal

The selection of post-memory with the past is formed not through memories (which the people control by a person), but through the desire and need to join the past. That is, through conscious action. Theater, cinema, television, and museums are among the places of public history. For the generation of post-memory, they are such memory-posthesis, they help to see and form ideas and memories of what you have not experienced, but what is pressing on you.

description

Documentary theater, unlike traditional theatrical practices, does not create, but comments on reality. The past is also comprehended by the methods of documentary theater.

The modern form of documentary theater as an activist practice may be verbatim. Verbatim (from the Latin "verbatim" — spoken) is a technique for creating a theatrical performance, involving the reduction of already created literary plays. The material for such performance is interviews with representatives of the social group to which the characters of the planned production belong. Transcripts of the interviews make up the outline and dialogues of the verbatim (documentary play).

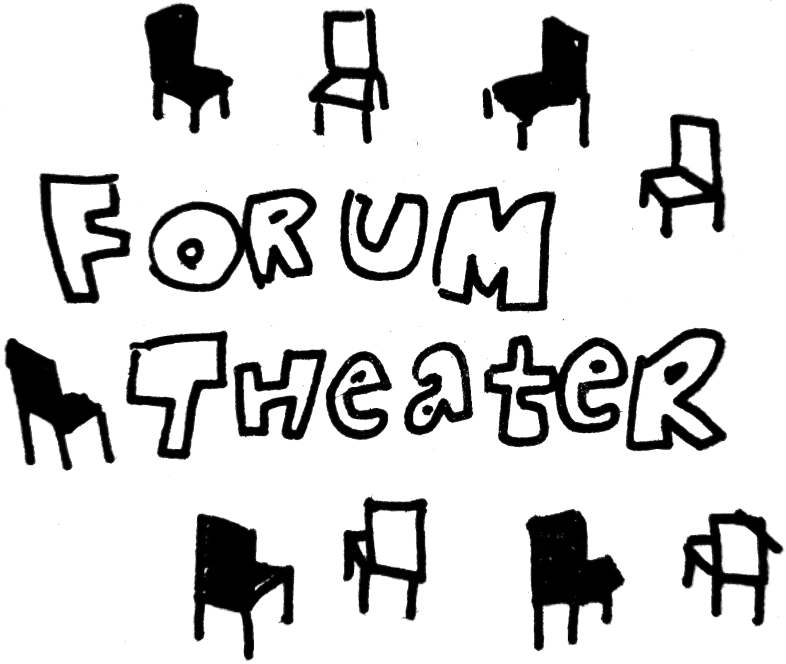
This form of theater helps in the actual representation of the most diverse groups of the population, as it gives voices to people. The interviews can form even through later they might become the director of the production or an actor in the play, is only a construction of the voice and does not appropriate it.

procedure

Validation is the process with which an expected ending. There is no need to understand in advance what the final message will be. It comes from interviews. Often the trigger surprise of the interview collectors is the unexpected nature of the respondents' answers. Validation starts with gaining interviews. The interview is recorded and transcribed exactly as it is. Before the start of the collection, the coordinator of the interview should decide on the question - who and what am I asking about?

The ideal conditions for validation is the absence of interruptions. Ideally, the actors should take interviews themselves and then reproduce them.

Thus, the action of a validation can be schematically defined as follows: choice of (a) topic and, accordingly, a social group of characters; a collection of interviews - and/or forwarding transcription of interviews + editing of texts (wording - adding metaphysical/ay/script) - staging - performance - discussion.



up to 15 participants

up to 1,5 hours offline

materials: only if some special props
to portray concrete situation are needed

goal

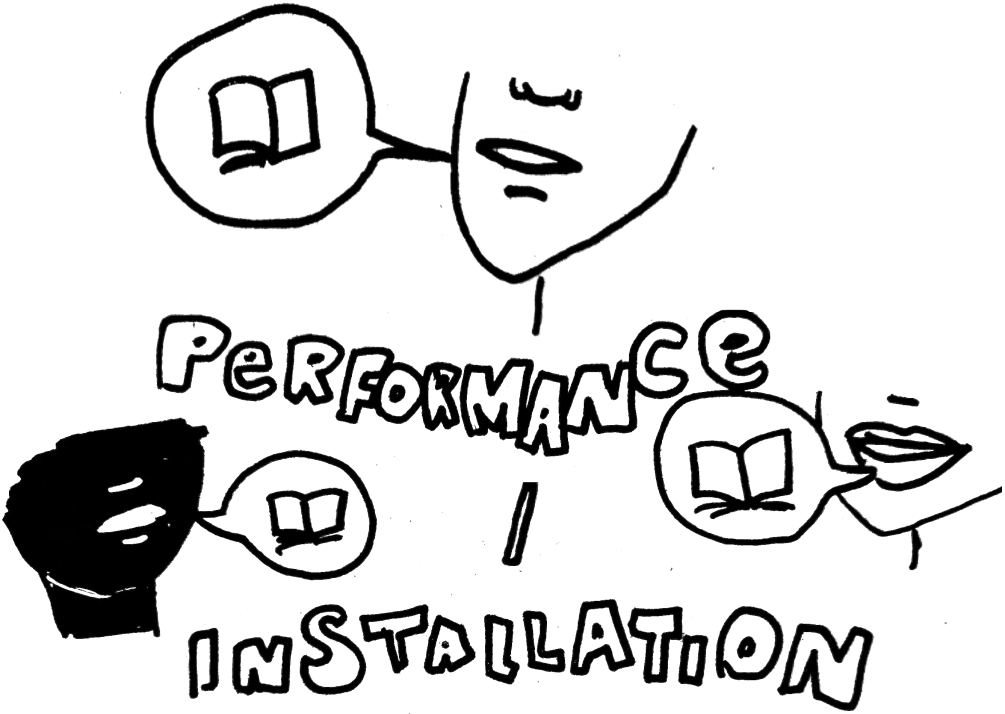
Mostly the forum theater method is used to tackle controversial issues and its main goal is to collectively see all the possible alternatives and work out solutions.

description

Forum Theater uses artistic methods to achieve social goals. It is a form of theater that encourages audience interaction and explores different options for dealing with a problem or issue. In this way, people are given the opportunity to see alternatives in any situation, past, present, or future. The actors explore the results of these choices with the audience creating a kind of theatrical debate, in which experiences and ideas are rehearsed and shared, generating both solidarity and a sense of empowerment.

procedure

The audience is shown a short play in which a central character (protagonist) encounters a form of oppression or obstacle which they are unable to overcome. When the play has been performed, members of the audience can take the place of an actor and suggest alternative options for how the protagonist could have acted. This can be repeated multiple times until the issue seems to be completely resolved. The performance is normally followed by a deep reflection on how people felt and what they learned.


PERFORMANCE
/
INSTALLATION

description

Each month, participants receive a structured diary designed to capture daily experiences, reflections, and observations. The diary includes prompts that encourage participants to record their thoughts, feelings, and behaviors in a consistent format. The goal is to gather rich, longitudinal data that can be analyzed to identify patterns and trends in participants' experiences over time.

Here we will make examples of performance: #

1. reading diaries from the beginning;
2. making a musical and other publication space performance.

Cover Image: 98B9A0A1A76E54C9C1C0D2:%2<898BA

upload participants

upload diaries

offline

kit materials

prepared diaries

sticky paper

goal

The underlying concept is that creating a sense of ownership and deep engagement through personal storytelling can enhance the overall experience. Letting participants read their own diary out loud brings a close, intimate feel to the performance, making it more personal.

procedure

Fragments - from diaries - are put in order and participants are asked to read each fragment aloud. After a fragment, it is put on a sticky paper and the wall is filled with the fragments. The wall becomes a shared archive of the performance.

pace. They can walk, sit, and act angry or tired. Group dynamics eventually create a very special atmosphere, where every participant has a chance to live through the days of the author of the diary.

2. making a museum or any other public space performance

up to 8 participants

offline

depends on the participants

materials: TIP you will need clothes from the period of time you are trying to reflect, make-up, preferably some old artefacts (like old glasses, some cutlery, typing machine, tablecloths, anything that can create an atmosphere of the time)

goal

Getting into a role of a person from a certain period of time helps to see how this character is viewed by others and what patterns of behaviour of this representative of the society you have yourself.

procedure

Participants dress up as representatives of a certain period. They interact with the museum visitors or don't interact, but read newspapers or poetry out loud. If someone wants to talk to them, they try to stick to the role and behave in accordance with a certain pattern. It is interesting to see how sometimes visitors get into a discussion with the "character", ask questions and demand

arguments. This provokes public discussion and reflects a certain attitude of people to specific characters from the past.

ROLE PLAY

up to 15 participants

30 mins. offline

materials: role cards, flipchart or writing board, chalk and furniture to create the border crossing post, pens and paper for the observers to make notes

goal

To develop knowledge and understanding about refugees and their rights, to practise skills of presenting arguments and making judgements, and to promote solidarity with people who are forced to flee their homes.

description

Generally, this is a role-play about a group of refugees fleeing their homeland who wish to enter another country in search of safety. But the method of this role-play can be adjusted and transformed for the issue you want to tackle. This role-play was created nowadays, but by adjusting it to the period of World War II, we can, for example, tackle the problem of fleeing Jews and them not being accepted in some countries.

things to consider

This method can be used in both a contemporary and a historical context. The participants need to be provided with information about the situation to be "played" (e.g. the Jewish diaspora in a particular country) before the activity.

If the participants do not think of it on their own, it is important to point out that it is not the personal decision of the border control not to let the refugees into the country. Based on this observation, a structural discussion is possible.

procedure

1. Explain that this is a role-play about a group of refugees fleeing their homeland who wish to enter another country in search of safety.

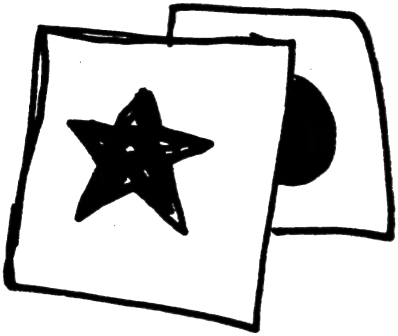
2. Start with brainstorming ideas to find out what people know about refugees. 3. Write the policy on a large sheet or flip chart to refer to the discussion later.

3. Show people the scenario. Explain the scenario: Tell them that they are the border officers. Tell them that a large number of refugees have arrived. They want to cross. They are hungry, tired, and cold. They have travelled for long and have come from their homes. They are asking for help. Only a few have identification documents or passports. The border officials know that they have deserted their posts. The situation is tense. The refugees are desperate and use several arguments to try to persuade the border officials to let them in.

4. Divide the participants into groups to represent the refugees, the security forces to represent the border officials in country Y, and the groups to represent the observers.

5. Tell the refugees and the border officials to work in role each pair or group, along with their arguments. Advise the observers about giving feedback. Fifteen minutes are prepare.

6. Start the role-play. Allow about two minutes to stop, but about fifteen minutes should be given. 7. Give the observers a few minutes to prepare their feedback; then start the debriefing and evaluation.



FIND YOUR KIND

up to 15 participants offline

3 mins for preparation, 3 mins of action,
and 10-25 mins for discussion (up to the group)

Materials: A marker and post-it notes or pieces of painter's tape
to make signs on them and put on participants' backs

goal

To give participants an experience and help to create space for discussion about the sources of different attitudes in society towards people and groups, as it relates to stereotypes, historical context, and internal psychological characteristics. In particular - the deep roots of fascism.

description

This is a quite a simple exercise that gives experience and helps to create space for discussion about the sources of different attitudes in society towards people and groups, as it relates to stereotypes, historical context, and internal psychological characteristics.

procedure

1. preparation

Consider the number of participants and imagine possible mini-groups. Be sure to have one group dominant in number - about half of all, then the second-largest group - about 30 percent of all and necessarily 2-3 unique small groups. Each participant should belong to some group.

To do this, draw appropriate signs on post-it notes (square, circle, number, question, or exclamation mark - be sensitive to the topics of racism and fascism).

2. instruction

The group sits in a semicircle. It is necessary to explain to the group that you want to offer a small exercise that can be very useful in discussing and understanding discrimination in society. This will require their participation and trust in you. Remind them that you

#$! $&pos&sible $r the $r&safety $ur ng *th$ &work'l$p. *For the ex$r&se, t!ey will ne& to s&ck &"t#ts / a pie#& of #as'ing tape on th$r #&ck'% After $re)eiving &ons#$ to #artic#ate, you can begin to expla in th$ &r#ns and c&nditions.

F$&, *a& *them * to &lose $r l&yes$ for one *&in#e* so *#at you can &tick *th&s*&stic$&s on th$ir #&cks.

Then *#&ask #ea #$par#ci*ant to o$e* l &*#ir *&y#s and say:

- !ych$r #&ask &s to find y&ur kind $n three&minutes;
- th$ #ma$ rule&*is #t*at *at &is time,!*th$y *cannot# *communicate) $r#ally; #at &s,*talk*to #ach o$ $r*and you.

%tention $r th$ #fac#tar: do$!*try* t$ #$clarify# *what$*their* kind" m#&ns* - &is&s th$ #main#de$*for *pe*$*to &y to #sh$w &*patterns of be#)av$ur*& specific co&ditions.

(NB: th$ *r& should *be$$$&$&in$rs o$* $ther)r$f&$$i#e &ur*&ces in the $om&s so #h*at *th$ #$par#ci&ants *could& not *&e &$e *sign$* on their b#ac&s.

31 action

P#$ticip#ants h to complete#&e *task by fulfilling the *condition - you need*to&e$sure *that $ th&re*is $n# verbal #comm6ni#at#o&. *You can also be $remin*ded of th$ *ti$# - *c#eating* a&&&tle* fus#)ing $ #behavior and de&isio*#making.

%fte$ *the* time *r&n$ out $or* if th$ group &*#&& *a* sign* th*#$ *$ey are $#ady,!*you# *c#&&ask* if &is&s th$ #*al d&cision* i!*th$y *&$ *sure* how th$ $ro&p& #tar*% &lso#&&ask #h*at *it *)e&visib#e *and $&#e#$tandable w$$re w*$ch *&o&p*is#s so th*#$ *$ey are *de&ified in space.

%&& *to *be *#ame*d $ *w&$re is *$hich *#ro&p, w*#&&is &?& b&$is (signs o*&stick$&s $r &somethin&4else).

%fte$ $h#min*g all $ro&p#s ab*ut in#i&i*?ua# (if any), &t is $wo*#h thanking

the participants, removing stickers and roles, and inviting them back to sit in a semicircle for discussion.

4. Reflection and discussion: from feelings through observations to thoughts and insights

- What did they feel when they were in the majority?
- What did they feel when they were in the minority?
- What they were doing during activity?
- How did the group react to their behaviour?
- What is the result and how is it for them?
- Do they see parallels between the behaviour of people in modern society and in history?

A lecture about humanitarian antifascism should follow but decomposition of the main manifestations or signs of fascism may be also very helpful (violent intolerance, totalitarian mindset and militarism).

COMMEMORATIVE WALKS / EXCURSION

up to 25 participants, **two guides needed**

depends on the goal and on the group

materials: hiking maps, GPS, pictures and photos, quotes, historical documents, audio material

goal

By physically visiting places of remembrance, history becomes more tangible, comprehensible, and visual. Local access to historical topics makes them easier to understand without losing complexity.

description

The core of the memorial work consists of long walks to the actual sites of resistance, forced labour, and persecution. It can be a short 10-hour excursion in one small area or a 1-day trip including a few different places and a combination of information delivery formats.

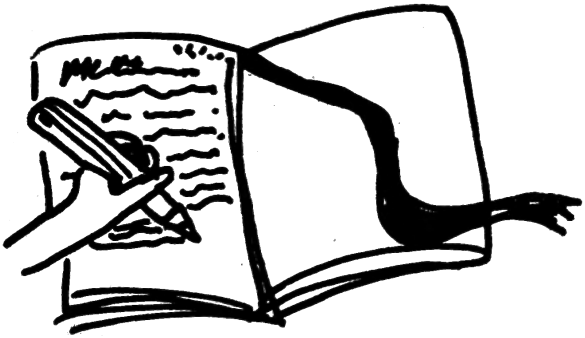
procedure

It is preferable to invite a professional historian or a tour guide for such walks. They know how to deliver information in a more effective way and how to combine various methods.

It is important that you choose a route where you can address several different aspects and issues. If possible, it makes sense to include stations where individual stories can be told.

The great advantage of this method is that the rise of National Socialism and the course of the Second World War can be told in an exemplary region.

Experiential approach allows the participants perceive the environment more intensively and have enough time for processing the content and exchanging views. This format is particularly suitable for exploring a specific region and its local history. Local events are used to establish supra-regional references. At the different stations, everyone is invited to share their questions and knowledge and to tell what local references there are in their region to the historical topic.



WORKING WITH DIARIES

any number of participants

offline and online

depends on the goal and on the group

Materials: Personal diaries of people who witnessed a certain historic period. One of the good sources is prozhito.org

goal

To get a deep understanding of real life circumstances people lived in, to get an opportunity to actually relate to the emotional state of a real person, to their daily activities.

description

One of the main problems with Word War II narratives is that personal stories become less important and greatly underestimated. They are just a background for the great victory of THE people or THE nation. But the truth is that people find it hard to relate to some abstract facts or context they have no impression of. When the historic context is shown through the story of a real person, who could have been me or you, you start to relate to those emotions and daily activities the person was involved in. There is no better source of understanding what transportation in besieged Leningrad looked like than the diary of a tram driver. Working with personal diaries is not easy, it requires time and patience, but it is really rewarding.

procedure

The method can be used for various purposes and in various formats. For example, you can beforehand prepare for the participants' parts from the personal diaries of people who had the same occupation during a chosen period of time and ask participants to read them and reflect on, what having that kind of occupation was like, was it difficult, what challenges people faced, etc. Or you can give participants freedom to choose the diaries they want just giving them a time frame of the notes, for example. And the task would be, for example, to create a picture of one day in the city through the eyes of a doctor, housewife, engineer,

teacher, etc. The core idea of the method is that the author of the diary, being a real person, through real life stories brings us much closer to historic events that some abstract descriptions of memorable dates.

STORY-TELLING

any number of participants, but divided in small groups of 3-4 people

around 45 mins.

offline and online

materials: paper and pens

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goal

Based on the Public Narrative framework, your 'story of self' is structured around a challenge you faced, and the choice you made about how to deal with the challenge. So, in a way storytelling is a tool to reflect on what led to who you are today.

description

Telling personal stories can be a powerful tool when you want to build trust and openness in a group. This process invites you to reflect on moments in your life that have made you the person you are today. The beauty of the method is that it can be applied to any topic you find relevant. Remember a life-changing person/story, remember the decision you once made that made you who you are, remember a film/story/picture/book about World War II that greatly influenced you and the way you address the topic, etc. What has influenced you? What do you think is important?

procedure

step 1: prepare stories

Ask the group to think about "a place/book/film/story/person connected with World War II that greatly influenced you". Give them 7 minutes to prepare a story. At this stage, it helps to give an example of a personal story. Either you or a colleague can prepare one in advance and share it before giving the group 7 minutes to work on theirs.

step 2: share stories

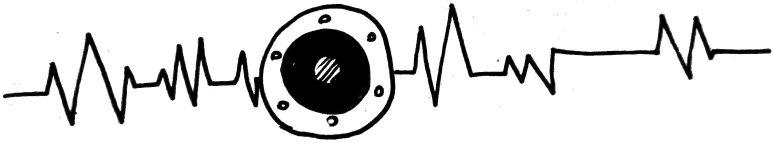
When the time is up, ask the group to share their stories one at a time. They will have 3 min each. Ask the group to listen deeply to

each other's stories. No commenting, no questions, just listening. Give each person a 30-second warning for when their time is about to run out. If you're in an online space, you can use the chat function to give a less intrusive warning.

Step 3: Reflection

When everyone has told their story, give the group a few minutes to reflect in silence.

- What if the situation had not happened?
- What stories do I wish for others in the future?
- What differences or similarities were there in the stories?



SOUND COLLECTION

any number of participants

from 3 hours online or offline

Materials: paper and pens, a smartphone voice recorder or tape recorder, sound processing software (Audacity, Ableton)

goal

Participants will immerse themselves in the past through the medium of sound, learn the basics of sound observation and sound mapping, and create their own sound collage based on visits to memory places.

description

To look at a familiar context from a different angle, we can perceive it with other senses. For example, we can go to a memorable place and record its sound image, make a soundscape of the area. Later, we can create music from these sounds or simply save them.

procedure

step 1: preparation

First, discuss with participants the place of memory where you are going to go - tell its history, listen to audio documentaries of the time (radio news broadcasts, for example), or read diaries.

step 2: field work

In a place of memory, participants can explore a small fragment of the area together and record the sounds on their smartphones. You can also use a recorder and headphones - this allows you to hear an expanded range of sounds. You can also sketch sounds and make simple maps of sounds, noting their essence and main characteristics (volume, pitch, frequency).

step 3: discussion of the results

The participants will discuss together the sounds collected - which sounds are from our time only and which sounds were heard at the

time of historical events. Are there similarities to the documentary evidence? How do you feel about these sounds? What sounds are missing here?

The collected sound maps are compared to each other - the presenter notes similarities and differences and discusses sound as a social construct.

step 4: processing the sound

All of the collected sounds are collected into one open-access repository. Participants are introduced to sound processing programs like Audacity, for example - they learn the simplest effects (fade-in, fade-out, repeat, reverse, reverberation) for creating their sound collage.

interviews

up to 2 interviewers and a respondent

60-120 mins. online or offline

materials: questions prepared in advance, recording equipment if necessary

goal

The main purpose of personal interviews is to explore in-depth a respondent's point of view, experiences, and perspectives. You're not simply getting raw facts, you get the information with a great added value of personal emotions and feelings.

description

Sometimes to learn more about the subject instead of reading numerous materials, it's just faster and more effective to speak to the witness of the events that you want to learn about. In this case, an interview is the perfect tool to use. The information is collected by the researcher in person and is thus more reliable than data collected through other indirect methods. Also, interviews are an excellent way to gather detailed information. If the respondents are confused about a question, the interviewer can provide clarifications so that the correct response is provided. You can also adapt and modify the questions on the spot according to the flow of the conversation. Another issue that can be important sometimes is that speaking to a witness in person, you also get the chance to analyse the non-verbal behaviour of the respondent. Even though information from the interview is subjective, it can provide deep knowledge of the subject and help to address it from another perspective.

things to consider

Sometimes the conversation might get too emotional. A respondent, getting back to his memories which might be traumatic, can start crying or go silent or suddenly get aggressive. An interviewer should be prepared for such a possible flow of conversation beforehand. Also, it is important after the person has

opened with you to dedicate proper time to wrap up the conversation so that the respondent gets back to a normal emotional state.

procedure

1. Prepare the interview

   Preparing for the interview you have to pay attention to the following points.

   - Find suitable contemporary witnesses: Contact persons who arrange interviews for organizations and institutions that are in contact with older people, such as churches, nursing homes, retirement homes, senior citizens' associations or welfare organizations.
   - Young people should not interview members of their families.
   - If you are planning interviews with several contemporary witnesses it makes sense to select them in such a way that they bring different perspectives on a period.
   - When considering the war period, it would be very important to include Jewish or war children from countries under attack as contemporary witnesses.
   - You can involve young people in finding contemporary witnesses.
   - Before the actual interview, there is a preliminary talk with the witness. The young people do not take part in this. In the preliminary talk, you prepare the witness for the interview and explain the procedure, the roles and the rules of the interview.
   - Give the young people knowledge about the historical background before the interview.
   - Teach young people that what the contemporary witnesses

Still, the term is remembered as a subject of history. It can happen that a statement made by someone contradicts what the young people know at the time.

- They should be treated with respect at all times. The contradiction can be worked out in the evaluation.
- Communicative skills (types of questions are particularly suitable for exercises in interviews - open and concrete questions) and which are not general, closed and insinuating questions).
- Together with the young people, develop a catalogue of questions to guide them.
- Obtain recording equipment and prepare a worksheet format that will be used in the interviews.

2. Conduct the interview

- As a teacher, you should not participate or intervene directly in the interview. Stay in the background and only talk to the young people during breaks.
- Be sure to greet and say goodbye nicely.
- Make sure that the young people agree with the witness to talk to them and that they are not afraid of their memories.
- If you are using recording equipment, check that it is working properly.

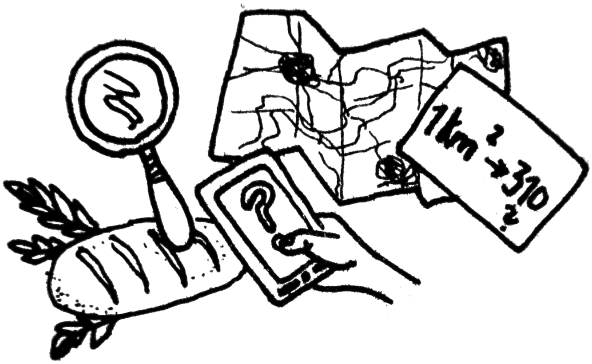
3. Evaluate the interview

- Do a feedback session with the young people and ask them what they felt which feelings.
- The interview is evaluated with the help of the film or audio document and the transcript of the interview.
- Compare the interview with other interviews and make clear

how differently a time can be perceived.

- Together, put the findings from the interview into a historical context.
- The participants should discuss the following questions in small groups.

- Which topics were discussed in particular detail?
- About which topics was very little said?
- Which topics were very important to you?
- What was new for you?
- Which questions did the witness not want to answer?
- Which topics were particularly emotional?
- Was the witness particularly sad or particularly happy?
- What reasons could there be for this?



INTERDISCIPLINARY EDUCATIONAL PROJECT

any number of participants

from 1 week to 1 year

online or offline

materials: prepared cards with tasks, pictures (if necessary), videos (if necessary)

goal

Preserving the memory; increasing interest not simply in historic events, but also analyzing the series of events that led to a certain result. The project motivates students to study additional literature, watch videos, and also research. In addition to that, creative group work highlights the relationships between young people.

description

Students in grades 5-11 at school, student at University or any other educational institution are invited to participate in an educational project dedicated to some specific topic. Here we will take the Second World War as an example. It can be a one-time short activity or a long-term project lasting for a year and divided into stages. One stage lasts for approximately 14 weeks. Each stage can be dedicated to a certain event happening at this period. So, if the project starts in September and finishes in September next year, the beginning stage could be the occupation of Poland in 1939 and the ending stage – the capitulation of Japan in 1945.

At each stage, students perform a series of tasks:

1. answering questions;
2. doing some research;
3. filling a creative task.

things to consider

Before starting a project that students don't see it as a knowledge test. Let them see it as a pure creative teamwork, where the process is even more important than the result. When the project is over and students present the results, try to hear as many voices of the participants as possible. Don't just listen

to the answer, but ask some additional questions, maybe even start a discussion. This will help to cover the topic even more.

procedure

1. It's a one-time short-term project, students are given a card with tasks related to a certain topic or time period. They need to work in a group and present the completed tasks in one week. The card includes tasks connected to various spheres of knowledge so that everybody has something to contribute. It is necessary to point out that the main aim of the project is not to test students' knowledge but to promote teamwork, increase interest in the chosen topic, raise important and maybe controversial issues, and encourage participants to do some research.

2. It's a long-term project that lasts for a year, the procedure is the same, but the number of cards equals the number of stages or time periods chosen within preferably one topic. So, for example, if we choose the WWII topic, the stages could be:

- the Thirties' in Germany;
- occupation of Poland and the Molotov-Ribbentrop Pact;
- first months of War with USSR;
- Leningrad siege;
- collaborationism;
- liberation of the occupied territories;
- capitulation of Germany;
- capitulation of Japan and the end of WWII;
- Nurnberg process and the banality of evil;
- etc.

3. Any topic can be chosen to your liking as long as it is interesting to students, makes them use their critical thinking and promotes discussion.

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10. [illegible] ,E(W [illegible] ,Ob

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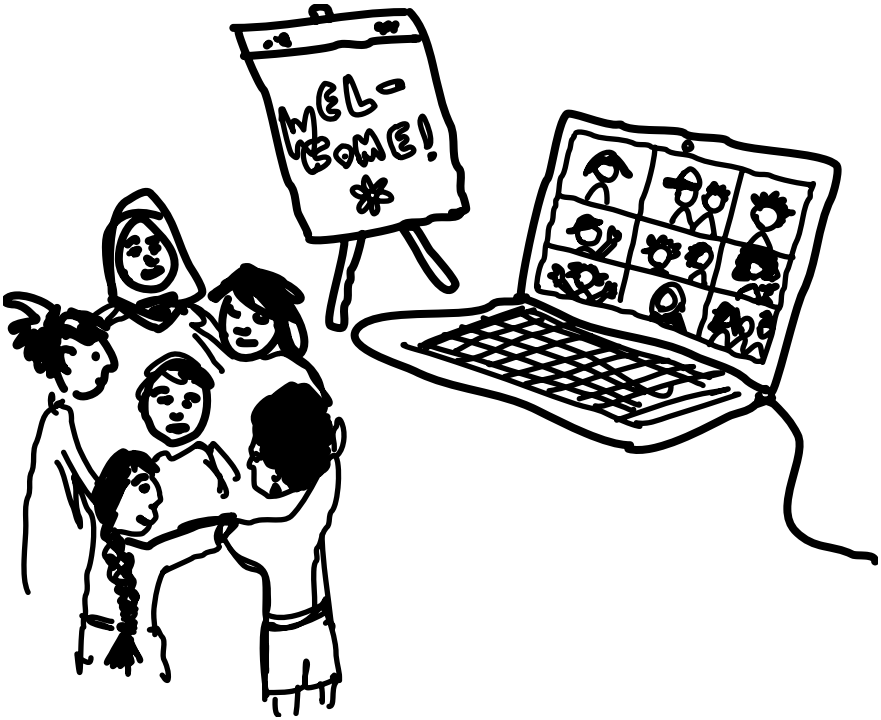
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COME!

ACTIVITIES

THAT CAN BE ORGANIZED WITH THOSE METHODS

INTERNATIONAL YOUTH ENCOUNTER

Most of the methods listed above come from youth work. In order for them to be used in an international youth exchange, the following points should be taken into account:

1. Structure of an international youth exchange

In international youth encounters, it is important to take into account the different backgrounds and narratives that the participants have grown up with when applying the methods. It is fundamental to develop an awareness of the fact that there is no single narrative of history. At the beginning of the encounter, you should give the participants space for their personal perspectives and provide background information on the participating countries. This first phase of the encounter is therefore an "orientation phase". When choosing the methods, make sure that the participants get to know each other personally.

In the second phase of a youth exchange, the different points of view, narratives and positions in the group should be differentiated. Since the first conflict situations can already occur here, this phase is the most difficult stage of group formation. Keep offering your help and willingness to talk and do not shy away from conflictual confrontations. After each participant has found his or her role, the group structure usually remains constant. Many of the methods mentioned in this brochure are suitable for this phase.

In the third phase of the meeting, it is a good idea to work together constructively towards a goal. This phase can be the heart of a youth meeting. The common goal can be found together or set by the workshop leader. Goals in the historical context of memory can be, for example, Researching, interviewing witnesses, visiting specific places, restoring a memorial site, producing a film/theater etc.

At certain intervals during this phase, "slacks" can occur. Regular reflection sessions can help to positively influence the working atmosphere.

In the fourth phase, the participants present their work results and prepare for their departure. Intense emotions such as joy and sadness can determine this phase. Actively accompany this time as well and give enough space to the upcoming farewell.

2. Special features of intercultural learning

Games, exercises and simulations are particularly suitable as an introduction to the topic of intercultural learning. In this way, the participants experience playfully and first-hand what it means, for example, to make a democratic decision in a group in another language. Ensure as much direct interaction as possible among the participants, for example, it can make sense to have the participants translate for each other or to organize supplies together.

In the historical commemoration context, biography and family work are particularly useful. In our experience, working in small groups is very valuable for this work; they offer the best conditions for intensive intercultural learning from one another: there must be time to find out about differences and clarify misunderstandings.

3. Dealing with crises

If there are crises within the group, try to find out what the reasons are. Talk to the participants to find out what is going on inside them. Think together about how best to deal with it.

It can be helpful to consider in advance what difficulties may arise during the meeting so that you are prepared in case of

an emergency. For example, they can think about the likelihood of something happening, how they can avoid the situation or what they can do if the crisis has occurred anyway. It is advisable to prepare certain information and resources in case of a crisis, such as contact lists of doctors, hospitals, embassies, consulates and others.

If you are participants who come from conflict-affected regions or belong to "host" groups, it is also worth preparing explicitly for this. The potential conflicts must be discussed in advance with the partner organizations. All participants must agree to work with the participants from the other country and create a space for them to do so.

The project leaders must facilitate the communication and cooperation between the participants. The project leader must monitor communication and cooperation between the participants particularly closely to catch conflicts and moderate them if necessary.

Moderate conflicts if necessary. Country-specific differences and country-specific differences and similarities must be discussed and the reasons for these must be explored.

TRAINING

Training is an interactive learning format that includes information blocks, exercises, assignments, discussions, etc., aimed at achieving the intended result - the gaining of knowledge, skills or change of attitudes. It allows you to train skills, reflect and analyze your experience, you learn new information and try to apply it immediately. It allows you to look at the same situation from different angles, to understand and change attitudes and behaviours.

Group dynamics are very important during the training, therefore, trainers and coaches prefer to organize an event that will last 2-3 days, which is enough for participants to get to know each other better, to create safe space and ensure that participants not only gain some new knowledge but also have a chance on the spot to apply it.

Things to consider

When organizing a training, think about clear goals that you want to achieve after the implementation. As well as who is your targeted audience. Keeping those in mind will help you create a logical structure with methods that will actually work and be useful. If you don't have a clear understanding of who the training will be for you can end up using irrelevant methods that will not only not work but might also irritate the participants and bring them the feeling that they are wasting their time.

At the same time, participants may have stereotypes and resistance to the new. So, make sure to take this into consideration when planning a structure. Without a safe space and accepting atmosphere it's really hard to digest new information, no matter how well everything is planned. You might want to read more about David Rock's SCARF model", it will help you understand the obstacles that might come in the process of organizing

a group work.

the format

The format is very different to keep the attention of the participants through the event so the training is usually reduced to 3-4 hours (or 5 plus 1 to 6 evening meetings). It is important to pay attention to the local experience of the participants - how they feel during the process, and what they have the opportunity to move around in order to remove some of the emotions. For the same reason, frequent changes in the types of activities of participants are important. Do not make your training a 4-hour monotonous lecture. Include video, use the ice-breakers, do not forget about coffee breaks, and make sure participants have a chance to talk with each other without your supervision.

group development